

tively humanistic treatment of Rabbi Nachman's favorite tale **The Legend of Seven Beggars**, adapted and directed by Howard Rypp, was presented by a student cast at Beth Tikvah.

This simple but insightfully pithy tale describes two orphans who escape an insane kingdom and flee into the forest. There they are comforted by seven beggars. When guided back to the kingdom and wedded, all of the beggars return to bless and redeem them. All but the seventh beggar, whom we still await.

The surrealism and subtle relevant undercurrents of the story were authentically encapsulated. For example, at the be-

by the animals and humans were also highly integral to the general surreal mood.

Why was the all-vital seventh beggar portrayed by a girl (Geri Rose)? It's a commendably original idea to have a girl playing the role of this patriarchal "noble primitive" white-beard sage. To have adequately answered the inevitable question mark would have provided an ingenious extra dimension.

The anarchist towncrier was a successfully effective touch; he was well-portrayed by Marvin Es-

tifiably won centre-stage. Srul Glick's leadership of the Beth Tikvah choir was most suitably spirited. The abstract recorded "soundscape" music by Don MacMillan was too limiting for the intended emotional spectrum of the play. But it was never irritable. Instead, it was barely noticeable. Special praise is due Lisi Moses' imaginative, whimsical yet essentially pithy costume design.

All in all, it was a most worthy example of first-rate Jewish children's theatre for all ages.



Rona Schwartz, Jeff Shapiro and Janice Weintraub are seen in an act from "The Legend of Seven Beggars" put on by Nephesh Th

*Simple but insightfully pithy tale tells of the escape of two orphans*