

**MANDY PATINKIN:** Let me tell you about a photograph taken in the summer of 1936. It's black and white. Two famous writers are sitting in an outdoor cafe in a coastal city. They're side by side yet, they couldn't look more different. It seems like they're at two different parties.

Stefan Zweig - a best-selling author - is at the fun party. His grin stretches his bushy mustache. He's facing his friend, his arm around him in a half embrace. Kind of like he's coddling a petulant child.

Joseph Roth - a well known journalist - is at the funeral. He's the younger of the two by over a decade, but he appears much older. A stony look on his face, a cigarette in hand. He stares straight into the camera. Daring you to...? What?

They're in Ostend, Belgium - an idyllic seaside town. But neither of them really chose to be here. Hitler's been in power in Germany for three years. Roth and Zweig are Austrian Jews, living in exile. And the relentless Nazi menace is coming for them. So they meet in Ostend - a holiday in the midst of madness.

**GEORGE PROCHNIK:** Part of Zweig's motivation in bringing Roth with him was to try to wean him off of his worsening alcoholism.

**TESS LEWIS:** They were able to create, sort of, a mini space that they could live in exile with a bit of insulation that they could not find elsewhere.

**MANDY PATINKIN:** Stefan Zweig and Joseph Roth are heavyweights. Yet their influence will grow. They'll become known as two of the most revered, most celebrated authors in the German language. Critic James Wood will call Roth the greatest modern writer. And Zweig's work will inspire dozens of films, including Wes Anderson's *The Grand Budapest Hotel*.

At the time of this photograph, Roth and Zweig have been friends for almost a decade - swapping manuscripts and writing critiques. And now bickering over the role of art in the face of a world on fire.

The picture of Roth and Zweig is likely the only one left of the two together. If you google the words - Stefan Zweig, Joseph Roth and photo - it's the first thing that comes up. Maybe it's a projection from the present, but looking at it, you almost feel a current of tension buzzing between them - like something could go terribly wrong. And it does.

In the end, this trip isn't enough to save their friendship ... or either man. Both would die by suicide—directly or indirectly—in exile.

*[OPENING THEME]*

**MANDY PATINKIN:** Welcome to Exile - a podcast from LBI, the Leo Baeck Institute, New York. I'm Mandy Patinkin. When everything is taken away, then what? From LBI's archives, untold stories of Jewish lives in the shadow of fascism.

Today - Joseph Roth and Stefan Zweig, a literary friendship and two lives tested in exile.

Stefan Zweig was a very wealthy and wildly successful writer. By the 1930s, he was one of the most translated authors in the world. If you were in a bookstore, Zweig's books – fiction, biographies and popular histories – would be in a big stack at the best-sellers table.

Roth wasn't as established then, at least not in the same way. He was a well regarded journalist, even seen as a prodigy. But he was just beginning to branch out to fiction and poetry. In that same bookstore, his novels would probably be on the shelf among other authors with the last name "R". Just a couple of copies in stock.

The two writers became friends thanks to a fan letter in 1927 that Zweig wrote to Roth. Zweig liking your work would have been a big deal for any writer. And so Roth - in his early 30s, and 13 years younger than Zweig - wrote back.

**GEORGE PROCHNIK:** Roth wrote Zweig to thank him for having praised one of his books...

**MANDY PATINKIN:** Writer and critic George Prochnik.

**GEORGE PROCHNIK:** And asked whether he could get himself to Salzburg or to Vienna when Zweig was there to actually have a face-to-face meeting.

**MANDY PATINKIN:** A correspondence started. And almost two years later, in May, 1929, they met in person, in Zweig's home... in Salzburg. It was a meeting that cemented their friendship.

**GEORGE PROCHNIK:** When the two of them were together, they had an almost playful relationship. I think they liked being, in a sort of geeky way, collectors of nice writing instruments and paper, and they spent time at stationery shops along with cafes.

**MANDY PATINKIN:** They would read and edit each other's work. Roth shaped himself as a man of the people – he wrote directly and passionately, returning again and again to favoured themes like the underdog, and the trauma of war.

**GEORGE PROCHNIK:** Zweig cherished this sense that Roth had his finger on the pulse of the times in a way that was harder for him because of his own muffling in wealth and in just the privileges that come with great fame.

**MANDY PATINKIN:** Zweig wrote acclaimed biographies, and stories that verged on melodrama. His fiction has been called "undemanding" and "digestible" – maybe not

what any writer wants on his jacket copy. But critics – and more importantly, the public – appreciated his skill at nailing what made a character tick.

