



May 2001

Vol 11 No. 5

Yugntruf-Yidish-vokh 2001!
fun Binyumeles@aol.com

**Request for Proposals for New Reading
Materials for Jewish Clubs**
Harold Black, Pres., Intl Assoc. of Yid. Clubs

Di hayyorike vokh in yidish-land, vu di bateylikte bamien zikh tsu redn nor yidish, vet forkumen fun Donershtik, Dem 23stn Oygust Biz Mitvokh, Dem 29stn OYGUST 2001, in Berkshire Hills Emanuel Adult Vacation Center in Copake, New York.

Yugntruf Yugnt far Yidish tsilevet deroyf, az der yingerer - vi oykh der elterer - dor zol hobn gelegnhaytn zikh oystsulebn af yidish. Bateylikte af der yidish-vokh zenen nisht-baporte, yunge porlekh un yidish-redndike mishpokhes, mit hanokhes far studentn arbet-shtudirnikes. Eltere kumen oykh. S'iz do a shvimbaseyn un a prekhnik sheyne ozere. Ale aktivitetn zenen af yidish, tsvishtn zey: sport, folkstents, yoga, lektsyes, diskusyes, a leynkrazz, lager-fayern, a talantarnye, kontsertn, filmen, a teglekher yidish-klas far avansirte onheybers un organizirte programen far kinder. Dos esn vet zayn kosher, mit vegetarishe breyres. Shabes vet men kenen davenen in shil.

Di yidish-vokh hot zikh oysgefuremt a mishpokhedik svivele, vu undzere mitglieder firm on mit di lektsyes, diskusyes un varshtatn. Undzere mitglieder nemen arayn profesorn, aktivistn, mekhabrim un muzikers, vos teyln zikh mit zeyer visn, talant un libshaft tsu mame-loshn. Teyl af der yidish-vokh zenen gevorn gute-fraynd afn lebn; teyl hobn khasene gehat un kumen tsurik yedn zumer!

Parizer Yiddish Tzenter,
By Jack Wiegman <jack_wiegman@yahoo.com>

I received an announcement that the Bibliothèque Medem and the Association pour l'Etude et la Diffusion de la Culture Yiddish have founded La Maison de la Culture Yiddish (Parixer Yiddish Tzenter, the Center of Yiddish Culture) in a building with 1000 m2 floor space. The address: 26, Rue Chaptal, Paris 9th, France.

The construction activities to improve the interior and make it suitable for use will start at the end of this year. The inauguration of the Maison is planned for September 2003.

A celebration of this new initiative will take place on Sunday April 1st 2001 at 15:00 pm in the city hall of the third 'arrondissement', 2, Rue Eugène Spuller, Paris. Financial contributions can be sent to: Les Amis de la Maison de la Culture Yiddish, 111 bis, Rue de Turenne, 75003 Paris. internet site: www.yiddish.com tel: 0033-1-48032017 e-mail: amis@yiddishweb.com

Bosplaat 22, 1025 AT AMSTERDAM, The Netherlands

The IAYC periodically distributes to its member clubs both original and materials which have had prior publication. This request is for books which should be no more than 80 pages, contain stories, and/or songs. Preference will be given to Yiddish script, transliterated and contain English translation. We also shall give consideration to books that contain Yiddish script and transliteration and have a list of difficult words after each item along with the meaning of those words. For consideration send samples to Troim Handler, 48-A Juniper Plaza, Monroe Township, NJ 08831. If approved for publication, we shall contract with the author for the publication of the book.

Cookie Blattman on Transliteration

Just finished reading the April issue of *Der Bay*, and the very first letter in the letters to the editor column intrigued me—it did not have *the standard YIVO orthography*. I always have felt that YIVO is a European form of transliteration, and I have struggled with it. I have always written Yiddish in *American transliteration*.

In my choral group no one understands Yiddish and they cannot read YIVO transliteration. I rewrite it for us. YIVO is almost another language and one has to learn how to read it. Just as there is A South American transliteration there should be a Northern one. No American has trouble reading American transliteration. For instance I would write ZY-NEN and not ZAYNEN, MINE not MAYN, KANE not KEYN— think American.

