

"ONE OF THE BEST MUSICALS OF THE CENTURY"

—ATKINSON, N. Y. TIMES



HERMAN LEVIN

REX HARRISON • JULIE ANDREWS

IN THE CRITICS' PRIZE MUSICAL

My Fair Seder

Adapted from  
Samuel Beckett's "Pygmalion"

Book and Lyrics by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

Production Staged by  
MOSS HART

Choreography and Musical Numbers by WANDA HOLM

with  
STANLEY HOLLOWAY  
ROBERT COOTE

Production Designed by  
OLIVER SMITH  
Costumes Designed by  
CICIL BLATON

Music Arrangements by  
ROBERT ROSSINI BENNETT & PHIL LANG  
Lighting by FEUER  
Sound Music Designed by  
YIPPIE BOTTMAN  
Musical Director  
FRANK ALLERS

MARK HELLINGER THEATRE

THEatre 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200



Welcome to our 37th seder. We start with two readings that expand on the meaning of Passover.

*[All:] We begin the evening:*

*[Leader:]* some of us feeling shackled by the bonds of winter,  
some of our people and those around the world persecuted,  
many of us confined by our own personal limitations.

*[All:] The night of the Seder we hope to set in motion:*

processes of growth that encourage within each of us the  
renewal of each person's unique vision, and efforts to work  
for the freedom of our scattered - and other, oppressed,  
people, as we see about us the flowering of a new year.

*[All:] Indeed, we begin our Seder here.*

However, our goals are neither our renewal, our efforts, nor our flowering.  
Pesach is but the pointer to the acceptance of our commitments to complete these tasks in a  
harvesting of the fruits of our labors yet to come.



### **The Sounds of Conscience**

*Each person in sequence reads a line, with everyone reading the italicized response in unison.*

Judaism begins with the commandment "Hear O Israel."

*[All:] But what does it really mean to hear?*

The person who attends a concert thinking only of work,  
***Hears, but does not really hear.***

The person who walks among the songs of birds and thinks only of noisy city streets,  
***Hears, but does not really hear.***

The person who listens to the words of family or friends and does not catch the note of urgency:  
"Notice me, help me, care about me."  
***Hears, but does not really hear.***

The person who listens to the news and thinks only of how it will affect the stock market,  
***Hears, but does not really hear.***

The person who stifles the sounds of conscience and says enough has been done,  
***Hears, but does not really hear.***

And so, may we listen to and hear the music of the world, the infant's cry and the lover's sigh.

May we hear the call for help from the lonely among us and the sound of the breaking heart.

May we hear the words of our friends and also their unspoken dreams.

May we hear within ourselves the yearnings that are struggling to be expressed.

May we hear each other.

***For only if we do, will we have the right to hope that anyone will hear us.***

**CREDITS** - Sections and selections in this haggadah are based on:

*A Growing Haggadah*, Mark Hurvitz

*A Survivors' Haggadah*, Munich Germany 1946

Ira Steinroot, quoted in *A Different Night*, Noam Zion and David Dishon

*My Father's Paradise: A Son's Search for His Family's Past*, Ariel Sabar

*New Prayers for the High Holy Days*, Rabbis Harold Kushner and Jack Reimer

*Ephod Bad: Paradox of Providence*, Rabbi Benjamin Rabinowitz (Warsaw, 1872), paraphrased by Rabbi Mark Greenspan (Oceanside, NY, 2007))

*Next Year in Lhasa, a Seder for Tibet*

*The Art of Blessing the Day*, Marge Piercy

*The Journey Continues: The Ma'yan Passover Haggadah*, Tamara Cohen

*Torah Guidelines For Living Like A Mensch*, Rabbi Sidney Greenberg

### Welcome to *My Fair Seder*

Tonight we're going to explore parallels between *My Fair Lady* and the story in the Haggadah.

Isn't *My Fair Lady* a story pitting the underclass – Eliza – against the entitled, powerful ruling class – Professor Higgins? Isn't the Seder a story pitting the underclass – the Israelite slaves – against a powerful ruler – Pharaoh?

And doesn't the poster of *My Fair Lady* place the playwright George Bernard Shaw in the role of God's angel?

And how was poster-designer Al Hirschfeld able to presage tonight's Seder so well?

How many other parallels can we draw?

What lessons can we draw by comparing the two stories?

Who knows? Only time will tell.

Regarding the seder story, Rabbi Sidney Greenberg tells us: Here is where the Divine playwright enters. God is the true Hero of the Exodus. For it is God who enables a stammering, tongue-tied Moses to be the vehicle for the greatest words ever uttered by a human being. It is God who takes an inflated tyrant and cuts him down to size. It is God who converts an oppressed, downtrodden horde of slaves into 'a kingdom of priests and a holy people.' Every year at Pesach time the descendants of those ex-slaves retell and reenact this ancient drama, making it the longest running play in history.



### Seder (Ascot Gavotte)

[2x] Here's the order –  
Also called the Seder –  
That we follow for  
Our Pesach meal.



    Kadesh, Ur'chatz,  
    Karpas, Yachatz,  
    Magid, Rachtza,  
    ... Motzi matza.

Here's the order –  
Also called the Seder –  
That we follow for  
Our Pesach meal.

    Maror, Korech,  
    Shulchan Orech,  
    Tzafun, Barech,  
    ... Hallel, Nirtzah.

That's the order –  
Also called the Seder –  
That we follow for  
Our Pesach meal.

*Everyone pours their neighbor's wine glass in the first symbol of freedom.*

### Kiddush

Blessed art Thou, Lord our God, King of the Universe,  
Creator of the fruit of the vine.

Blessed art Thou, Lord our God, King of the Universe,  
who has chosen and exalted us above all nations and has  
sanctified us with Thy commandments. And Thou, Lord  
our God, has lovingly bestowed upon us appointed times  
for happiness, holidays and seasons for joy, this Feast of  
Matzot, our season of freedom, a holy convocation  
recalling the Exodus from Egypt. Thou did choose and  
sanctify us above all peoples. In Thy gracious love, Thou  
did grant us Thy appointed times for happiness and joy.  
Blessed art Thou, O Lord, who sanctifies Israel, and the  
appointed times.

Blessed art Thou, Lord our God, King of the Universe,  
who has granted us life and sustenance and permitted us  
to reach this season.

*Drink the wine in a reclining position.*



### Washing the hands

### Karpas

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

Blessed art Thou, Lord our God, King of the Universe,  
Creator of the fruits of the earth.

#### "Saltwater"

It is a bowl of tears on the table  
into which we dip the parsley,  
into which we dip the egg.  
It is a miniature ocean on the table,  
salt as the Sea of Reeds through  
which they were to pass  
not to safety (never safety)  
but to where they were promised  
they would be if they chose to be free.

*From now on, feel free to partake of any greens and other snacks on the  
table whenever your pitiful hunger gets the better of you.*

English translation of Haggadah © 1977 by Rabbi Zev Schostak

קדש

קדש

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

ברוך אתה יי, אלהינו מלך העולם, אשר בחר  
בנו מכל-עם, ורוממנו מכל-לשון, וקדשנו במצותיו,  
ותתן-לנו יי אלהינו באהבה מועדים לשמחה, חגים  
וזמנים לששון את-יום חג המצות הזה. זמן חרותנו,  
מקרא קדש, זכר ליציאת מצרים. כי בנו בחרת ואותנו  
קדשת מכל-העמים. ומועדי קדשך בשמחה ובששון  
הנחלתנו: ברוך אתה יי, מקדש ישראל והזמנים:

ברוך אתה יי, אלהינו מלך העולם,  
שחננתנו וקיימנו והגיענו לזמן הזה:

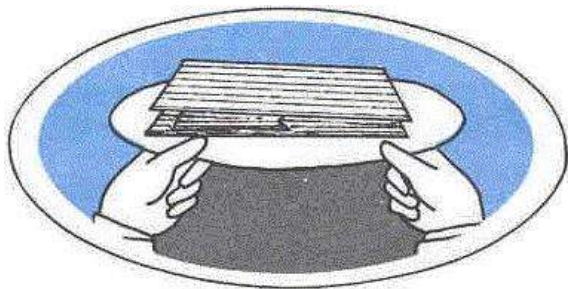
ורתן

ורתן

כרפס

כרפס

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



**Break the middle matzah**

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

Participants discover how much they know about Pygmalian and My Fair Lady, while the Leader hides his precious treasure. Compete The Quiz on last page; compete for Honor and Glory.