**TESS LEWIS:** Zweig retreated into, you know, his world is more of the interpersonal passions and inner worlds and psychological complexity.

**MANDY PATINKIN:** Though they were different writers, the affection flowed both ways. Essayist and critic Tess Lewis.

**TESS LEWIS:** For Joseph Roth, Stefan Zweig really was sort of a model of what he wanted to become early on when, you know, Stefan Zweig was this consistently hyper successful, urbane, elegant man who was able to, just write the way he talked. I mean, it just flowed out of him. He wrote with an ease that Joseph Roth did not have.

**MANDY PATINKIN:** It was a meeting of writerly minds. But it was also more complicated than that. -Roth - in a letter to Zweig - described the love they shared.

**VOICE ACTOR - JOSEPH ROTH:** You are not only close to me mentally but also physically. It's the umbilical cord of friendship -- which is real.

**MANDY PATINKIN:** One of the ways Zweig took care of Roth was through financial sustenance. In their early letters, Roth wrote a lot about how badly he was doing.

At one point, he was one of the best paid journalists in Europe. But, he just wasn't good at keeping money. He paid a lot of medical bills for his ill wife. He stayed at nice hotels even if he couldn't afford them. And he spent quite a fortune on booze. Roth was a drinker. Something that worsened later on in life.

But Zweig saw the younger writer as a genius, with talents beyond his own.

**GEORGE PROCHNIK:** He had an incredible and inimitable charm in the flesh. He had a liveliness, and Zweig, describes it at one point as something ineluctably good, that there was a goodness about his being that just emanated.

**MANDY PATINKIN:** So, of course he helped financially support his friend when Roth came asking. Zweig did this for several of his writer friends.

All in all, they were two members of a mutual admiration society. But you know what can happen when you put two ambitious - male - writers together for too long...especially when one's more successful than the other.

**TESS LEWIS:** The tensions between Roth and Zweig were productive in the sense that they're very different writers who were able to recognize the strengths of each other's writing and admire it with the more or less uncritical eye. But of course, familiarity breeds contempt. What irked Joseph Roth about Stefan Zweig was this upper class obliviousness.

**GEORGE PROCHNIK:** Roth took him to task for all of the ways that his writing seemed to lack the kind of urgency that he himself was absolutely committed to.

**TESS LEWIS:** And the fact that with the money, there were strings attached. Even though Stefan Zweig would not see them as strings, Joseph Roth as the recipient of the beneficence certainly did.

**MANDY PATINKIN:** Those strings had to do with alcohol.

**VOICE ACTOR - STEFAN ZWEIG:** With your drinking, you are turning yourself into a shadow — a pale shadow of yourself. Please, my friend, finally accept my offer and take a respite for four weeks under the strictest supervision.

**MANDY PATINKIN:** Roth's alcoholism came up a lot in their letters. They even fought about it.

**TESS LEWIS:** Stefan Zweig was giving him quite a bit of financial support. Joseph Roth would turn around and give a portion of that money to anyone he saw in need and also using alcohol as a coping method was something that really drove Stefan Zweig to distraction because he recognized Roth's talent and even admitted that he felt Roth was the better writer.

**MANDY PATINKIN:** During a particular correspondence in March of 1936 - Roth wrote to Zweig that he was suspicious his Dutch publisher was going to drop him. Zweig wrote back - trying to comfort his friend, but also dismissing his concerns as a paranoid, drunken rant.

**VOICE ACTOR - JOSEPH ROTH:** Finally have the courage to accept that however great you are as a writer, moneywise, you are a poor little Jew, almost as poor as seven million others. And finally accept that you are going to have to live like nine-tenths of all people on this earth, in modest conditions with very little money to spend.

**TESS LEWIS:** Joseph Roth, whose spidey sense for class condescension was always on high alert, reacted very strongly. Joseph Roth's response was, you don't have to tell me I'm a little poor little Jew. I know that. And in fact, I'm proud of it. And I have an entire people with me, an entire community like me. You have no idea what that is. He's able to turn it around and say, you know what, I may be the poor little Jew, but you are trapped in a much narrower world than I am.

**MANDY PATINKIN:** That world was Viennese high society.

**GEORGE PROCHNIK:** Zweig comes from the center of Vienna's inner ring, from the center of the empire, from a father who had made a great deal of money but lived discreetly with his wealth.