Am I fighting *City Hall*? Glad to get this off my chest— It's been bothering me for years.

Editor's Note) Your editor will gladly publish opposing or supportive views. Does it make a difference to you? Short replies will be entered in the Oystsugn fun der redaktsye column and longer ones will be placed as regular articles.

Editor: Philip "Fishl" Kutner,
1128 Tanglewood Way, San Mateo, CA 94403
Web site: <http://www.derbay.org>
E-mail FISHL@derbay.org Ph: (650) 349-6946

To receive *Der Bay* make checks for chai (\$18) payable to *Der Bay*. If you've been blessed, won't you send a LITTLE extra—please.

Sholem Aleichem Institute in the Detroit Area Bette Schein, Immediate Past-President of the SAI

We are having our annual retreat at Camp Tamarac—just 45 miles out of the city at a beautiful senior facility May 11-13. Our speaker will be Rabbi Sherwin Wine, the founder of the Society for Humanistic Judaism. He will present three lectures on the great cities of Jewish history—Jerusalem, Alexandria, Cordoba, Prague, Odessa and New York. There also will be an Oneg Shabbat, two cocktail hours, and other entertainment. For information call me at 248-932 8320 or through my e-mail address hschein2@cs.com

The second program will take place on Sunday May 20th in the afternoon and we will present our annual Moishe Haar Program with Bel Kaufman as the speaker. She is the grand daughter of the great writer Sholem Aleichem and will present some of her memories about the family. She is also the author of *Up the Down Staircase* that was made into a famous film. This event is open to the public without charge, and if anyone wants more information use the same information as above.

Greetings from the Baltic States,

We just wanted to bring your attention to a Baltic site that has a number of features of direct interest to Jewish communities, especially for those who have any links to Lithuania, Latvia or Estonia. Our site is one of the largest Baltic related sites on the web, with vast news and tourist information.

One article just now put up on our main homepage is called Remembering Rumbula, about the notorious Nazi killing field outside the Latvian capital; other articles include A Forgotten Yiddish Past, about Vilnius and a short story by David Katz, entitled The Gershom of Shumsk. There are also genealogy links for people researching their Lithuanian family connections, and also guides to historical Jewish sights in the region.

If you get the chance, please take a look at the site, at www.BalticsWorldwide.com. The direct link to the article about Rumbula is:
www.balticsww.com/rumbula.htm.

Thank you and best regards,
Michael Tarm, Editor
e-mail <tarm@neti.ee>
Baltics Worldwide (CITY PAPER)
www.BalticsWorldwide

If you saw fit to link our site to yours, we'd also greatly appreciate that. Here is a description of our site in case you could use it when or if you decide to put a link to us on your site:

Baltics Worldwide (City Paper) — A site produced by the region's No. 1 news and tourist magazine, CITY PAPER, with an array of features of interest to Jewish communities and researchers. Weekly news and feature articles, including recent reports on Nazi war crimes cases in Latvia and Lithuania. This is the web's best online travel guide and news site on the Baltic states, containing constantly updated news and tourist information, including listings of Jewish historical sights.

Klezfest in St Petersburg 2001 By Alexander Frenkel <frenk@lea.spb.su>

The Center for Jewish Music of the Jewish Community Center of St. Petersburg is proud to announce "KlezFest in St. Petersburg 2001," an international seminar on the traditional music of Eastern European Jewry, to be held July 8-12, 2001 in St. Petersburg, Russia.

"KlezFest in St. Petersburg 2001," now in its fifth year, is the oldest Klezmer seminar in Russia. It will include master-classes on Yiddish folk songs and Klezmer music, workshops on Yiddish folklore and Yiddish dance, lectures, concerts, and two excursions, "Jewish St. Petersburg" and "White Nights in St. Petersburg." Our staff will include pianist and conductor Zalmen Mlotek, singer Adrienne Cooper and the brilliant Klezmer clarinetist from London, Merlin Shepherd—as well as Leonid Sonts, the leader of "Simcha," Russia's first professional Klezmer band.

