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Did You Know That...?

Milwaukee Report #3

The Houston Yiddish Vinkel and Rice Univ. Central Europe Workshop, chaired by **Professor Ewa Thompson**, announces that: **Professor Harold B. Segel**, will speak on October 11, 2001 at 7:30 p.m. Professor Segel authored *Turn-of-the-Century Cabaret: Paris, Barcelona, Berlin, Munich, Vienna, Cracow, Moscow, St. Petersburg, Zurich*. His lecture will stress Polish and Yiddish components of Central European cabaret between the two world wars. See <<http://www.ruf.rice.edu/~sarmatia/cesg.html>>.

Barbara Goldstein, Houston, TX 713-723-1895

In Toronto Yiddishland Café is very busy. There are 75 children ages 3-14 taking Yiddish. Some of their parents also are taking Yiddish classes. CHAT, the Toronto Hebrew high school, now has 2 Yiddish classes. Also, **Prof. Anna Shternshis** has a 3-year contract to teach Yiddish at the University of Toronto. There will be a celebration honoring the 80th birthday of the wonderful local poet, **Simcha Simchovitch**.

Bess Shockett, North York, ON bshock@sympatico.ca

The San Francisco Jewish Folk Chorus is in its 76th year and has a new conductor, new pianist and new spirit! Rehearsals are Tuesdays, 7:30-9:30 P.M. The new season begins Oct. 16. Enjoy Yiddish, Hebrew and English music.

Joe Lewbin, San Rafael, CA 415-507-0170

The Second Avenue Klezmer Ensemble was awarded the California Arts Council Visibility Grant. Formed in 1991 by singer **Deborah Davis** and clarinetist **Robert Zelickman**, the Ensemble's appearances have included the Jewish, folk music, college and symphonic circuits all over the Western U.S. www.secondavenueklezmer.com.

Debby Davis, San Diego, CA 619-275-1539/858-715-0204

Bob Kaplan is the new president of the 75 year-old Yiddish repertory theatre? They are raising money to buy a building in Manhattan and convert it to a theatre.

Hy Kaplan, Lauderhill, FL Hykap@aol.com

The Komediant in Yiddish/English w/subtitles is the story of the Burstyn family, **Pesach Burstyn**, his wife **Lillian Lux**, and their children **Mike** and **Susan**, and follows the history of the Yiddish theatre. Request the film from your local theatre. Contact mikeburstyn.com
Judith Lubeck, San Rafael, CA

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

In last month's second Milwaukee Report, we covered **Paul Melrood** and the wonderful, dedicated committee of the (IAYC) International Association of Yiddish Clubs VII Conference. This month we shall cover what are a few things to see and do in Milwaukee with emphasis in the area immediately near our Park East Hotel.

Your editor's first impression of the city was that of an old European capitol and the immaculate streets. Our site is located only a block from Lake Michigan and with no hills, walking is a great way to take a morning stroll or a break from the daily routine. Along the lakeshore is a wide, beautifully landscaped walkway that goes for miles. A favorite walk is out to the point where all the sailboats and motorboats are moored.

Within view of the hotel is the art museum. It was designed by the renowned, Spanish architect Santiago Calatrava, and reminds one of the museum in Sydney, Australia. Also nearby is the Jewish Home and Care Center with **Rabbi Shlomo Tontos** in charge. Friday night and Saturday morning services will take place here as well as kosher meals.

There are ten colleges within the city. Four of the better-known ones are; the University of Wisconsin, Marquette University, Concordia University, and the Milwaukee Institute of Art and Design. Tours of these campuses are available.

A partial listing of neighborhood tours includes; Mansions of Lake Drive, Polish Heritage, East Town Elegance, Historic Yankee Hill, Greendale—An English. Garden Community, and Naughty Ladies of Beer Town. Others tours include the world-famous Miller brewery, the Milwaukee Public Museum, the Boener Botanical Gardens, Captain Frederick Pabst Mansion, Museum of Advertising and Design, The Milwaukee County Art Museum, Historical Society, War Memorial Center, County Courthouse, County Zoo, and the Spirit of Milwaukee Yacht. Of special note is the Harley-Davidson Motor Company Tour. Here is where the Sportscars and Buell Engines are created.

Max & Tybie Taglin, owners of Access Milwaukee will lead the tour of Jewish Milwaukee. You will see the old Jewish section and the new one and buildings housing the major Jewish institutions. Milwaukee is **Gold Meir's** hometown. It has the state university library named after her. This will be part of the *Tour of Jewish Milwaukee*.