**MANDY PATINKIN:** Zweig's family lived a financially comfortable life. Success came early to him. He hobnobbed with the who's who of the day - his friends included Sigmund Freud, Albert Einstein and Thomas Mann.

Vienna was a booming cultural and intellectual mecca at the beginning of the 20th century, the capital of the Austro-Hungarian empire. Zweig idealized the best of the Empire. And that perception deeply influenced him as a pacifist and a humanist. With great affection and nostalgia – he called this period “the golden age of security.”

**GEORGE PROCHNIK:** The Empire managed to hold together an astonishing number of nationalities in something like peaceable co-existence for a very, very long time, and not just to allow a live and let live attitude, but also a sort of curiosity about the heterogeneity of the human condition.

**MANDY PATINKIN:** For Joseph Roth, Vienna was a kind of North Star. Recognition there would have been the dream of any aspiring writer.

**GEORGE PROCHNIK:** Joseph Roth grew up on the margins of the empire in Brody, which was in Galicia, contemporary Ukraine. It was a town that had a sizable Jewish presence. But in other ways was typical of much of Galician, being poor, a great deal of ambition to escape was characteristic of the inhabitants.

**MANDY PATINKIN:** And Roth was no different. He even told tales about his upbringing. Sometimes he claimed to be the illegitimate son of a Viennese count or a Polish military officer. In reality, he came from a middle-class merchant family.

**GEORGE PROCHNIK:** Roth himself was effectively orphaned before birth when his father had a mental breakdown and was never living with his mother and himself, even in his early years. They never had a chance to have a relationship of any sort. And one argument that is made is that a lot of Roth's behaviour represented a lifelong search for some sort of replacement of that.

**MANDY PATINKIN:** The searching meant he rarely settled in one place for too long. Zweig and Roth both loved to travel. But for Roth, it seemed like a compulsion. He lived in hotels and only held onto what could fit in his three suitcases. Roth would often write about never feeling like he belonged, no matter where he was. Yet, his hometown of Brody, and its largely Jewish community, affected him deeply.

**TESS LEWIS:** Roth had an ability to empathize and identify with the poor Eastern European Jew from the shtetl.

**MANDY PATINKIN:** Roth admired what he defined as the authenticity of Eastern European Jews - something he thought was lost in the more sterile world of bourgeois elites. One of his best known pieces of writing is about the plight of displaced Jewish migrants. It's called “*The Wandering Jews*” and was written in 1927. It's the book that Zweig sent him a letter praising, kicking off their friendship.

**TESS LEWIS:** By capturing the lives of the Eastern European Jews and in a sense, humanizing them, I believe Joseph Roth thought he was playing a very important role, not just shedding a light on this discriminated population, but also goading the conscience of his German language readers.

**MANDY PATINKIN:** Viennese Jews often looked down on Jews from eastern Europe - considering them less modern and more old school. Needless to say, the Habsburg Empire wasn't the utopia of nationalities coming together that many thought it was. And yet both writers deeply mourned its loss - after it broke apart at the end of WWI.

**GEORGE PROCHNIK:** Both Zweig and Roth saw the Hapsburg Empire as a cosmopolitan success.

**MANDY PATINKIN:** And they kept the idea of it as a beacon, a model to emulate well into the Nazi era.

On the day that Hitler was appointed chancellor in 1933, Joseph Roth fled Germany - where he was living - for Paris. He saw the writing on the wall. There, he started drinking...even more. He was worried about the future of his country. He was worried about the future of his craft. And he was worried about his future.

Roth was almost completely cut off from his sources of income. That same year, he lost his German publishers, his newspaper outlets, and the German-reading public. Nazis were burning Jewish books – including Roth's – on the streets of Berlin. And soon, his books were officially banned.

**VOICE ACTOR - JOSEPH ROTH:** I can't live any more with only five francs in my pocket.

**MANDY PATINKIN:** Roth writes in a letter to Zweig.

**VOICE ACTOR - JOSEPH ROTH:** I can't see myself getting through this time.

**MANDY PATINKIN:** Zweig's reality was very different. He was living in his palace in Salzburg. The book burning didn't happen there yet - though Zweig noticed a dark shift.

**GEORGE PROCHNIK:** He writes very movingly of the rise of anti-Semitism among people whom he'd been acquainted with for many years. People who would suddenly turn away from him on the street. The sense that he was becoming invisible, right in a city that he adored.