"KlezFest in St. Petersburg" is dedicated to bringing Klezmer music and Yiddish culture back to the lands of their birth and will include Jewish musicians from the vibrant centers of Jewish renaissance across the newly independent states of the former Soviet Union. It is supported by a grant from the Jewish Community Development Fund in Russia and Ukraine, a project of the American Jewish World Service (New York).

We are pleased to announce a special program for lovers of Yiddish music and culture from other parts of the globe. We are asking for a contribution of \$500 (\$400 for those who speak either Russian or Yiddish). This sum will include food and lodging in St. Petersburg for 5 days and the entire seminar program, including interpreters when needed, concerts and the two excursions. Participants will pay their own transportation to St. Petersburg.

For more information, please contact the Jewish Community Center of St. Petersburg via fax at (7-812) 314-5117, or e-mail <frenk@lea.spb.su>. For help with travel and visa arrangements, contact our American sponsor at (212) 273-1620 or 273-1642, or e-mail <jcdf@ajws.org>.

Join us at "KlezFest in St. Petersburg" this summer! It is a unique opportunity to enjoy wonderful Yiddish melodies and the fantastic White Nights, a time you will never forget.

From Fanny Yokor in New Orleans

I returned from a 2-week trip to Italy. It took 3 weeks to recover. As they say, "Az me vert elter, vert kelter."

Thank you for article in the March 2001 issue of *Der Bay* in which you recognize *those who are in unusual locations!* It was music to my ears because that's where we are—the Yiddish group in New Orleans. There's not another such group in the entire state of Louisiana, or for that matter in the adjoining state of Mississippi.

To our group comes a man whom you singled out, Britt L. Albritton. Beryl, that's the Yiddish name we've given him, lives in Gulfport, Miss. Every other week he makes a trip of 60 miles to attend our group in, and then returns the 60 miles to get home. When we put on our Yiddish play last Dec., he was up there with all of us. We have the picture to show it. He also attends our successful monthly showing of Yiddish films.

Speaking of plays, all these groups that stage original Yiddish plays—original because it is taken from work they do in the group. If so, I'd like to exchange ideas.

Survey of IAYC Yiddish Clubs

Troim Katz Handler

A survey of Yiddish clubs has long been needed. Dr. Harold Black, President of the International Association of Yiddish Clubs (IAYC) headed the committee in designing the questionnaire. There is an art to designing tests and questionnaires. It must be designed to be unambiguous. It must be short and yet cover all of the salient points to be able to draw comprehensive conclusions on the status of Yiddish clubs. It is hoped that this will be done each decade to see the trends over the years. This is a benchmark bit of research undertaken by Dr. Black and by Troim Handler who did most of the work and analyses.

There were seven questions asked and the response rate at the end of the period was over 35 percent. Since many clubs meet only monthly, it was decided to give a three-month waiting period for the responses. Even after that time responses still came in. The analysis is based only on the responses received during the test period of the three months.

Question 1)

How many members do you have? The range was from 7-100, One club noted a very high variation in attendance, with an upper limit of 1000. For statistical purposes it was omitted.

Mean (Arithmetic Average)	24
Median (Middle Number in a Series)	23
Mode (Most Frequent Number)	25

With all three measurements of central tendency being so close, we can use the figure that clubs responding to the questionnaire tend to have about two dozen members.

Question 2)

How often do you meet? The range was from weekly to twice a year. Because of most of the clubs in Florida meet only during the season (Thanksgiving to Peysakh), we used only that period in the calculation for the Florida Clubs.

Mean (Arithmetic Average)	3.4 weeks
Median (Middle Number in a Series)	Monthly
Mode (Most Frequent Number)	Monthly

With all three measurements of central tendency being so close, we can use the figure that clubs responding to the questionnaire tend to meet once a month.