When the leader returns, raise the dish containing the unleavened bread and say:

This is the bread of affliction which our fathers ate in the land of Egypt. Let all who are hungry come and eat. Let all who are needy come and celebrate Passover. At present we are here; next year may we be in Israel. At present we are slaves; next year may we be free men.

**Four Questions** (The Street Where You Live)

I have often sat for a meal before,  
But there's something here tonight I didn't feel before,  
And so what has changed  
That it feels so strange?  
What makes this meal so different tonight?



Where're the fluffy rolls that I like to eat,  
That I always like to dip in gravy with the meat?  
Now there's Matza – flat,  
Dry and crumbly. That's  
Just one way this meal's different tonight.  
And oh! Those wonderful greens plates –  
Steamed, sautéed, or frittered or plain.  
Tonight, to remember our mean state,  
We eat bitter herbs – horseradish or romaine.

We have dips tonight – not the salsa kind.  
And we're sitting at an angle (not on our behind).  
These are only four,  
And I'm sure there's more  
Things so strange and so different tonight!

Everyone sits. Were we standing? The second cup is poured and we begin **The Four Questions Madness**.

- Our new additions
- Guess the languages you create

Youngest within each family starts the Four Questions, followed by everyone.

(See Hebrew.)

יחזק

יחזק

מגיד

מגיד

This Hebrew is not Hebrew at all, but Ancient Aramaic, the language of the streets when much of the Haggadah was compiled:

הא לחמא עגנא די אכלו אבהתנא בארעא דמצרים.  
פל דכפין ייתי ויכול, פל דצריך ייתי ויפסח. השתא  
הכא, לשנה הבאה בארעא דישראל. השתא עבדי,  
לשנה הבאה בני חורין:

**מה נשתנה**

מה נשתנה הלילה הזה מכל הלילות?  
שבכל הלילות אנו אוכלין חמץ ומצה.  
הלילה הזה כלו מצה:  
שבכל הלילות אנו אוכלין שאר ירקות.  
הלילה הזה מרור:  
שבכל הלילות אין אנו מטבילין אפילו פעם אחת.  
הלילה הזה שתי פעמים:  
שבכל הלילות אנו אוכלין גין יושבין ובין מסבין.  
הלילה הזה כלנו מסבין:

The following reply is recited in *unison*:

We were slaves to Pharaoh in Egypt, we were the poor of the earth, but the Lord our God, known here as the Great Professor, drew on his mighty blackboard in the sky with a mighty hand and an outstretched arm. Had He not taken our fathers out of Egypt, then we, our children and grandchildren would still be enslaved to Pharaoh in Egypt. Even if we all were wise, and perceptive, experienced, well versed in Torah, and spoke all our vowels with the proper shaping and intonation, it would still be our duty to tell about the Exodus from Egypt. The more one talks about the Exodus, the more the critics will praise us.

It happened one night that Professors Higgins, Shaw, Doolittle and Pickering were reclining at the seder table in Bnei Brak. They spent the whole night discussing the Exodus until their phonetics students came and said to them: "Professors, it is time for the recitation of the Shema."

### **B'nei Brak** (I Could Have Danced All Night)

We could stay up all night,  
We could stay up all night,  
Discussing Exodus.



Here we were – four best friends  
Trying to comprehend  
What God had done for us.

We plotted through the night in B'nei Brak,  
We knew for sure our plans were right.

But now our students say:  
It's morning! Time to pray!  
And we had talked and planned –  
All night.

Rabbi Elazar ben Azariah said: "I am like a seventy-year-old man and I have not succeeded in understanding why upper-class phonetics should be studied at night, until Ben Zoma explained it by quoting: "In order that you may remember the day you left Egypt all the days of your life." The Torah adds the word *all* to the phrase the days of your life to indicate that the nights are meant as well. The sages declare that "the days of your life" means the present world and "all" includes the Messianic era.

The Playwright speaks of four actors; a wise one, a wicked one, a simple one, and who is not able to remember his lines.

עבָדִים הָיִינוּ לְפָרְעָה בְּמִצְרַיִם. וַיִּצְיָאֵנוּ יְיָ אֱלֹהֵינוּ  
מִשָּׁם, בְּיַד חֲזָקָה וּבְזֵרוּעַ נְטוּיָה, וְאֵלֵינוּ לֹא הוֹצִיא  
הַקְדוֹשׁ בְּרוּךְ הוּא אֶת-אֲבוֹתֵינוּ מִמִּצְרַיִם, הַרִי אֵנוּ  
וּבְנֵינוּ וּבְנֵי בְנֵינוּ, מְשַׁעֲבָדִים הָיִינוּ לְפָרְעָה בְּמִצְרַיִם.  
וְאִפְּלוּ בְּלָנוּ חֲכָמִים, בְּלָנוּ נְבוֹנִים, בְּלָנוּ זְקֵנִים, בְּלָנוּ  
יוֹדְעִים אֶת-הַתּוֹרָה, מִצָּנָה עָלֵינוּ לְסַפֵּר בִּיצִיאַת  
מִצְרַיִם. וְכָל הַמְרַבֵּה לְסַפֵּר בִּיצִיאַת מִצְרַיִם,  
הַרִי זֶה מְשַׁבַּח:

## אַרְבָּעַה בָּנִים



The Wise child doesn't know the reason for every commandment – he knows the rationale always reduces to "God took us out of Egypt." Rather, he is wise because he constantly seeks to learn new *mitzvot* and knowledge of commandments that may have been hidden from him. He understands commandments made us worthy of redemption: Israel was redeemed from Egypt because, even before the receiving the Torah, we accepted *Pesach* offerings and circumcision. Because both involve blood, they are acts of self-sacrifice. We teach him all Passover laws till the end of the seder: don't eat after the *Afikomen*.



The Wicked child only observes a commandment if he knows its reason. He asks for an explanation for the *mitzvot* and he'll only observe the ones that make sense to him. We tell him that God took us from Egypt because we accepted commandments freely. Had he been in Egypt, he would not have accepted the commandments on faith and, therefore, he would not have been redeemed.



The simple child is more impressed with the natural world than Jewish history. He asks: What is the Exodus compared with God's greatness as creator of the universe? We tell this child "God took us out with a strong hand" to show His true greatness. Israel may not have been worthy of being redeemed according to the dictates of justice, but God redeemed us anyway. This was even more difficult than creating the world.



As for the child who is unable to remember his lines, 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 graduated from the Fine Arts academy."

*We contrast the traditional view of the Four Sons with those written in post-Holocaust, pre-Israel Munich, Germany.*



### **Four Sons** (Why Can't the English?)

Why can't our teachers teach our children how to speak?  
They're either too long-winded,  
Or else they've too much cheek.  
And some are too simple, and some others are too dumb!  
We need a different method for each one!

Our Wise Son asks us questions, 'cause he says  
he needs enlightening.  
The Wicked Son asks questions that are  
absolutely frightening!  
Simple Son says, "What's this?"  
And the last one's just too meek.

Oh why can't our children .... Why can't our children  
Learn ... To .... SPEAK?!

Jacob went down to Egypt, compelled by the word of  
God; and sojourned there. They were few in number,  
as it is written: "With seventy souls your ancestors went  
down to Egypt, and now the Lord your God has made  
you as numerous as the stars in the sky."  
The Egyptians suspected us of evil, as it is written:  
"Let us divide them wisely lest they multiply, and, if we  
happen to be at war, they may join our enemies and  
fight against us and then leave the country."

*So, too, in our day, many people distrust those of  
different religion, race, sexual preference, or disability.  
This distrust allows oppression to flourish.*

Our Rabbis also tell us that the enslavement proceeded  
gradually. First, the Egyptians asked us to work for the  
Pharaoh because of an emergency. Then they told us we  
had to work one day a week. As Pharaoh's demands  
became gradually more restrictive our people did not  
resist. Eventually they took our rights and independent  
lives from us.