**MANDY PATINKIN:** But Zweig didn't leave. Not yet. Even though his friend pleaded for his friend to get out. In February 1933, Roth wrote to Zweig:

**VOICE ACTOR - JOSEPH ROTH:** The barbarians have managed to take over. Don't be under any illusions. Hell reigns.

**MANDY PATINKIN:** But Zweig believed you could still appeal to the better nature of Germans.

**GEORGE PROCHNIK:** His own books were such popular works in Germany, including some of his more explicit efforts to promote humanism, such as his biography of Erasmus, his book on Calvin and Castellio. But he felt, well, if they're reading my books, they're looking at this stuff, can they be entirely lost to the cause?

**TESS LEWIS:** Compare that to Joseph Roth, who's already thinking about, oh, my goodness, they're burning books. You know, they're forcing people into exile.

**MANDY PATINKIN:** Roth - the realist. Zweig - the idealist. At least at this moment. And then this happened - in 1934. A year later.

Police raided Zweig's home. They were searching for weapons they thought were stored there, and would be used to oppose Austria's authoritarian government. Zweig thought it was a move to show all Austrian Jews that no one was safe. At this point, there were inklings of a relationship between the Austrian government and the Nazis - foreshadowing Hitler's annexation of Austria four years later.

**GEORGE PROCHNIK:** Zweig said that at that moment he knew that the game was up, and got on a train more or less right away and headed to London.

**MANDY PATINKIN:** From London, Zweig went to Bath, in Somerset, when WWII broke out. It was safer. Zweig and his wife Lotte took in some relatives, including Lotte's young niece, Eva.

**EVA ALBERMAN:** Well, I was quite scared of him at the beginning. We knew we had to be very polite and careful, but in fact, he was always very kind to us.

**MANDY PATINKIN:** This is Eva.

**EVA ALBERMAN:** He wanted us to learn languages. I think it was part of his interest in, in all countries. I mean, he was interested in life. Especially people with completely different experiences. We had a gardener who had no education other than just reading and writing. And Zweig loved talking to him. He found him very interesting, as something completely new. And they got on very well.

**MANDY PATINKIN:** But he missed his past life. His cosmopolitan world in Austria. His humanist bubble of artists and intellectuals. He also felt a huge burden in exile. His creative friends leaned on him even more for money. Not to write. But to live.

**EVA ALBERMAN:** Every now and then, we knew that he was depressed. He just wouldn't speak to us. He kept away. He simply went in his room.

**MANDY PATINKIN:** During this period of exile from 1934-36 - Roth in France and Zweig in England - they continued their friendship in letters. It was affectionate, but prickly. They wrote to each other about what was on their minds. Their lives in exile. The emotional strain of it all. And about a pressing issue for both of them...the role of art when the world is crumbling.

**GEORGE PROCHNIK:** One way in which I think Roth and Zweig can be accurately counter pointed is in relationship to their sense of the artist's responsibility at a moment of crisis, at least in the germinal phase of that disaster.

**MANDY PATINKIN:** In a letter to Zweig from October 1933, near the end of the first year of Hitler's rule, Roth wrote:

**VOICE ACTOR - JOSEPH ROTH:** Words have died, men bark...like dogs. Words have no meaning anymore.

**MANDY PATINKIN:** This must have felt like such a defeat for Roth - the journalist, the writer who dedicated his skill to bearing witness...to writing about poverty and antisemitism. Words were useless against the backdrop of Nazi power. And yet, he continued to write.

**GEORGE PROCHNIK:** Roth's ability to keep going, even though he didn't believe that his writing was going to save civilization, is a reflection of his understanding that he had seen something profound about the world around him. And that culture became all the more important, even in that position of futility as what we can still do. We can still create. We can still make art. We can still make that which has sustained humanity throughout the ages.

**MANDY PATINKIN:** Zweig too believed in the power of creating, in the power of art. But maybe a bit too much at first.

**GEORGE PROCHNIK:** Something that he undertook in the mid 1930s, was an effort to launch a new periodical that would be filled with Jewish voices from all around the world. He felt that if anti-Semitism were to be effectively defanged that this could be achieved through presentation of all the great Jewish gifts to world culture.

**MANDY PATINKIN:** In Zweig's eyes, you fight Nazism with works of art so beautiful and so moving, that even the most committed anti-Semite would be forced to question the Nazi caricature of Jews. And so Zweig didn't initially join his younger friend in publicly denouncing the Nazi Regime.