Question 3)

Does your club mostly do the following in Yiddish? The following are YES in percent.

Reading	75%
Speaking	95%
Singing	100%
Listening to Readers	95%
Listening to Performers	70%

These are very high percentages. It is an area that may show lower ratings with larger samples.

Question 4)

Do you teach any Yiddish Grammar to your club?

Yes	42%
No	58%

The question does not quantify the amount being taught, thus it has only limited value.

Question 5)

Does your club prefer reading materials with:

English Letters (transliteration)	47%
Yiddish Letters	13%
Both	40%

English letters were used because many people are not aware that it really is the Roman alphabet. Likewise the terms romanization or transcription are more accurate than transliteration. Nevertheless it points out clearly what your editor has long known by the large amount of correspondence that many do not know the Hebrew / Yiddish alphabet.

Question 6)

How useful were the materials that the IAYC sent you this past year?

Somewhat Useful	5%
Useful	85%
Very Useful	5%
Very, Very Useful	5%

All agreed that the material had merit. There still is room for improvement. By taking the survey, we now have a better understanding for the status and needs of the clubs.

Question 7)

Do you have any comments?

A very interesting thing happened. There were more individuals commenting than answered the questionnaire. All the respondents had insightful and concise comments.

Evaluation and Comments by the Editor

Yiddish clubs are not as popular in other countries as in the United States. The majority of the clubs is comprised of individuals over 60 and many are over 80. Yiddish clubs are characteristic of the non-Haredi community. Someone who is teaching Yiddish, or has taught Yiddish heads many clubs.

On the first page of this issue is a short article requesting proposals for future materials to be prepared for Yiddish clubs submitted to the IAYC. The Request for Proposal is worded to incorporate the results of the data submitted in the questionnaires by the member clubs of the IAYC.

There is a wide variation in the extremes of the Yiddish club spectrum, but there is also a large central core comprising the peak of the bell curve. The tails at either end of the curve are very shallow and permit most of the effort to be concentrated on the vast majority of clubs. However the materials which have been and will be sent have more than sufficient value to be of help to both the club comprised mainly of beginners and still have enough new materials for the fully Yiddish literate leynkrayz or shraybkrayz.

It is essential that the IAYC questionnaire Committee re-evaluate the questions for wording purposes and to add several crucial ones. The comments were especially insightful and represent the basis of further critical evaluations.

The most frequent comment was the need for more stories that showed the Yiddish material alongside the translation. In addition there was the request for key words being translated.

Seminar on East European Jewry, 2002-3 Benjamin Nathans <bnathans@history.upenn.edu>

Jewish History and Culture in Eastern Europe, 1600-2000: A Year-Long Seminar at the Center for Advanced Judaic Studies, University of Pennsylvania, 2002-3

The Center will have a seminar on East European Jewish history and culture during the 2002-3 academic year. The format is that 15 to 20 scholars from around the world are brought in to conduct research, share insights, and present new work in a weekly seminar. It is an opportunity for sustained dialogue about the state of the field, for taking stock of the remarkable body of research that is now emerging. Details are given below.

I am sending out this advance notice because leave-schedules are complicated and your own calendar gets booked well in advance. Please feel free to share this information with graduate students and colleagues. A more formal announcement will be appearing in several months, along with information about how to apply. The deadline for applications will be in October 2001.

For most of the modern period, the Jews of Eastern Europe constituted the single greatest reservoir of Jewish civilization, the seat of Jewish learning and the inspiration for Dubnov's theory of "hegemonic centers" in Jewish history. Among the Jews of Poland, Lithuania, Galicia, Russia, and Ukraine there formed many of the key religious, intellectual, and political currents that shape Jewish life/ From their ranks emerged the new "centers" of the twentieth century in Israel and North America.

East European Jewry has moved to the center of the study of modern Jewish history and culture. Fresh questions and new areas of inquiry— now fueled by access to long-hidden archives in Eastern Europe and the former Soviet Union—have stimulated a new scholarship. Drawing on expertise in history, literature, religion, folklore, and allied fields, we seek to create an interdisciplinary seminar. The goal will be to assemble and place in perspective the fruits of this new scholarship.