*Frightened of our taskmasters we were meek and  
disbelieving. We had difficulty remembering freedom,  
we could barely dream of it.*

In our day, too, we internalize the bitterness of  
oppression. The young girl who thinks boys are better  
and the child who thinks only straight blond hair is  
beautiful, feel it. Jews who make disparaging jokes  
about Jewish women feel it. Through self hatred, this  
pain has become part of our day-to-day lives, a key to  
our personal and political limitations.

As it is written: They set taskmasters over us in order to  
oppress us with their burdens; the people of Israel built  
Pithom and Raamses as store-cities for Pharaoh.

God says to Moses and Aaron they must tell Pharaoh to  
Let Our People Go. Moses pleads that Pharaoh won't  
listen because he stutters (the Hebrew says Moses  
"is of closed/uncircumcised lips"). Other translations  
say he has impeded speech, faltering lips, he is not a  
good or powerful speaker, or he's unskilled/clumsy.  
(The Swedes say it the best: övertalningsförmåga.)  
Eliza's Cockney is unsophisticated speech also.  
Both challenge the ruling class and the underdogs win.  
This is a typical self-portrait of European Jewry:  
I am so unworthy, but God will save us.

We cried to the Eternal, the God of our fathers; the Eternal heard  
our voice, saw our affliction, our sorrow, and our oppression.  
And God responded with the best screenplay any poor slave  
could ever hope for.



### **Ten Plagues** (Just You Wait!)

Just you wait, King of Egypt, just you wait!  
You'll be sorry, but your tears will be too late.  
You'll soon wish that you'd released us,  
And be sorry you policed us,  
Just you wait, King of Egypt, just you wait!

Just you wait, King of Egypt! First comes BLOOD.  
Then the FROGS will start emerging from the mud.  
And the VERMIN will befoul you  
And WILD ANIMALS will howl –  
Just you wait, King of Egypt, just you wait!

Oh! King of Egypt!  
Just you wait until your CATTLE start to fall!  
Oh! King of Egypt!  
And then pus-filled BOILS will cause your skin to crawl!

Then both fire and ice will HAIL,  
And the LOCUSTS will assail,

*(repeat above melody)*

Then the DARKNESS will descend,  
And your FIRST-BORN's lives will end!

Oh, Oh, Oh, King of Egypt!  
Down you'll go! King of Egypt!

Just You Wait!!

Now, the true story of how the Plagues were chosen.

As the pain of others diminishes our joys, let us once more  
diminish the wine of our festival as we repeat the names of our  
modern plagues:

Anger, Guilt, Suspicion, Hunger, War, Tyranny, Injustice,  
Violence, Poverty, Ignorance, Pollution of the Earth,  
Indifference to Human Suffering.



And now, the Act you all have been waiting for,  
the famous Egyptian plagues:

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

דָּם. צְפַרְדֵּי. כְּנִים. עֲרֹב. דָּבָר. שְׁחִין. בְּרָד. אַרְבֶּה.  
חֶשֶׁד. מִפֶּת בְּכוֹרוֹת:

Blood, Frogs, Vermin, Wild Animals, Cattle Disease,  
Boils, Hail, Locusts, Darkness, Death of the  
Firstborn.

And now, the first acronym in recorded history,  
Rabbi Judah's mnemonic device:

דְּצַח אֲדַשׁ בְּעֵשֶׁב

"DETSACH, ADASH BEACHAB."

Read in unison:

Now, we rejoice in our great gladness, for having  
been saved from slavery, being brought through the  
Red Sea, outrunning Pharaoh's army, being fed by the  
mysterious manna, receiving the Torah, and getting  
the Promised Land for us and only us, for all time,  
at least until such time that other religions discover  
Jerusalem has pretty postcard-quality views.

**Dayenu** (Wouldn't It Be Lovely)

(It's rather tough in town, I wish that  
I could take a rest Hmm...

We gather straw to make the bricks,  
that's why we're so hard-pressed Hmm...  
He kills our babies, makes us slave – Boy!  
Pharaoh is a pest! Hmm, Hmm  
Please God intervene for us!)

All we want is to be set free,  
Far away from this misery,  
Egyptians – leave them be.  
Oh, that would be enough for us.

Ten plagues tortured our enemy.  
We ran off with their property.  
No need to split the sea.  
Oh, that would be enough for us.

But You opened the sea before us,  
And we crossed it – dry!  
Then You drowned our foe  
As we watched – safe on the other side!

For forty years You sustained this band,  
Gave us Shabbos and Ten Commands.  
Then led us to our land!

Oh, all this was enough for us.  
Fed our band, Ten Commands,  
Holy Land, Temple Grand!

To the traditional melody, we sing:

Had he saved us, saved us, saved us,  
Saved us from the mean Egyptians  
And not given them conniptions, Dayenu

Had he given those Egyptians  
Unforgettable conniptions  
Without smashing all their idols, Dayenu

Had he smashed up all their idols --  
Pulverized those gal- and guy-dolls  
Without killing all their first-born, Dayenu

Had he killed all of their first-born  
(Made the families so forlorn)  
Without giving us their riches, Dayenu

Had he given us their riches  
Split the sea (we walked with fishes)  
But not drowned the Pharaoh's army, Dayenu

Had he drowned the Pharaoh's soldiers  
Forty years we hiked 'round boulders  
But had given us no manna, Dayenu

Had he given us that manna  
-- Go eat as much as you wanna --  
But had kept the Shabbas from us, Dayenu

Had he given Shabbas to us --  
This day's for rest, not for commerce  
But not brought us to Mount Sinai, Dayenu

Had he brought us to Mount Sinai  
Through the desert, it was so dry  
And not given us the Torah, Dayenu

Had he given us the Torah  
Where we sang and danced the Hora  
And not led us into Israel, Dayenu

Had he led us into Israel  
(So far this is quite a long tale)  
And not built for us the Temple, Dayenu

Had he built for us the Temple  
So to pray we do assemble  
But had not made Manischewitz, Dayenu

And to conclude, the least controversial Dayenu, with Persian additions (scallions):

**דַּיְנוּ** אֱלֹהֵינוּ הוֹצִיאָנוּ מִמִּצְרַיִם, דַּיְנוּ:

**Ilu hotzi- hotzianu, Hotzianu mi-Mitzrayim, Hotzianu mi-Mitzrayim, Dayenu.**

אֱלֹהֵינוּ נָתַן לָנוּ אֶת־הַשַּׁבָּת, דַּיְנוּ:

**Ilu natan, natan lanu, Natan lanu et ha-Shabat, Natan lanu et ha-Shabat, Dayenu.**

אֱלֹהֵינוּ נָתַן לָנוּ אֶת־הַתּוֹרָה, דַּיְנוּ:

**Ilu natan, natan lanu, natan lanu et ha-Torah, Natan lanu et ha-Torah, Dayenu.**

אֱלֹהֵינוּ הוֹצִיאָנוּ מִמִּצְרַיִם, וְלֹא עָשָׂה בָּהֶם שְׁפָטִים, דַּיְנוּ:  
אֱלֹהֵינוּ עָשָׂה בָּהֶם שְׁפָטִים, וְלֹא עָשָׂה בְּאֱלֹהֵיהֶם, דַּיְנוּ:  
אֱלֹהֵינוּ עָשָׂה בְּאֱלֹהֵיהֶם, וְלֹא הִרְגָּ אֶת־בְּכוֹרֵיהֶם, דַּיְנוּ:  
אֱלֹהֵינוּ הִרְגָּ אֶת־בְּכוֹרֵיהֶם, וְלֹא נָתַן לָנוּ אֶת־מִמוֹנָם, דַּיְנוּ:  
אֱלֹהֵינוּ נָתַן לָנוּ אֶת־מִמוֹנָם, וְלֹא קָרַע לָנוּ אֶת־הַיָּם, דַּיְנוּ:  
אֱלֹהֵינוּ קָרַע לָנוּ אֶת־הַיָּם, וְלֹא הִעֲבִירָנוּ בְּתוֹכוֹ בְּחֻרְבָּה,