For shopping the old historic shopping area, outlet shopping centers and department stores at shopping malls are augmented with many specialty shops.

The Lawrence Marwick Collection of Copyrighted Yiddish Plays at the Library of Congress

By Zachery Baker: Excerpted from the Proceedings of the 35th Annual Convention of the Association of Jewish Libraries

The Marwick collection is one of the largest and most significant extant collections of Yiddish plays in any public repository. Dr. Marwick identified the approximately 1,270 plays.

Of the many aspects of Jewish immigrant culture, the Yiddish theater is among the most amply documented. Numerous books on the subject have been published in Yiddish and English, and the Yiddish daily press, through its reviews and advertisements, offers a continuous chronicle of productions mounted on the stages of New York, Philadelphia, Chicago, and other cities where Yiddish plays were performed. For the bibliography's purposes, the essential reference work was Zalmen Zylbercweig's Lexicon of the Yiddish Theatre, published in six volumes from 1931 to 1969 (page proofs also exist for portions of a seventh, unpublished volume). The Zylbercweig Lexicon includes entries for several thousand performers, composers, producers, directors, and authors. These entries contain a wealth of information pertaining to the plays with which their subjects were associated, such as production dates and venues, cast lists, and the names of many other individuals responsible for their staging, including composers and even prompters.

The Yiddish Theater in America: Brief Overview.'

The modern Yiddish theater emerged in 1876, when the poet and songwriter Abraham Goldfaden (1840-1908) produced his first musical in a tavern in Iasi, Romania. Just six years later, at the dawn of mass immigration in 1882, a Yiddish theatrical troupe arrived in New York. By the 1890s, the American Yiddish theater had become a popular and well-established entertainment medium. During this "heroic era," historical operettas and melodramas by Goldfaden, "Professor" Moses Hurwitz, and Joseph Latteiner competed with the more realistic dramas of Jacob Gordon, while the actors Boris Thomashefsky, Jacob P. Adler, David Kessler, Keni Liptzin, and Bertha Kalisch achieved their enduring stars of the Yiddish stage.

America was thus a major Yiddish theatrical center virtually from the genre's inception. Unlike Russia, the U.S. government never banned performances in that language, and the pogroms, revolutionary ferment, and warfare that afflicted Jews in Eastern Europe served only to enhance America's role as a magnet for actors, composers, and Yiddish theater people in general. Yiddish plays were performed not only in theaters on New York's "Yiddish Rialto" (located until the First World War on the Bowery, and thereafter on Second Avenue), but in the city's outer boroughs and in the "provinces" as well. As with Broadway productions, the non-New York venues to some degree served as testing grounds for plays that

eventually ended up on the Lower East Side. Just as frequently, though, a successful New York run would be followed by a road show that visited dozens of cities across the United States and Canada—not to mention South America and Europe.'

Plays were not expected to have long runs. As contemporary newspaper advertisements attest, they were often scheduled for only three or four performances (although they could of course be extended or revived later on, in response to popular demand).

The Yiddish theater was and remains a musical medium. The most serious of melodramas were inevitably accompanied by orchestral overtures and interludes, and by songs and dances. This reflects the origins of modern Yiddish performance in the balladeer tradition of the mid-19th century Broder Singers and in the operetta format chosen by their influential successor, Abraham Goldfaden. (The scripts in the Marwick collection do not, however, include the music that was written to accompany them. Many of the songs that formed an integral part of these plays and operettas are, however, cited in Irene Heskes's bibliography, Yiddish American Popular Songs.)

A visit to the theater was for many Yiddish-speaking immigrants a welcome release from the workaday world, and at the same time it presented them with a forum for the social and political issues that confronted them. A notorious example of this is represented by Harry Kalmanowitz's play Geburth kontrol, oder, Rassen zelbstmord [Birth Control, or, Racial Suicide], performed at New York's National Roof Garden on July 21-23, 1916. It was clearly inspired by the controversy surrounding Margaret Sanger's advocacy of birth control (and not at all sympathetic to her cause). Other plays touch upon such topical concerns as Prohibition, gangsterism, prostitution, and sweatshop hardships. Like the Yiddish press, the Yiddish theater clearly served immigrants as an "Americanizing medium." (Local subject headings for the 77 scripts from the Marwick collection that have been digitized and are included in the Library of Congress's "American Memory" web site provide a glimpse at the motifs and subjects represented in the plays.)