**GEORGE PROCHNIK:** There's a famous press conference he gave on a reading tour that he was making in the United States. He refused, despite persistent prodding by the



reporters there, a number of whom were from Jewish press outlets, to openly condemn the German government and to openly speak of the lethal threat that they represented to world culture.

**MANDY PATINKIN:** At that press conference in 1935, Zweig said:

**VOICE ACTOR - STEFAN ZWEIG:** I would never speak against Germany. I would never speak against any country.

**MANDY PATINKIN:** He'd been in exile for about a year at this point. Roth didn't approve.

**GEORGE PROCHNIK:** Roth absolutely remonstrated with Zweig for not taking seriously enough how inevitable it was that this threat was going to end up coming for him and everything he cared about if he didn't more actively combat it. There are a number of moments in which Zweig will sort of try to maintain relationships with different German publishers, for example. And Roth will say, essentially, you're an idiot. They are already over entirely on the dark side.

**MANDY PATINKIN:** Both writers had different ways of coping with the rise of fascism. And it caused a rift between them. But not enough to sever their affection. Not yet, anyway.

Adjusting as best as one could to life in exile, they agreed to meet up. And in the summer 1936, reunited in the resort town of Ostend, Belgium – where that photo of the two was taken – sitting together at the beachside cafe. Those weeks together in July were a happy interlude - mostly. They took solace in each other and in their friendship.

But Roth was in bad shape. His legs and feet were badly swollen. He threw up every morning. And he barely ate. Zweig spent a lot of time trying to convince his friend to eat at least one meal every day.

When Roth felt okay, they'd sit with other writer friends at a cafe. And as much as they tried to avoid it, they would end up talking about politics. But the cracks between Roth and Zweig also deepened on this trip.

**TESS LEWIS:** As they were thrown together under such a heavy external stress, they became less kind to each other and therefore did not communicate criticisms of each other's behavior or writing in as constructive a way.

**GEORGE PROCHNIK:** Roth had a nasty streak that came out when he drank and came out when he felt that the privileged position, even of his own benefactors, was humiliating to him.

**MANDY PATINKIN:** During their time in Ostend, Zweig noticed that Roth walked around town in a shabby pair of pants.

**GEORGE PROCHNIK:** At one point, Zweig, decided to have a tailor make him a new pair of pants and shortly after he presented this to Joseph Roth. Roth went out drinking with some of his buddies and asked the barman at one point to make a series of cocktails for him, which he lined up in front of him on the bar and then proceeded to dump one after the next over his jacket. And one of the friends who was with him said, "What in the world are you doing?" To which Roth answered, "Punishing Stefan Zweig. It's just like a rich person. They'll go to the trouble of getting you a nice pair of pants, but they won't pay any attention to the jacket that you're wearing."

**TESS LEWIS:** They were very Viennese in the sense that their relationship was always tinged with a certain amount of *Schmäh*, which is Viennese dialect for a certain amount of disrespectful, condescending, ironic, not particularly helpful kind of criticism.

**MANDY PATINKIN:** Their friendship went downhill from there. A year later, Roth tried to recreate that summer in Ostend. He went back to the Belgian beach town and asked Zweig to join him. But he didn't come.

Roth eventually returned to Paris. And it was there that he saw Zweig for the last time - in February 1938. Roth's lover had just left him. And he was consumed with what was happening in Austria. Hitler was about to invade. Roth probably ranted to Zweig with fantastical schemes on how to restore the monarchy. It was something he was obsessed with.

**TESS LEWIS:** They were BFFs. And then each man's weaknesses became sort of a like a pebble in the shoe of the other. At the heart of these two men's relationship and the way that they were eventually unable to cope with the circumstances that they found themselves in, was a symbiosis of dependence. And then in the end, I think they became shackles to each other. The mutual disapproval and disappointment helped drag them both down.

**MANDY PATINKIN:** A year after their last visit, Roth completely fell apart.

**TESS LEWIS:** He would wake up in the morning and vomit for hours. He had lost most of his teeth. And yet he could not stop drinking. He wasn't really able to function as well as one might hope in Paris. And I think it's because he didn't have this kind of emotional life buoy of Stefan Zweig's approval and frankly, disapproval.

**MANDY PATINKIN:** Roth died in 1939, officially of pneumonia. But many believe he drank himself to death - including Zweig. In his eulogy for his departed friend, in LBI's archive, Zweig described Roth's death as an act of self-destruction.