**דַּיְנוּ:**

אֱלֹהֵינוּ הִעֲבִירָנוּ בְּתוֹכוֹ בְּחֻרְבָּה, וְלֹא שָׁקַע צָרְנוֹ בְּתוֹכוֹ,

**דַּיְנוּ:**

אֱלֹהֵינוּ שָׁקַע צָרְנוֹ בְּתוֹכוֹ, וְלֹא סָפַק צָרְנוֹ  
בְּמִדְבָּר אַרְבָּעִים שָׁנָה, דַּיְנוּ:  
אֱלֹהֵינוּ סָפַק צָרְנוֹ בְּמִדְבָּר אַרְבָּעִים שָׁנָה,  
וְלֹא הִאֲכִילָנוּ אֶת־הַמָּן, דַּיְנוּ:

אֱלֹהֵינוּ הִאֲכִילָנוּ אֶת־הַמָּן, וְלֹא נָתַן לָנוּ אֶת־הַשַּׁבָּת, דַּיְנוּ:

אֱלֹהֵינוּ נָתַן לָנוּ אֶת־הַשַּׁבָּת, וְלֹא קָרְבָנוּ  
לְפָנֵי הַר סִינַי, דַּיְנוּ:  
אֱלֹהֵינוּ קָרְבָנוּ לְפָנֵי הַר סִינַי, וְלֹא נָתַן לָנוּ אֶת־הַתּוֹרָה,

**דַּיְנוּ:**

אֱלֹהֵינוּ נָתַן לָנוּ אֶת־הַתּוֹרָה, וְלֹא הִכְנִיסָנוּ לְאֶרֶץ יִשְׂרָאֵל,

**דַּיְנוּ:**

אֱלֹהֵינוּ הִכְנִיסָנוּ לְאֶרֶץ יִשְׂרָאֵל, וְלֹא בָּנָה  
לָנוּ אֶת־בַּיִת הַבְּחִירָה, דַּיְנוּ:

Read in unison:

How many abundant favors has the Omnipresent performed for 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; He sustained us in the desert for forty years, and fed us with the manna; He gave us the Sabbath, and brought us to Mount Sinai; He gave us the Torah, and brought us to Israel; He built the Temple for us – Dayenu!

After singing of Dayenu, read Ariel Sabar's reflections on the importance and difficulties of maintaining tradition.

Read Rabbi Sidney Greenberg's reflections of personal thanks for our community of friends and family.

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

**Pesach, Matzah, Maror**

(I've Grown Accustomed to Her Face)



There are three customs we observe,  
We all must make sure that we do.  
Rabban Gamliel says: Our tribe  
Must mention and describe  
These three: Pesach, Matzah, Maror.

The Pesach is to signify  
We were passed over in the plague,  
The Matzah notes how fast we packed  
As we fled Egypt in the night.  
Maror just reminds us of how bitter was our plight.  
These are the customs we observe,  
The customs we recite,  
The customs of our race.

**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 He smote Egyptians and spared our houses, and the people bowed themselves and worshipped."

Show the unleavened bread and say:

**מַצָּה זֹאת** 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."

Show the bitter herbs and say:

**מָרוֹר זֶה** 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."

It's going to be a full page before our next song, so we now sing a Passover round based on familiar tunes: Passover desecration.

**בְּכָל־דּוֹר וָדוֹר** In every generation each person is bound to regard himself as though they personally starred in the play, as it is said: "You shall tell your son on that day: This role is on account of what the Eternal Playwright did for me when I came out of the slums of Lisson Grove." It was not only our ancestors whom Professor Higgins redeemed from the flower-shops; 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, so that we can go to the Embassy Ball."

The Second Cup represents Deliverance (no, dumb flower-girl, not the movie!) In preparation, we read:

*Readers (one section per reader):*

From wine, we step back to water. This time not the water of Miriam's Well, but the waters of the ancient Nile.

The daughter of Pharaoh immerses herself.

Deep beneath the gentle current she hears a faint persistent cry.

She emerges from the water and wipes the droplets from her eyelashes.

It is then that she spots the basket. She is not the only one in the water seeking renewal.

Fear and context fade away. The daughter of Pharaoh reaches out to Moshe and cradles him in her arms.

[All:] May the water we offer each other now, bring us closer to their embrace.



The Second Cup

*Fill our neighbor's cups. Over the second cup of wine, we recite:*

**בְּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְרֵי הַתֵּבָא׃**  
Blessed art Thou, Lord our God, King of the Universe, who creates the fruit of the vine.

*A song from Disney's Prince of Egypt, Miriam's Red Sea celebration:  
Ashira ladonai / When you believe.*



**רחצה**

*Wash the hands for the meal*

**בְּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם,  
אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו, וְצִוָּנוּ עַל נְטִילַת יָדַיִם׃**

Blessed art Thou, Lord our God, King of the Universe, who sanctified us with thy commandments, and commanded us concerning the washing of the hands.

**מוציא**

*Take the two whole matzahs and the broken one and say:*

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

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

Blessed art Thou, Lord our God, King of the Universe, who sanctified us with thy commandments, and commanded us concerning the eating of unleavened bread.

**מרור**

One can't imagine Passover without horseradish.

Its combination of intense pleasure and pain makes a good analog for the bittersweet nature of our memories at Passover: We remember good times with family and friend We give our brief lives added dimension by linking them to the pain and triumph of Jewish history. The Irish fiddler Seamus Connolly said in the name of his mother, "We're never so happy as when we are crying." We never enjoy the horseradish so much as when it brings tears to our eyes.

*Take some bitter herbs, dip them in Charoseth and say:*

Blessed art Thou, Lord our God, King of the Universe, who sanctified us with thy commandments, and commanded us concerning the eating of the bitter herbs.

**כורך**

*Break the undermost matzah and distribute it with some bitter herbs and charoseth, 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 commandment "with unleavened bread and bitter herbs shall they eat it."

# Songs Before The Festive Meal

נוֹדָה לָךְ יי אֱלֹהֵינוּ עַל שְׁחַנְתָּ לָּנוּ לֶאֱבוֹתֵינוּ, אַרְצָה חֲמֻדָּה טוֹבָה וְיִרְחִיבָהּ, בְּרִית וְתוֹרָה, חַיִּים וּמָאוּר.

## They tried to kill us (Sean Altman)

וְתִבְרָךְ שְׁמֶךָ בְּפִי כָּל חַי תְּמִיד לְעוֹלָם וָעֶד.  
כְּפָתוּב: וְאֶכְלֶתָּ וּשְׂבַעְתָּ, וּבִבְרַת אֶת יי אֱלֹהֶיךָ עַל הָאָרֶץ  
חֶטְבָּה אֲשֶׁר נָתַן לָךְ, בְּרוּךְ אַתָּה יי, עַל הָאָרֶץ וְעַל הַמְּזוּן:

## The Meal (You Did It)

We must have aged a year tonight,  
An hour or more with just a bite,  
Haggadah telling takes so very long.



We arrived all set to graze,  
Said Kiddush, had some crudités,  
And after that, just read and sang some songs.

You should have heard the oohs and aahs,  
Meeting and greeting with little pause,  
You'd think we hadn't seen each other in years!

But now this prelude to the meal just took forever!  
We need to eat! Our pleading is sincere!

Please ... tell us that you'll feed us,  
Please heed us,  
And feed us,  
We know we're getting thinner  
As we wait to get our dinner,  
... Randi, Please, FEED, US!