The American Yiddish theater did not enjoy a single heyday or "golden age"; rather, it developed and flourished over a half century, beginning around 1890 and waning circa 1940. During the early years, lurid melodramas competed with plays inspired by more realistic Russian, English, and Scandinavian models. (Yiddish translations of Chekhov, Shakespeare, Ibsen, and Strindberg were published and performed during the 1890s and 1900s.) A striving toward a more self-consciously artistic theater became evident during and after World War 1, though not entirely at the expense of the much-maligned *shund* that dominated Yiddish stage productions. The 1920s and 1930s were the era not only of "kitchen melodramas" (stage equivalents and antecedents of radio soap operas), but also of Maurice Schwartz's Yiddish Art Theater, the Folksbiene, and the avant-garde *Artef*.'

The Yiddish stage in America fell victim to an array of social, cultural, economic, and technological forces that caused its precipitous decline, reflected in the bibliography by a sharp diminution of copyrighted Yiddish scripts after 1940s. First, the imposition of strict quotas affecting immigration from southern and eastern Europe caused the mass influx of Yiddish-speaking Jews virtually to cease after 1924. Second, the Great

Depression, combined with restrictive trade union rules, also acted as a brake on the commercial and artistic viability of the Yiddish theater. The growing competition posed by radio, motion pictures, and television were additional factors hastening the decline of the Yiddish theater. Currently, there are only two regular Yiddish theatrical venues remaining in North America: New York's Folksbiene and Montreal's Yiddish Drama Group.

Children and grandchildren of immigrants for the most part sought out their entertainment in English. Indeed, a number of prominent Yiddish performers themselves "graduated" to the English-language stage and screen. Among the best-known examples were Stella Adler (daughter of Jacob P. Adler and promoter of the Method school of acting), Joseph Buloff (who played the role of All Hakim in the original Broadway production of *Oklahoma*), and Muni Welsenfreund (who, as Paul Muni, starred in numerous Hollywood films). Nevertheless, the descendants of some of the most famous Yiddish performers have not altogether neglected their forebears. Lulla Adler Rosenfeld has published two books by and about her grandfather, Jacob P. Adler', and the composer and conductor Michael Tilson Thomas takes great pride in the legacy of his grandparents, Boris and Bessie Thomashefsky.

The plays fall into three major categories:

(1) Mass-produced comedies, melodramas, and operettas, most of them have been performed. While widely (and on purely artistic grounds, justifiably) denigrated by critics as *shund*, or trash, these form the overwhelming majority of Yiddish plays that were actually staged. For this reason alone, the play in the Marwick collection merit closer study.

(2) Plays with self-consciously artistic intentions. The decade after World War 11 was a time of cultural ferment, as evidenced by the emergence of Maurice Schwartz's Yiddish Art Theater. Schwartz and other directors of this period produced plays of acknowledged literary merit, culminating in I. J. Singer's great popular success, *Yoshe Kalb*, represented in the Marwick collection both by Schwartz's adaptation and by Singer's own version.

(3) Plays written and deposited for vanity purposes. A significant minority of the scripts in the Marwick collection is by unknown amateurs. It is uncertain whether many of these were actually performed.

A number of radio-scripts and film screenplays are also included in the Marwick collection, together with Yiddish translations of plays originally written in other languages. Most of the scripts recorded in the bibliography are in manuscript, typescript, or hectograph (mimeo) format. Some published plays are also included. These, however, represent but a small proportion of the overall corpus of published dramas in Yiddish.

Despite the limited literary value of most of these plays, and notwithstanding the sensationalism (motivated by a desire for commercial success) that is a common feature of so many of them, they now stand as one of the most striking documentary legacies of a milieu that has disappeared.

The Authors.

The most prolific authors represented in the Marwick collection are journeymen who are almost completely forgotten today. Among these are Abraham Blum, Louis Freiman, Isidor Friedman, Max Gabel, Michael Goldberg, Harry Kalmanowitz, William Siegel, and Isidor Solotorefsky. A comparison can perhaps be made between these authors' works and those of present-day television writers, whose scripts are similarly formulaic and mass-produced, with an impact that by and large is ephemeral. These journeymen did not choose to copyright all or even a majority of their plays.