**VOICE ACTOR - STEFAN ZWEIG:** The inner disturbance caused by the disturbed state of the world in the last years turned this conscious and wonderful person into a hopeless and finally incurable drinker.

**MANDY PATINKIN:** Roth's death deeply affected Stefan Zweig.

**GEORGE PROCHNIK:** It was a point, at which this younger man of genius who Zweig had held up, in his own mind held up as exemplary for what the Jewish creative spirit could embody and achieve, had not seen fit to continue in a world so ravaged of beauty.

**MANDY PATINKIN:** In a letter to his first wife, Zweig wrote that Roth was now in a better place. By this point, Zweig's exile had taken him from England, to the United States, to Brazil - where he was well-known and loved. But it wasn't enough. He was struggling. He penned his state of mind in a letter to a friend held in the LBI archive. He wrote it in December 1941 - two years into WWII.

**VOICE ACTOR - STEFAN ZWEIG:** My greatest despair in this time is that we intellectuals are so absolutely powerless. Everybody knows everything today, the crimes of Germany are so obvious that there is no need to explain them any more. Today they are displayed quite openly and accuse themselves. Every little pilot is now more effective than the greatest writer.

**MANDY PATINKIN** On the night of February 22nd, 1942, Zweig and his wife, Lotte, overdose on barbiturates. They died shortly after midnight on the 23rd.

Strangely, disturbingly, another photo plays a part in this story. This one, also black and white. It's a photo of Zweig and Lotte in bed, as they were found, beside each other, embracing. He, wearing a shirt and tie. She, resting her head on his chest. They're holding hands.

Zweig's death sent shockwaves around the world. It made front page news in the New York Times. Some prominent refugees condemned Zweig for ending his life. For others, it was a wake-up call.

The day before Zweig died by suicide, he mailed a copy of his memoir, *The World of Yesterday*, to his publisher. It was a love letter to pre-war Europe, especially to Vienna during Zweig's life – from the last decades of the empire, to World War I, to the rise of the Nazis, all the way up to his life in exile.

**GEORGE PROCHNIK:** I believe that his memoir is a sort of message in a bottle to the future about aspects of a kind of cultured, cosmopolitan civilization that might be resuscitated in the wake of the disaster of the Second World War.

I think that he's presenting the ways that we can, in our most diverse, most inclusive, manifestations of being, find a way forward, even at the darkest hour.

**TESS LEWIS:** And I think we can turn to Joseph Roth to understand how easily Germany fell prey to the fascist ideology. That's all clear from Joseph Roth's reportage, and it's safe to say that we should read both Stefan Zweig and Joseph Roth simply for the beauties of their respective writings.

Perhaps the persistence of both Roth and Zweig's writings - to this day - is the final answer to the question of what artists can do in the face of disaster. They can help us understand...and they point the way to a better world...if we're ready to listen.

**ARCHIVE THROW:** After his death in Paris in 1939, a group of Joseph Roth's friends collected his meager belongings from his hotel room. His belongings eventually ended up with Roth's French translator. Among the papers were manuscripts, correspondence, and hundreds of photographs. These materials now form the basis of the Joseph Roth Collection in the LBI Archives. Learn more at [www.lbi.org/roth](http://www.lbi.org/roth).

**TEASER:** On the next episode of Exile...

*DR. RUTH:* Sexually speaking, you are on the air.

Celebrated sex therapist - Dr. Ruth is loved by millions for helping revolutionize how we talk about sex. But as a teen, the Nazis left her orphaned and stateless, with nowhere to go. The only place to put all of her angst and grief - her diaries.

*DR. RUTH:* The diary actually became my friend and it became even more important when I could write about boys. It really was a companion to me.

How does she navigate this time of uncertainty, loss and the sexual awakenings of adolescence?

The diaries of a young Dr. Ruth...on Exile.

**CREDITS:** Exile is a production of the Leo Baeck Institute, New York and Antica Productions.

It's narrated by Mandy Patinkin.

Executive Producers include Katrina Onstad, Stuart Coxe and Bernie Blum. Senior Producer is Debbie Pacheco. Produced by Anthony Cantor. Associate Producers are Hailey Choi and Emily Morantz. Research and translation by Isabella Kempf. Sound design and audio mix by Philip Wilson, with help from Cameron McIver. Theme music by Oliver Wickham. Voice acting by Rodrigo Fernandez-Stoll and Blair Williams

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