רַחֵם נָא יי אֱלֹהֵינוּ, עַל יִשְׂרָאֵל עַמְּךָ, וְעַל יְרוּשָׁלַיִם עִירֵךָ,  
וְעַל צִיּוֹן מִשְׁכַּן כְּבוֹדְךָ, וְעַל מַלְכוּת בֵּית דָּוִד מְשִׁיחֵךָ,  
וְעַל חֲבִית הַגְּדוּל וְהַקְּדוּשׁ שֶׁנִּקְרָא שְׁמֶךָ עָלָיו. אֱלֹהֵינוּ, אֲבִינֵנוּ,  
רַעֲנוּ, זִינְנוּ, פִּרְנָסֵנוּ, וְכַלְכַּלְנוּ, וּמְרוֹחֵנוּ, וּמְרוּחַ לֵנוּ יי אֱלֹהֵינוּ  
מִהֲרָה מִכָּל צְרוּתֵינוּ, וְנָא, אֵל תִּצְרִיכֵנוּ יי אֱלֹהֵינוּ, לֹא לִיָּד  
מִתְנַת בְּשֵׁר נֹדֵם, וְלֹא לִיָּד הַלּוֹאֲתֵם. כִּי אִם לְקֹדֶשׁ הַמְּלָאָה,  
הַתְּתוּחָה, הַקְּדוּשָׁה וְהַרְחִיבָהּ, שְׂפָלָה גְבוּשׁ וְלֹא נִקְלָם לְעוֹלָם וָעֶד:

אֱלֹהֵינוּ וְאֱלֹהֵי אֲבוֹתֵינוּ, יַעֲלֶה וְיָבֵא וְיַגִּיעַ, וְיִרְאֶה, וְיִרְצֶה, וְיִשְׁמַע,  
וְיִפְקֹד, וְיַזְכֵּר וְיַזְכֵּנֵנוּ וְיַקְדִּישֵׁנוּ, וְיַזְכְּרוֹן אֲבוֹתֵינוּ, וְיַזְכְּרוֹן מְשִׁיחַ בְּנוֹ  
דָּוִד עַבְדְּךָ, וְיַזְכְּרוֹן יְרוּשָׁלַיִם עִיר קִדְשְׁךָ, וְיַזְכְּרוֹן כָּל עַמְּךָ בֵּית  
יִשְׂרָאֵל לְפָנֶיךָ, לְפַלִּיטָה לְטוֹבָה לְחַן וְלַחֲסֵד וְלִרְחֻמִּים, לְחַיִּים  
וְלִשְׁלוֹם בָּיִס חַג חַמְצוֹת חֲזָה. זְכַרְנוּ יי אֱלֹהֵינוּ בּוֹ לְטוֹבָה.  
וְיַקְדֵּנוּ בּוֹ לְבִרְכָה. וְהוֹשִׁיעֵנוּ בּוֹ לְחַיִּים, וּבְדָבָר יִשְׁעֶה וְרַחֲמִים,  
חוּס וְחֲנּוּן, וְרַחֵם עָלֵינוּ וְהוֹשִׁיעֵנוּ, כִּי אֵלֶיךָ עֵינֵינוּ,  
כִּי אֵל מְלֹךְ חַנוּן וְרַחוּם אַתָּה:

וּבְנֵה יְרוּשָׁלַיִם עִיר הַקְּדוֹשׁ בְּמַהֲרָה בְּיָמֵינוּ. בְּרוּךְ אַתָּה יי,  
בּוֹנֵה בְּרַחֲמֵינוּ יְרוּשָׁלַיִם. אָמֵן.

בְּרוּךְ אַתָּה יי אֱלֹהֵינוּ מְלֹךְ הָעוֹלָם, הָאֵל אֲבִינֵנוּ, מְלַכְנוּ,  
אֲדִיָּרְנוּ הַמְּלֹךְ חַטִּיב, הוּא חַטִּיב, הוּא מְטִיב, הוּא יִטִּיב לָנוּ.  
הוּא גְמָלְנוּ, הוּא גּוֹמְלָנוּ, הוּא יְגַמְלֵנוּ לְעַד  
לְחַן וְלַחֲסֵד וְלִרְחֻמִּים, וְיַזְכֵּנוּ לִיְמוֹת הַמְּשִׁיחַ.

## שְׁלַחַן עוֹרֵךְ

### צִפּוֹן

Partake of the Afikoman אוֹכְלִים אֶת הָאַפִּיקוֹמָן

### בְּרָךְ

Grace after meals

בְּרַכַת הַמְּזוּן

שִׁיר הַמַּעֲלוֹת בְּשׁוּב יי אֶת שִׁיבַת צִיּוֹן הֵינּוּ כְּחֻלְמִים: אִזּוּ יִמְלֹא  
שְׁחוֹק פִּינוּ וְלִשְׁוֹנֵנוּ רִנָּה אִזּוּ לֹאמְרוּ בְּגוֹיִם הַגְּדִיל יי לְעֵשׂוֹת עִם  
אֱלֹהֵי: הַגְּדִיל יי לְעֵשׂוֹת עִמָּנוּ שְׂמַחִים: שׁוּבָה יי אֶת שְׁבִיתֵנוּ  
כְּאַפִּיקוֹס בְּנֶגֶב: הַאֲרֵעִים בְּדַמְעָה בְּרִנָּה יִקְצְרוּ: הַלּוֹחַ זַלְזָה וּבִכְחַ  
לִשָׂא מְשֶׁה הַזֶּרַע בֹּא יְבֵא בְרִנָּה לִשָׂא אֱלֻמְתֵינוּ:

הַרְחֵמוּ, הוּא יִמְלוֹךְ עָלֵינוּ לְעוֹלָם וָעֶד.  
הַרְחֵמוּ, הוּא יִתְבְּרָךְ בְּשָׁמַיִם וּבְאָרֶץ.  
הַרְחֵמוּ, הוּא יִשְׁתַּבַּח לְדוֹר דּוֹרִים,  
וְיִתְפָּאֵר בְּנוֹ לְעַד וְיִלְבַּח וְיִצְחַח וְיִצְחִים,  
וְיִתְחַדֵּר בְּנוֹ לְעַד וְיִלְעוֹלְמֵי עוֹלָמִים.  
הַרְחֵמוּ, הוּא יִבְרָךְ אֶת-הָאָרֶץ זֹאת וְגַן עֵדֶן.  
הַרְחֵמוּ, הוּא יִבְרָךְ הוּא יִבְרָךְ אֶת-אֲחֵינוּ בְּנֵי יִשְׂרָאֵל  
הַחַתּוּמִּים בְּצַרְחָה, וְיִוצִיאֵם מֵאֲפֶלֶת לְאוֹרָה.  
הַרְחֵמוּ, הוּא יִבְרָךְ אֶת-מַדִּיעַת יִשְׂרָאֵל,  
רֵאשִׁית צְמִיחַת גְּאֻלָּתֵנוּ.

הַרְחֵמוּ, הוּא יִבְרָךְ אֶת בַּעַל הַבַּיִת הַזֶּה,  
וְאֶת אִשְׁתּוֹ בַּעֲלַת הַבַּיִת הַזֶּה.

בְּמִרוֹם וְלִמְדוֹ עֲלִיָּהֶם וְעֲלֵנוּ זְכוּת, שְׁתַּחַמַּה לְמַשְׁמַרְתָּ שְׁלוֹם,  
וְנִשָּׂא בְרָכָה מֵאֵת יי וְיַדְקָה מֵאַלְהֵי יִשְׁעֵנוּ, וְנִמְצָא חַן  
וְשָׂקָל טוֹב בְּעֵינֵי אֱלֹהִים וְאַדָּם:

הַרְחֵמוּ, הוּא יִנְחִילֵנוּ יוֹם שְׁפָלוֹ טוֹב.

יְרֵאוּ אֶת יי קְדוֹשֵׁינוּ, כִּי אֵין מַחְסוֹר לִירְאוֹ:  
כְּפִירִים רָשׁוּ וְרָעִבוּ, וְדוֹרְשֵׁי יי לֹא יִחְסְרוּ כָּל טוֹב:  
חוֹדוּ לֵנוּ כִּי טוֹב, כִּי לְעוֹלָם חֲסִדוֹ: פּוֹתַח אֶת יָדְךָ,  
וְיִמְשָׁבֵעַ לְכָל חַי רְצוֹן: בְּרוּךְ הַגֹּבֵר אֲשֶׁר יִבְטַח בְּיָי,  
וְהַזֵּה יי מִבְּטַחוֹ: גַּעַר חֲמִיָּתִי גַם זְקֻנְתִּי וְלֹא רֵאשִׁיתִי צְדִיק נִעְזָב,  
וְזָרְעוֹ מִבְּקֶשׁ לְחָם: יי עוֹ לְעַמּוֹ יִתֵּן, יי יִבְרָךְ אֶת עַמּוֹ בְּשְׁלוֹם:

Leader: רְבוּתֵי וְבִרְךָ!

Group: יְחִי שֵׁם יי מְבָרַךְ מַעֲתָה וְעַד עוֹלָם.

Leader: יְחִי שֵׁם יי מְבָרַךְ מַעֲתָה וְעַד עוֹלָם.