Several broad concerns will structure the research and dialogue that develop. First, in scholarship concerning East European Jewry from the 17th century to the present, the dominant mode of explanation for all kinds of historical and cultural change has been the idea of "crisis." The unending series of "crises" includes:

- 1648 Chmielnicki uprising,
- messianic "crises" associated with Shabbetai Tsevi
- breakup of the Council of the Four Lands and of the Polish-Lithuanian Commonwealth
- emergence of Hasidism and Haskalah
- forced military service and the Pale of Settlement
- abolition of the kahal
- pogroms of 1881-82 and the accompanying "crisis" of the Haskalah and liberal politics
- First World War and the Russian Revolution
- Sovietization and mass urbanization
- Holocaust

Three centuries of East European Jewish history have served as evidence for the idea that the path away from "tradition" leads inexorably through "crisis" - personal and collective. How far have we moved from what Salo Baron disparaged as the "lachrymose conception" of the Jewish past? Has the paradigm of crisis merely taken its place? Recent studies of East European Jewry have explored the

ideas of crisis and catastrophe as Jewish cultural motifs, while others question the crisis model with respect to a range of historical episodes and movements. There has been no comprehensive discussion of alternative modes of change. Are there continuities in East European Jewish history and culture that bridge the recurrent ruptures?

Second, the seminar will bring together the study of elite and popular culture, and encourage dialogue among disciplines. Areas of cross-discipline exploration include;

- intersection of Kabbalah and popular magic;
- emergence of an East European orthodoxy;
- struggle between Hasidism and Haskalah;
- evolution of the strands of Hasidism after their crystallization in the early 19th century;
- political mobilization of the Jewish "silent majority" at the beginning of the 20th;
- popular reception of a socialist Yiddish culture in the early Soviet period;
- resurgence of Jewish national identity in the USSR during the Cold War.

The interstices between history and literature provide an arena for discussion and debate. Scholars of the Yiddish and Hebrew literature that flowered in Eastern Europe have placed the shtetl, the family, and the search for a modern, emancipated self at the heart of their work.

Historians are only beginning systematically to investigate the specific historical contexts that conditioned Jewish cultural modernism. The place of literature and literary criticism in late 19th- and early 20th-century East European Jewish society has yet to be fully explored, including its relationship to parallel developments in the surrounding Slavic populations.

Third, the seminar will examine the foundations of modern Jewish scholarship in Eastern Europe, and its ethnographic, populist, orientation. The study of East European Jewry began with fin-de-siecle intellectuals, writers, and artists who in many cases had repudiated the Haskalah as politically naive even as they inherited the role of the Maskilim as social critics. We must investigate scholarship in Eastern Europe as intensively as has been done for the Wissenschaft des Judentums. The founding generation of the East European Jewish intelligentsia, from Ansky to Zinberg, fashioned an interpretive lens through which we perceive much of the East European Jewish past. Many of them led politically engaged lives that intersected with their work (and personal lives) in ways that have scarcely been explored. Greater attention to the pioneers who conceived of East European Jewry as an historical entity promises to cast in sharper relief the categories and assumptions that became the field's intellectual lineage.

Finally, there is the question of whether and in what manner the Jews of Eastern Europe constituted a single society with a distinct culture. To what extent did they remain a coherent entity across the various upheavals of political boundaries? They became subjects, and occasionally citizens, of a wide range of states and empires, from the Poland of the magnates to the Russia of the commissars? How did East European Jews define themselves vis-à-vis their host societies, and other segments of world Jewry, and how did this self-definition change over time?

The Tumlers from Ithaca, New York by Linda Lavine <lavinel@CORTLAND.EDU>

Our klezmer group changed its name from Schmatah Kupfs to Tumlers because someone from Australia said that schmata kuphs is a derogatory term for Arabs (i.e. rag heads.) Have you ever heard anything like that?