This was also the case with the more famous playwrights whose works are included in the Marwick collection. Writers such as Goldfaden, Latteiner, and Gordin are under-represented, in part because the bulk of their works were written and produced before the revised copyright regulations went into effect in 1909. Also in part because they or their producers chose to copyright only those plays that achieved some degree of commercial success. (This precaution did not, however, prevent the publication of pirated versions of Yiddish plays, particularly before 1914, with printers in Cracow and Warsaw serving as the most egregious offenders.)

Peretz Hirshbein's most famous drama, *Grine felder* [*Green Fields*], is represented only by an excerpt, *Tsvey shtet* [*Two Cities*], and the most celebrated of all Yiddish plays, *Der dibek* [*The Dybbuk*], by Sh. An-ski, is not even found in the Marwick collection at all. (However, a popular lampoon by Menahem Kipnis, *Mit'n koyekh fun dibek* [*With the Power of the Dybbuk*], is included.) This attests to the predominantly American provenance of the Marwick collection's scripts; most plays are by authors who resided in the United States at the time that they wrote or copyrighted them.

The Symphony of Erev Shabbos—By: Moses Einhorn, M.D.
From the Wolkovisker Yizkor Book, 1949
Translated by Archie Barkan, and Edited by Susan Ganc and Lissa Streusand
of the Houston Yiddish Vinkel

As soon as I close my eyes and my thoughts begin to concentrate on the memories of my youth, I hear the dead tones of a great symphony, the Symphony of Erev Shabbos in Wolkovisk. It is a symphony in which many instruments and players participate, and their varied voices and sounds permeate all of Wolkovisk. This creates a unique atmosphere for Thursday and Friday with so much harmony and beauty that it is engraved in the memory and in the soul of every Wolkovisk Jew forever.

The symphony of Erev Shabbos begins Thursday, early in the morning, when Jewish housewives and maids from all sections of the city come to shop for the Shabbos. Before dawn the meat has been brought from the slaughterhouse to the butcher shops. Our house is located directly across from the stores. From the stores, as well as the booths and tables with assorted merchandise, come an unending *hoo-hah* of the Shabbos trade, of the Erev Shabbos *Symphony*, and it awakens me from my sweet childhood sleep. Immediately upon arising I am overcome with a deep feeling of joy. Today is Thursday and tomorrow is Friday, Erev Shabbos! The tumult in the street is one of Erev Shabbos; the voices are of Erev Shabbos! All the hustle and bustle are in preparation to honor the Shabbos. All of this is a part of the Erev Shabbos Symphony.

The Food Market

Across from our house there is the Central Food Market of the city, and most of the booths are concentrated in a row, just opposite us. Besides the fruit tables, there are stores and booths for bread and challah, bagels, sweets, cheese, and butter. The whole city comes here to shop for the Shabbos. The entire neighborhood is thick with people and stirring with trade, with buyer and seller, with wheeling and dealing, and with questions and answers. The women come earlier than everybody else, and they arrive before dawn. No small thing, Erev Shabbos! You have to bake, cook, clean, fry, scrub the children, and prepare everything that is necessary in honor of the Shabbos! Yes, Erev Shabbos everybody is early! Everyone wants to be among the first customers in order to buy the best portion of meat, the tastiest piece of liver and the most delicious challah!

The Butchers, The Fish Market, The Fruit Dealers

There they stand before my eyes, the butchers of Wolkovisk, healthy, steadfast Jews, from whom come entire families that occupy themselves with that same profession. These are Jews with roots, residents of Wolkovisk for generations, people with strength of body and with warm Jewish feelings in their hearts.

On the sidewalk opposite the center of the stores is the fish market. There the customers buy fresh fish to honor the Shabbos. Can there be a Shabbos feast without a good piece of Gefilte fish? And to the right on the hill stand the fruit dealers, and the Erev Shabbos customers go from the fish market to buy the fruit and vegetables for the

Shabbos and fruit for compote. Every fruit dealer has a presumptive right to his spot, and that right gets handed down from parent to child. The voices of the buyers and the sellers are part of the tone-rich Erev Shabbos *Symphony*.

The Bakers

The knife sharpener sharpens bread knives and this reminds the housewives that the main thing is still to be purchased for the Shabbos—challah, and bread. The challahs, the rolls, the bread, and the bagels, fall with a faint thud into the baskets of the customers, and add another quiet and pleasant tone to the Erev Shabbos Symphony. Thus, the purchases for the Shabbos are complete, and the satisfied customers go home. Thank God, everything is prepared for the Shabbos as is customary among the Jews! The steps of the returning housewives echo high-spiritedly on the streets of Wolkovisk and blend in with the larger Erev Shabbos Symphony.