בְּרִשׁוֹת מְרַנֵּן וְרַבֵּנָן וְרְבוּתֵי, וְבִרְךָ אֱלֹהֵינוּ שְׂאֵבְלֵנוּ מְשֻׁלוֹ.

Group: בְּרוּךְ אֱלֹהֵינוּ שְׂאֵבְלֵנוּ מְשֻׁלוֹ וּבְטוֹבוֹ חֲמִיָּנוּ.

Leader: בְּרוּךְ אֱלֹהֵינוּ שְׂאֵבְלֵנוּ מְשֻׁלוֹ וּבְטוֹבוֹ חֲמִיָּנוּ.

Leader: בְּרוּךְ הוּא וּבְרוּךְ שְׁמוֹ:

בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מְלֹךְ הָעוֹלָם, חַנּוּן אֶת הָעוֹלָם כְּלוֹ בְּטוֹבוֹ  
בְּחוֹן בְּחֻסָּד וּבְרַחֲמִים הוּא נוֹתֵן לְחָם לְכָל בְּשָׂר׃ כִּי לְעוֹלָם חֲסִדוֹ.  
וּבְטוֹבוֹ הַגְּדוּל תְּמִיד לֹא חָסֵר לָנוּ, וְאֵל יִחְסֵר לָנוּ מְזוֹן לְעוֹלָם וָעֶד.  
בְּעִבּוֹר שְׁמוֹ הַגְּדוּל, כִּי הוּא אֵל זֶן וְיִמְפָּרְנֵס לְכָל וְיִמְטִיב לְכָל,  
וּמְכִין מְזוֹן לְכָל בְּרִיּוֹתֵינוּ אֲשֶׁר בָּרָא. בְּרוּךְ אַתָּה יי, חַנּוּן אֶת הַכֹּל:

The third cup we drink tonight is linked to the verse from Exodus which tells of God's promise to redeem Israel with an outstretched arm and great wonders. The "outstretched arm" is a manifestation of God's power, so we recall how Jewish women used their power to teach Jewish texts and promote Jewish education. We dedicate this cup to: Asenath Bat Samuel Barazani, Rachel Morpugo, Rebecca Gratz, Judith Kaplan Eisenstein and Nechama Leibowitz. *While filling wine cups, read the Readings.*

### The Third Cup

## כּוֹס שְׁלִישִׁית

*Over the third cup of wine, say:*

בְּרַחֵם אֲתָהּ יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרִי הַתְּנָפֶן;  
Blessed art Thou, Lord our God, King of the Universe,  
who creates the fruit of the vine.

*Drink the third cup of wine.*

A cup of wine is poured in honor of the Prophet Elijah.  
The door is opened, we 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/

### Elijah (Get Me to the Church On Time)

He's got to finish this by morning.

Stop by each house by that deadline.

While we're still able,

Stand round the table,

And see Elijah drink the wine.



Not too much time is left 'til morning.

We've all said Grace and we've all dined.

Pull out the stopper,

Pour him a whopper,

And watch Elijah drink the wine.

We're only one house, there's so much more!

So hurry up and open up the door!

So many homes to see by morning,

Bidden by some decree divine.

We're not unfeeling,

And he must be reeling!

But still he gives no sign,

He's got to toe the line,

So let us watch Elijah drink the wine!!

Now, Hallel continues: *Psalm 115*

Nor for our sake, O Lord, but for thy name's sake give glory. Why should the nations say "Where is their God?" Our God is in the heavens. Their idols are from human hands. They have a mouth, but they can't speak; they have eyes, but they can't see; they have ears, but they can't hear; they have a nose, but they can't smell; they have hands, but they can't feel; they have feet, but they can't walk. O Israel, trust in the Lord! He is our help and shield. You who revere the Lord, trust in the Lord.

*Yet though our mouths should overflow with song as the sea, Our tongues with melody as the roaring waves, Our lips with praise as the heavens' wide expanse; And though our eyes were to shine as the sun and the moon, Our arms extend like eagles' wings, Our feet speed swiftly as the deer.*

Still we would be inadequate to thank you, O God and God of our fathers and mothers, for even one thousand thousandth of the kindnesses you have bestowed upon our ancestors and upon us.

From Egypt you redeemed us, from the house of bondage you released us. In time of famine you have fed us, in time of plenty you sustained us. From the sword you have delivered us and from plague you have rescued us, from dread disease you have delivered us. Unto this day has your mercy been with us, and your graciousness has never failed us. Stay with us, God, forever.

## Hallel, Second Part

### Hallel (With a Little Bit of Luck)

The Lord above made man and all his neighbors,  
The sun by day, the moon and stars by night.

The Lord above wants man to help his neighbors,

So — With a little of His help

With a little of His help

We will find the way to do what's right!



Hallelujah, Hallelujah,

Hallelujah, We praise God for His might.

Hallelujah, Hallelujah,

With a little help we'll do alright.

The Lord above knows man can foil temptation.

That we can conquer evil if we fight.

We see the good in all of His creations,

And — With a little of His help

With a little of His help

We will find the way to do what's right!

Hallelujah, Hallelujah,

Hallelujah, We praise God for His might.

Hallelujah, Hallelujah,

With a little help we'll do alright.

The Lord above is gracious to His children.

He hears their pleas, is conscious of their plight.

The Lord above loves praises from His children,

So — With a little of His help

With a little of His help

We will find the way to do what's right!

Hallelujah, Hallelujah,

Hallelujah, We praise God for His might.

Hallelujah, Hallelujah,

With a little help we'll do alright.

O Lord, please save us!  
O Lord, please save us!  
O Lord, let us prosper!  
O Lord, let us prosper!

אָנָּא ייְ הוֹשִׁיעָה נָּא:  
אָנָּא ייְ הוֹשִׁיעָה נָּא:  
אָנָּא ייְ הַצְלִיחָה נָּא:  
אָנָּא ייְ הַצְלִיחָה נָּא:

Second night, say:

# הַיּוֹם יוֹם אֶחָד לְעוֹמֵר

This is the first day of the Omer.

בְּרוּךְ אַתָּה ייְ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְשָׁנוּ בְּמִצְוַתְּךָ וְצִנְּנוּ עַל סְפִירַת הָעוֹמֵר:  
יְהִי רָצוֹן מִלְּפָנֶיךָ ייְ אֱלֹהֵינוּ וְאַלֹהֵי אֲבוֹתֵינוּ שֶׁיִּבְנֶה בַּיּוֹם הַזֶּה בְּיָמֵינוּ בְּמַחְצוֹת שְׁמַיִם וְתֵן חֶלְקֵנוּ בְּתוֹרַתְךָ:

The Fourth Cup  
*Over the fourth cup of wine, say:*

## כּוֹס רְבִיעִית

בְּרוּךְ אַתָּה ייְ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרֵי הַתְּנָפֶן:  
בְּרוּךְ אַתָּה ייְ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם עַל הַתְּנָפֶן וְעַל פְּרֵי הַתְּנָפֶן.  
Blessed art Thou, Lord our God, King of the Universe, who creates the fruit of the vine.

Blessed, art Thou, 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 Thou gave to our fathers as a heritage to eat of its fruit and to enjoy its goodness. Have mercy, Lord our God, on Israel thy people, on Jerusalem thy city, on Zion the abode of thy glory, on thy altar and thy 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 Thee for it in holiness and purity. Grant us happiness on this Feast of Matzot; For Thou, O Lord, are good and beneficent to all, and we thank Thee for the land and the fruit of the vine. Blessed art Thou, O Lord for the land and the fruit of the vine.

*Drink the final cup of wine, while reclining, of course.*

### ACCEPTANCE

### נִרְצָה

The Seder is now accepted: The Seder now concludes according to our laws and ordinances. Just as we were privileged to arrange it tonight, so may we be granted to perform it again. O God who dwells in the heights above, establish us as a countless people once again, speedily guide thy plants Israel as a redeemed people, to the land of Zion with song.

### NEXT YEAR IN JERUSALEM

This year we are here, next year in the Promised Land.