The Tumlers Klezmerim hail from Ithaca, NY. We performed at the Moosewood Restaurant. Ithaca is better known for Moosewood's food and Birkenstock's sandals, but Ithaca has a future in klezmer.

The group's founder, Jennie Lavine, a Jr. at Ithaca High School, inherited the tradition through Robin Seletzky. When Jennie was nine she decided to give short shrift to cello in favor of learning clarinet and klezmer. Robin, daughter of Harold Seletsky of the West End Klezmerim in NYC (The Prez of Klez) was took Jennie on as a student for several years, while coming to Ithaca from her home in Oneonta NY (2 hrs away). Robin has since founded the Catskill Klezmerim, based in Oneonta, an hour from Albany NY. They perform widely in NY and beyond.

Thrilled with clarinet, classical and klezmer, Jennie might have met with a problem when Robin stopped visiting Ithaca. But parallel developments offered an alternate path. In 1993 a Cornell graduate student in astronomy and klezmer violinist par excellence, Susan Stolovy, (originally of Baltimore, now California) provided klezmer music for Ari's (Jennie's brother) Bar Mitzvah, as there were no other klezmer musicians around,

Susan improvised, pulling together a Lavine family friend, a Mormon keyboardist who'd never heard klezmer, and a guitarist who had. This trio was the ad hoc klezmer group for the bar mitzvah party, and inspired Susan to gather a group of musicians which became the Cayuga Klezmer Revival. This group, composed primarily of Cornell graduate students ranging from astronomy to entomology, developed a wonderful following and style during the years they were together. The clarinetist who emerged from the Cornell minions was a talented undergraduate music major named Seth Keibel. He continued to give Jennie lessons, when Robin's tenure ended.

Unlike Robin, Seth was not weaned on klezmer. Where did Seth learn it? "I guess I'm MOSTLY self-taught. I certainly never received any formal instruction in klezmer. When I first saw Susan's sign (when she was looking for players to form CKR), I had a vague idea of what klezmer was, but not a whole lot more. So when I realized I was very interested in this music—I learned it mostly on my own. I listened to lots of recordings, gathered sheet music, etc. Susan was a big help in this process and was also able to give me a lot of stylistic pointers. I give her a great deal of credit for my introduction to klezmer."

Seth's interest in klezmer was contagious: he would come to the Lavines for the "one hour lessons" that inevitably carried on for two and more hours, as both Seth and Jennie disappeared into the realm of music. Those lessons ended when Seth graduated and moved on to Washington DC where he has since founded his own band, the Alexandria Kleztet.

Jennie started thinking about getting a group together during her freshman year at Ithaca High School.

Chayele Rosenthal's Daughter Writes Naava Piatka naavapiatka@hotmail.com

I am the daughter of Holocaust survivor Chayele Rosenthal, *Wunderkind of the Vilna Ghetto*, and niece of Layb Rosenthal, lyricist of *Yisrolik*, *Einzi Tzvei*, *Drei*, and so many other ghetto songs. My friend Betty Silberman, a wonderful Yiddish singer, suggested I tell you about my work.

I have created a one-woman show: -"Better Don't Talk!"- A Daughter Discovers Her Mother's Past-- that I have performed internationally and now will perform in April, 17-22 for Holocaust Commemoration Week in NYC at The Blue Heron Arts Center, 123 E. 24th St.

The following forward is an announcement about my upcoming show. Please could you post it on your site? With your interest in storytelling and genealogy, you would appreciate this play of reconnection through the recreation of the stories that were never told to me. Through theater, I have found a way to perpetuate the legacy of my notable family's life in Vilna.

I'd be delighted to hear of opportunities for me to perform this 90-minute theatrical show in the Bay area, and would welcome your suggestions. On another note, Betty mentioned to me that there was a trip to Vilna this summer, along with presentations and shows. I am interested in finding out more about that, including cost etc. I have not yet been to Lithuania, and since both my parents are now gone; I would welcome the chance to go to their birthplace to enrich the significance of my heritage. Is there a chance for me to perform or conduct creative drama workshops? You're doing wonderful work continuing the legacy of such a rich and vibrant culture that thrived once in Europe, and which played such a big part in my family's life even as they contributed to it.