They are going Over the Weekly Portion in the Classrooms

Where are these sudden bursts of sweet young children's voices coming from? Ah, today is Friday, and it is now eleven o'clock! In the entire city, in all the classrooms and in the Talmud Torahs, they are reviewing the weekly Torah portion. The ancient melody of *trop* with its accents and stresses is fanning out everywhere and is filling the air with Yiddishkeit and with Torah. From all around, from all the streets, the traditional melody rises up and resounds purely and clearly. Young Jewish children are repeating the portion of the week and the hearts of the grownups are warmed and ecstatic from the sweetness. The ears pick up the well-known melodies that come from these many classrooms where the teachers teach their students, and these students repeat once and again the various cantillations. For the teachers today this is their music hour and every one of them does his work faithfully and with love. The young children's voices grow stronger and stronger. The children's choirs, from all the classrooms and from the Talmud Torah, blend altogether, and create one of the most beautiful parts of the Erev Shabbos Symphony.

Friday's mid-day hours are approaching and the Jewish housewives become very busy. They cook, bake, clean the house, and wash the children's hair, all for the Shabbos. The street air fills with the sweet aroma of the Shabbos delights: the gefilte fish, the tasty cholent, and the very tasty soup. And the aroma from the dishes together with the clang of the pots tease the nostrils, caress the ears, and blend in with the Erev Shabbos Symphony.

The Klezmer Band Welcomes Bride and Groom

Suddenly one hears from afar a fiddle beginning a tune that awakens, calls, pleads and argues, but still

finishes up with joy and faith. There is a wedding in Wolkovisk and according to tradition, most weddings occur Friday afternoon. The bride and the groom are led into the Synagogue and the Jewish musicians welcome them with music, and the wedding jesters sing out their rhymes and make the crowd laugh and cry. And here they are in order: Moshe Isaac the fiddler, the leader of the band. Next comes his brother, the second fiddler, Berel Leib, next still another brother, and finally the father of the three brothers. Here comes Mordkhei with his clarinet, then Lashka, a tall blond with blue eyes, who plays the *bandura*. Then comes the romantic wedding jester. Next come Moishe *Trumpet*, the horn man, Pesakh Lefkauf on the flute, a dark guy with large black eyes, and finally, Yisroel playing the cornet.

The wedding procession is strung out on Milner Street, along the length of Breiter Street, all the way to the synagogue courtyard. The children are running in front of the parade because to them every wedding is a holiday. The in-laws follow the bride and groom with lighted candles in their hands, and the band begins to play a cheerful tune that in conjunction with the voices of the dancing family weaves quite naturally into the Erev Shabbos Symphony.

The Procession to the Synagogue

In the evening, the Shabbos Queen arrives in town in total splendor. Gone, is the weekday noise; closed, are the businesses. The market place is clean, and from all the streets, a long procession begins to stream to the synagogue to pray. This is the procession of the townspeople of Wolkovisk. Everybody participates in the procession; they walk along with their children and hold the prayer books in their hands. Now the old rabbi, Reba Abba-Yakov Borukhov, with his long beard and proud countenance appears. On both sides of him, walk the sextons. And here comes a whole group of respected citizens on their way to the Main Synagogue. What a crowd is strolling to Synagogue today—the *crème-de-la-creme* of the city! Light streams from all the Synagogues and lights up the whole city. The singing of the cantor, Kopel the Khazan, along with the choir boys. The uplifting, ecstatic voices of the worshipers, who chant the Shabbos prayers with eagerness, fill the air with an exalted spirituality. They transform the Erev Shabbos Symphony into the holiness of the Shabbos Day atmosphere itself.

By Friday night the crowd has already returned home from the Synagogue, and made Kiddush. The Shabbos lights brighten the beautifully set tables, and shine out through the windows onto the streets. The voices of the Shabbos songs and blessings fill the emptiness of the street and thus create the Erev Shabbos Symphony.

Youth Strolls and Sings

After the dinner feast the kerosine lamps, in the houses, flicker and go out. Only the twinkling stars in the sky slightly fight the darkened streets. The older crowd goes to sleep after the sumptuous feast, but the youth fill the streets to go walking. The *Party People*, such as the Zionists and the Bundists, gather in their own circles in the homes of friends to discuss various problems, hear the latest news, and to entertain one another. Those young

people who are not interested in politics stroll along the streets, just for enjoyment and romance where they meet up with friends. They banter words and phrases, back and forth, and somehow they all seem to arrive at the streets near the river at the same time.