## לְשָׁנָה הַבָּאָה בִּירוּשָׁלַיִם!

*L'Shana Haba'a, B'Yerushalayim ... Habnuya*

Ki Lo Na'eh:

אֲדִיר בְּמִלּוּכָה, בַּחֹר פְּתֻלָּה, גְּדוּדָיו לֹא מָרוּ לוֹ:  
לֵךְ וְלֵךְ, לֵךְ כִּי לֵךְ, לֵךְ אֵף לֵךְ, לֵךְ ייְ תִמְמָלְכָה.  
כִּי לוֹ נֶאֱמַר, כִּי לוֹ נֶאֱמַר.

דָּגוּל בְּמִלּוּכָה, הַדּוּר פְּתֻלָּה, וְתִיקֵנוּ לֹא מָרוּ לוֹ:  
לֵךְ וְלֵךְ, לֵךְ כִּי לֵךְ, לֵךְ אֵף לֵךְ, לֵךְ ייְ תִמְמָלְכָה.  
כִּי לוֹ נֶאֱמַר, כִּי לוֹ נֶאֱמַר.

זַבְּאֵי בְּמִלּוּכָה, חֶסֶן פְּתֻלָּה, טַפְסָרָיו לֹא מָרוּ לוֹ:  
לֵךְ וְלֵךְ, לֵךְ כִּי לֵךְ, לֵךְ אֵף לֵךְ, לֵךְ ייְ תִמְמָלְכָה.  
כִּי לוֹ נֶאֱמַר, כִּי לוֹ נֶאֱמַר.

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



### Chad Gadya (The Rain In Spain)

We bought a kid  
For just two quid  
With father.

We didn't bid,  
Just paid two quid  
With father.

Then came a cat, and ate the kid  
That we bought for two quid.  
Then the dog just bit the kit,  
And the stick came to hit.

We bought a kid  
For just two quid  
With father.

We didn't bid,  
Just paid two quid  
With father.

The fire came and burned the stick.  
Water doused the flames quick!  
And then the ox's turn to lick,  
Sopped the water like a wick!

We bought a kid  
For just two quid  
With father.

We didn't bid,  
Just paid two quid  
With father.

The ox was killed with just one prick,  
Then the Shochet got sick.  
The angel thought that did the trick,  
But God came to end this schtick!

We bought a kid  
For just two quid  
With father.

We didn't bid,  
Just paid two quid  
With father.



## While Afikomen is being hidden, a Quiz about Pygmalion / MFL

Solve on your own:

- What is the significance of the initials to My Fair Seder?
- Did anything unusual happen on opening night?
- What towns did the play premiere in?
- Did MFL achieve a record number of performances for a musical at its time?
- The play's title comes from what nursery rhyme?
- Name any of the theaters where it played on Broadway. (Bonus points, if you can name more than one of the 3 theaters it played in):
- Name the two leads in the Broadway play:
- Name the two leads in the film:
- What occupation is Eliza's father?
- What recent movies involved the lead actor going to a speech therapist?
- Extra credit: Name TV shows that had Pygmalion/My Fair Lady takeoffs:
- Who played the Hungarian phonetics expert Zoltan Karpathy in the film version?
- Which of the following statements are true? (More than one might be.)
  - \* The film's lead for Eliza, famous as she was for singing, wasn't deemed good enough for the role, and every one of her songs were dubbed by a singer who backed up many actresses, Marni Nixon.
  - \* The director for the film's orchestra, André Previn was selected because the director's daughter was having an affair with him at the time.
  - \* The film's lead (Prof Higgins) didn't want to prerecord the musical numbers, so the studio created a wireless microphone that was placed in his necktie, remarkable for a 1964 film. It was the first use of a wireless microphone in film history.
  - \* The original play was called Pygmalion, which in Roman mythology was a Golem-like creature that transformed itself into a superhuman form whenever the weather was nasty.
  - \* Eliza has a line in the original play, Pygmalion, that says "Not bloody likely." Language like this was so risqué at the time (early 1900s), that the actress was considered to have risked her career by speaking the line on stage.
  - \* One of the first programs to mimic Artificial Intelligence was named Eliza, after Eliza Doolittle.



# Quiz scoring – How many Professor Higgins class credits can you get?

Name: \_\_\_\_\_

Tally class credits you obtain:

_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____

Total: \_\_\_\_\_

**Do Not  
Turn  
Over Yet**

**(You'll be told to when Pharaoh is good and ready)**

## Additional Readings

*Thoughts on freedom, tradition and learning:*

Researching his Kurdish Jewry family, the author of *My Father's Paradise*, Ariel Sabar says: Passing our culture to the next generation isn't easy. It can't be achieved in one brilliant masterstroke. America makes it possible to be who you want to be. That is its genius. But a consequence of that freedom and acceptance is that it's easy to forget where you came from. Striking the right balance is a daily struggle, a daily negotiation, and one that I am still very much working on. We can't stop the clock. We can't pretend that traditions are unending, or that each generation will invariably pick up where the last left off. But if I learned anything from my father's quest to preserve his vanishing language and culture, it's that we have the power to hold on to the parts of our past we value most.

– *My Father's Paradise: A Son's Search for His Family's Past*

*Based on Rabbi Sidney Greenberg's prayer of Thanksgiving:*

We thank You, O God, for our friends and family and for what we mean and bring to one another. We are grateful for the bonds of loyalty and affection which sustain us and keep us close to one another no matter how far apart we may be.

We thank You for implanting within us a deep need for each other and giving us the capacity to love and to care. Help us to be modest in our demands of one another, but generous in our giving to each other.

May we never measure how much love or encouragement we offer; may we never count the times we forgive. Rather, may we always be grateful that we have one another and that we are able to express our love in acts of kindness.

Keep us gentle in our speech. When we offer words of criticism, may they be chosen with care and spoken softly. May we waste no opportunity to speak words of sympathy, of appreciation, of praise.

Bless our friends and family with health, happiness, and contentment. Above all, grant us the wisdom to build a joyous and peaceful home in which Your spirit will always abide.

Amen.

*They tried to kill us* by Sean Altman (aka Jewmongous)

We were slaves to Pharaoh in Egypt

The year was 1492

Hitler had just invaded Poland

Madonna had just become a Jew

Moses was found on the Potomac

Then he marched with Martin Luther King

He came back to free us from our bondage

Cause S&M has never been our thing

They tried to kill us, we survived, let's eat

They tried to kill us, we were faster on our feet

So they chase us to the border

There's a parting of the water

Tried to kill us, we survived, let's eat

Then the Pharaoh, who looked like Yul Brenner

Heard the Jews were trying to escape

Charlton Heston came right down from the mountain

He said, "Pharaoh, you're a damn dirty ape"

The menorah was almost out of oil

Farrakhan was planning Kristalnacht

The gefitle was nearing extinction

It looked like Moses and his flock were *fchrkakt*

They tried to kill us, we survived, let's eat

They tried to kill us, we were faster on our feet

But we knew how to resist

Cause we'd rented Schindler's List

Tried to kill us, we survived, let's eat

The 10 Egyptian plagues:

1. Blood
2. Locusts
3. Boils
4. Dandruff
5. Acne
6. Backne
7. Piles
8. Cataracts
9. Sciatica
10. Sickle cell anemia

We fled on foot, there was no time to tarry

Leavening the bread would take too long

All we had was Egg Foo Yung and Matzoh

While battling the fearsome Viet Cong

And so tonight, we gather to remember

The ancient Hebrews who paid the price

We have a Seder, each year in December

To commemorate our savior, Jesus Christ

They tried to kill us, we survived, let's eat

They tried to kill us, we were faster on our feet

So we never did succumb to the annual pogrom

Tried to kill us, we survived, let's eat

They tried to kill us, we survived, let's eat

They tried to kill us, we were faster on our feet

So come on, blow the Shofar

'Cause they haven't nailed us so far

Tried to kill us, we survived, let's eat

© Sean Altman

*Read one section and pass to the next person:*

*The Four Children from A Survivors' Haggadah, Munich, Germany (1946):*

**WHAT DOES THE WISE SON SAY?**

What is this land and State that you long for? Is not my house your house? Is not this whole country open before you; why, I do not know another country where men can breathe more freely. You should tell him: Were you not the first to cry out 'for home and country' at the time of your need? Well, this is the hour of our need, and we demand a homeland, Every nation, even the least and lowest, is permitted to have a homeland, whereas a people as ancient and neglected as we are is not permitted. How could this be justified? You should tell him: Who knows how long their charity and their protective arm shall be extended to us? A home and a country should not come out of charity but by right.