Yiddish and eבאָy

Did you ever try doing a search for Yiddish items on the Internet? Have you ever searched for Yiddish books on Amazon? Have you ever searched in the major search engines for Yiddish? Have you done the searches in AOL or Yahoo? If you haven't, you will be utterly surprised at the number of *hits* you will get. When you finish reading this issue and you have a few minutes—try it.

Sally wanted me to search ebay for a 9x9 inch square Pyrex baking dish. It seems they still make 8x8, but all of the manufacturers have discontinued the 9x9. It seems Sally has recipes for the 9x9 and did not want to cut the recipes. Well, I did not find one in ebay, but so as not to have totally wasted the time, I placed in the word *Yiddish* and then *klezmer*. There were 5 hits for Klezmer and 73 hits for Yiddish. Many of these are sheets of music.

Remember that when you are looking for Yiddish material that we have our own wonderful group of vendors that include the NYBC, WC, YIVO, Hatikvah, CYCO, Sol Kluger, There are many wonderful local Judaic stores. My favorite vendor is Mark David, but he doesn't have as full a selection as some of the others. We have 3 good Judaic stores in the San Francisco Bay area.

L'Khaim

It's an appropriate name for a wonderful Toronto-based publication. It is the newsletter of The United Jewish People's Order (UJPO) and The Morris Winchevsky School. The school bills itself as the Toronto Center for Progressive, Secular Jewish Culture and Education. There is a very strong Yiddish component in both the UJPO and the school.

Just a review of the last issue at the time of this publication showed A Secular Celebration of Pesach that included a traditional Passover Dinner and entertainment by the Camp Naivelt Klezmer Band and the Shule Children's Chorus.

There was a wonderful article on the origin and history of the Camp Naivelt Klezmer Band.

Then came a page on the Warsaw Ghetto Uprising 58th Anniversary Commemoration at the Winchevsky Center. In addition to a partisan relating his experiences the Toronto Jewish Folk Choir performed. Included also were Yiddish readings and poetry.

The Toronto Jewish Folk Choir had its 75th Annual Spring Concert. This showed the length of time this group has performed. The program included a featured work Oyfn Fidl, a folk cantata based on Sholem Aleichem's story of his childhood.

Note was made that the "Snowbirds are back and the Yiddish reading Circle would resume its weekly sessions."

Finally this six-page newsletter mentioned an Afternoon of International Songs and Dances featuring Tanya Granovski. Included in her performance were a number of Yiddish songs.

The Rebbe's Gypsy Song

The lead article in the San Diego Reader newspaper March 29th, was about Yiddish and who are some of its main exponents in San Diego. There is a section of the article that is about Yale Strom and his work in Yiddish Culture.

Yale continues his work in the areas of Jewish and Rom culture with a new play he wrote called: "THE REBBE'S GYPSY SONG." It along with 3 other plays was chosen out of over one hundred submitted from throughout the country for the Streisand Festival. This prestigious festival is for new plays that are chosen to be work-shopped and have a staged reading in front of a live audience. The reading of the play will take place on June 18th 8pm at the new theatre recently built at the La Jolla Jewish Center. The coordinator/producer of the festival is Candace Paule. Todd Salovey of the San Diego Rep Theatre will direct Yale's play. The play is about a Jew and a Rom (Gypsy) who meet on a dirt road as they walk back to the same village they both grew up in, just having been released from the concentration camps.

The play deals with surviving great tragedies and how people get on with life or do not begin again. The play also deals with prejudices both had of each other's ethnic group. As this story unfolds a second story dealing with assimilation takes place today. While the two stories are told 4 musicians on stage act as the Greek chorus commenting on what we have just seen or will see as the 2 stories are told. They comment with their music, costumes and masks they wear. For more information and tickets for the play call 858-362-1155.