Suddenly the young poet, David Einhorn, appears. Einhorn is hurrying to the house of his friend, Sonya Farber. This Sonya Farber was certainly a very interesting young woman, and the revolutionary-minded youth would gather in her house. Einhorn is running and is out of breath! His pockets are filled with brochures and written papers that have notes on his ideas and experiences from the entire week. At Sonya's house of course, he will meet up with all his friends, and he will be able to discuss these notations and hear their opinions. Now from Sonya's house, sounds of spirited revolutionary songs in Yiddish and Russian carry into the street. Befla-Rifka Kushnier's house is where the Bundists meet. They discuss their party issues and they sing the Shavueh, (the oath) in Yiddish and other songs.

In still another house, the Zionists meet, and they sing Hatikvah. This and other Hebrew songs are carried with pride and strength over the streets of Wolkovisk, and fill them with the hope and the joy of revival. At Lusha Glembaksa's house still another group meets. Lusha is an intelligent and extraordinarily beautiful girl, and at her house the so-called *golden-youth* meet. They are students, both male and female, and other intellectuals, the so-called Russian *intelligencia*, and they sing their Russian songs. From there, the tones of *otshi tshornia* and other romantic melodies blend with the sounds of the Yiddish folk songs sung by the strolling couples in love—both on the fashionable main avenue and on the darkened side streets. All those youthful voices in harmony pour into one mighty stream creating the climax: the splendid finale of the great and magical symphony of the Shabbos.

© Archie Barkan

Jewish Family Service Pico-Robertson Storefront
Portia Rose, Beverly Hills, CA

Our Yiddish group that meets Tuesdays at the Jewish Center is the discussion type. Whenever a new person shows up, for our Center is open door and people walk in we make him feel welcome and explain what he will be hearing here. If he's looking for a class to learn, we immediately tell him several places where he can go. Our group has always been geared to Jewish seniors. Sometimes a newcomer fits in just fine; a senior understands Yiddish and is willing to try to speak it, enjoys hearing it.

Our Monday group sponsored by OASIS that meets at the Jewish Family Service Pico-Robertson storefront is somewhat different. Again they are all Jewish seniors. Several couples and several single widows and widowers. Most are retired teachers, engineers, social workers, etc. and none except Goldie Kahn and myself are fluent Yiddish speakers. She and I have worked out a good routine. I start off with the SHOKL game. But each person has a turn to make up a sentence with a word I call. If there's a question, Goldie resolves it by looking up the word in question in her verterbukh. Meanwhile I will rephrase the fractured sentence the correct way. When three people have won, I stop the game and Goldie takes over the discussion now who has something interesting to share from the weekend? Sometimes someone will bring in an article of interest in English and ask me to read it in Yiddish—which I can easily do for them. They really enjoy hearing what it sounds like in Yiddish. The group is smaller, being from 10-16 people weekly, but they've become very cohesive.

From El Paso, Texas
Cantor David J. Leon

We appreciate the publicity in *Der Bay*. Please amend or correct. We are the "Honorable Mentchen" Yiddish Club which meets Wednesday mornings at Cong. B'nai Zion at 10:00 A.M. From 15-25 members attend these classes. Subjects we cover weekly are; 20-25 Yiddish Proverbs by Fred Kogos; 50 new Yiddish words. We studied and reviewed over 4,000 words, with humorous tales from Leo Rosten, and the publication Royte Pomerantsen. We have learned and sung more than 75 Yiddish folk songs this year. We glean Yiddish club news from *Der Bay*, and the poems of Peretz Miransky. Our conversing is in Yiddish utilizing the many hundreds of words in our vocabulary.

Our classes meet from 10:00-11:00 AM. Then it continues until noon, with my son, Rabbi Stephen Leon, leading a discussion on Jewish current events. Every second week, our congregation provides a hot luncheon for our group for socializing, friendship, conversation and warmth. Our group participates in several congregational celebrations. Yes, the "Honorable Mentchen" exemplifies the adage "CHAI V'KAYAM", we are alive, active and well. For further information and additional news, please call Cantor David J. Leon, 915-833-2222. We encourage Yiddish groups in the neighboring communities to initiate your own Yiddish clubs. We shall be glad to help and join together from time to time.

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A Conservative Congregation allied with United Synagogue of America, www.congregationbnaizion.com