*Pass to the next person, who reads:*

**WHAT DOES THE WICKED SON SAY?**

Is there no room for you here that you should scramble into the land of Israel? Why, the whole world is open before you. And what's more, you have a mission: go and use your strength to rebuild a devastated Europe. You should set his teeth on edge and tell him: We have already given our best to Europe, and in return they built gas chambers and crematoria, and exterminated us with cruel ingenuity. Should we, for all this, rebuild Europe? You should tell him: Had they been in our place and been saved, they wouldn't have renounced the very cause for which they fought so bravely, that is, for a home and a country....

*Pass to the next person, who reads:*

**WHAT DOES THE SIMPLE SON SAY?**

What is this? Why do you want to huddle in so small a land? And what about Ishmael? You should tell him: We are not building our houses with a mighty hand by the exploitation of others. We made bread out of the wilderness. And as for Ishmael, Israel will not overlook his rights.

*Pass to the next person, who reads:*

**AND FOR THE SON WHO IS TOO YOUNG TO KNOW HOW TO ASK, you should begin by saying:**

For thousands of years the Jewish People have commemorated the day of their Exodus from bondage. Through slavery, force, inquisition, destruction, and troubles, the Jewish People have borne in their hearts a longing for freedom and expressed this longing universally so as not to leave out a single tormented Jewish soul.

*Passover Rhapsody* by Aish.com  
The Exodus story set to Queen's "Bohemian Rhapsody"

Is this the real life?  
No end to slavery.  
Caught in Pharaoh's vise.  
No escape to reality.

Open your eyes.  
Look up to the skies and see.  
God will redeem you  
So miraculously.  
Because 10 plagues come  
Then we'll go.  
Blood and frogs,  
Lice and boils.

Moses you are dreaming,  
This could never happen,  
To me, to me.

Pharaoh, let my people go.  
To fulfill our destiny,  
With the Torah we'll be free.

Moses, tell your God I've just begun.  
My heart is hardened,  
The Hebrews are here to stay.

Pharaoh, wild animals running loose.  
Soon you'll wish you'd never been born at all.

I see cattle dying.  
Clouds of locusts swarming.  
Fire and ice, fire and ice.  
Plague of hail is coming.  
Thunderbolts and lightning,  
Very, very frightening to me!

Days of darkness, days of darkness.  
Days of darkness, days of darkness.  
We cannot see, we cannot move.  
We condemn this war crime fiasco.

Listen here, Pharaoh,  
Let my people go.  
Who is God?  
No! We will not let you go!  
Let us go!  
Who is God?  
We will not let you go!  
Let us go!  
Who is God?  
We will not let you go!  
Let us go!  
Will not let you go!  
Let us go!  
Never let you go!  
Let us go!  
No, no, no ... No!

God in heaven, God in heaven  
It is midnight, let us go.

The Angel of Death has now taken our first born.  
We're free!  
Grab matzah!  
We're free!  
(Cheering)

Moses did you take us out to the desert to die?  
Jump in the water and  
Watch God pile it up on high!  
Dayeinu!  
God did this for us.  
Dayeinu!  
Drowned the Egyptians  
So we can get out of here!

(Ooh, yeah)  
Passover revolution.  
No Chametz, we're free.  
Time to get the Torah,  
Time to get the Torah,  
And be free.

*Readings of dedications for the Third Cup:*

Asenath bat Samuel Barazani was a remarkable Kurdistan Jewish woman. Born in 1590 into a family of scholars, Asenath was educated to study and teach Torah. She is considered to be the first female Rabbi, and the first to be Rosh Yeshiva - head of an orthodox yeshiva. When she married, her ketubah included an unheard-of stipulation exempting her from housework so that she could devote herself to study. When Asenath's husband died, she assumed his position as the head of the academy that her father Samuel had established, and she became the primary teacher, preacher, interpreter of Jewish law, and fund-raiser for the seminary in Mosul. Her correspondence, written in a precise hand in elegant Hebrew, reveals poetic ability and scholarship. She answered many questions posed to her by other Torah sages from around the world, and authored a commentary on the book of Proverbs.

An Italian Hebrew poet, Rachel Morpurgo was part of the renaissance of Hebrew poetry and literature that began at the end of the eighteenth century. In a century that produced famous women poets such as Christina Rossetti and Elizabeth Barrett Browning, she achieved great renown in Jewish scholarly circles as a Hebrew poet.

Rebecca Gratz was a preeminent Jewish-American educator and philanthropist. At the age of 20, she helped establish an association that helped women whose families were suffering after the War of Independence. She was among those instrumental in founding the Philadelphia Orphan Asylum, a founding member of the Female Hebrew Benevolent Society, and a Jewish foster home. Gratz was probably the model of Rebecca, the heroine in Sir Walter Scott's *Ivanhoe*.

Judith Kaplan Eisenstein is the first American woman to celebrate a Bat Mitzvah. She was precocious intellectually – she began reading English at two and a half and studied Hebrew at age three – and musically – between the ages of seven and eighteen, she studied at what became Juilliard. She was a successful composer and musicologist, publishing the first Jewish songbook for children.

Nechama Leibowitz was the teacher of Bible to thousands of men and women, religious and secular, in Israel and around the world. Her Biblical commentary combines literary analysis, moral messages and faithfulness to the text. In 1942, some of Leibowitz's students decided that they wanted to continue studying her material even after the school year had ended. Acceding to their request, Leibowitz began mailing them her worksheets, which contained commentaries unavailable at the time and, furthermore, challenged them with difficult questions, with every answer checked personally by Leibowitz. Word spread to friends and neighbors, who also wished to fill out these sheets. Eventually the correspondents ran into the thousands: young and old, religious and secular, kibbutzniks and city-dwellers. Thus Leibowitz functioned as a one-woman Open University correspondence course for over thirty years without ever receiving remuneration.

---

Disney's *The Prince of Egypt* in 1998 was the first major studio film to feature a song in Hebrew, Miriam's song of joy on the shores of the Red Sea. We reprise it tonight to remember Whitney Houston:

Ashira ladanai, ki ga-oh ga-ah  
Ashira ladanai, ki ga-oh ga-ah  
Mi chamocha ba-eylim adonai  
Mi chamocha neydar bakodesh  
Nachita v'chas'decha am zu ga-alta  
Nachita v'chas'decha am zu ga-alta.  
Ashira! Ashira! Ashira! [repeat]

There can be miracles, when you believe  
Though hope is frail, it's hard to kill  
Who knows what miracles you can achieve  
When you believe  
Somehow you will, now you will  
You will when you believe  
You will when you believe.

*Commentary from Rebbe Denenberg of Boston:*

Rabbi Elazar ben Azariah said "I am like a seventy-year-old man..." We've all seen the story that he was not *really* 70, but was *like* 70. He was appointed head of the Sanhedrin at 18 and was afraid that people wouldn't respect him. So he prayed to God and his hair turned white overnight. This is explained in the ArtScroll Hagaddah, so I've known it for years, but recently I looked up the original in the Talmud (Berachos 28).

They asked him if he would like to be Nasi; he said that he would consult with his wife.

His wife: Perhaps they will depose you!

Rabbi Elazar: It is worthwhile to use a precious crystal for a day, even if it will break the next day.

His wife: You have no white hairs – a white beard is fitting for one who will expound.

Rabbi Elazar was 18 at the time; a miracle occurred, he grew 18 rows of white hair in his beard that day.

There we see that the idea of the white hairs came from his *wife*.

Inescapable conclusion: It's getting married that brings grey hairs.



A musical re-telling of the story, in round form using all-too familiar melodies.

## Passover Desecration

lyrics by Sol Weber



Here's a tale that ends with hap - py news all a - bout how Mo - ses freed the Jews.



Ma - ni - sche - witz hits the spot. 10 full plagues, now that's a lot! We got



Pha-raoh on the sand, we are part - ing the Red Sea. We are cross - ing safe - ly o - ver, we are free, yes we are free! Pour the



wine, tears are glist' - ning, and we hope E - li - jah's list' - ning. For - get the



one - eyed, one - horned, fly - ing pur - ple peo - ple eat - er. Let us not for - get the sto - ry of the se - der.