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January 2004 Will Mark *Der Bay's* Bar Mitsve Issue

The Reversible Issue

If this is the front page, then you are a Yiddish teacher, a Yiddish club leader, a klezmer group leader, translator, author, performer, lecturer, or someone who truly loves Yiddish and wants to see its continued survival and revival. On the other hand, if this is an inside page, then you are an interested bystander

What is the purpose of this approach? It is to be creative, innovative and show that it is not difficult to have a fresh approach to an old problem. It is a form of lateral thinking. It believes that if the old ways no longer work that a change is needed.

In practical terms if a man wears the same old drab business suit, but puts on a sharp new tie, there is an automatic positive change. If a woman wears a new piece of jewelry, and it can be costume jewelry the effect is the same. A new tablecloth at a meal, a new picture in a room or a new plant all have the same effect. For the merchant moving the merchandise on the bottom shelf to the top makes it look like the goods are newly arrived.

Is this smart advertising—perhaps. Is it like smart merchandising—perhaps. Is this like a well-deserved compliment—perhaps. The point is to get the message across—change the way you look at a problem. It is amazing what a fresh coat of paint will do for a room or house.

Progress requires Progressive Thinking!

Diversify is the keyword in the market and for Yiddish lateral thinking. It means change!

Read on, see how you can benefit by continuing to be a *Der Bay* contributor and receive the special bar mitsve issue.

How to Maximize Your Use of *Der Bay*, And All at No Extra Cost—FREE!

Der Bay's website is a source for Yiddish info. No other site has so many areas or so extensive a list of Yiddish AND other Jewish links. The hardcopy & website are complementary.

List Events: Clubs, gigs, and festivals. To be in the hardcopy it must be in by the first of the previous month. Online it can be at any time.

List A: Klezmer Group; Yiddish Club as a Member of the IAYC; Translator, Lecturer, or Performer. See if you are listed, and UPDATE!!

Get a Briv-fraynd: There are 390 pen-pals world-wide. Many communicate online. It's faster and cheaper. Register online.

Methods of Publicity: There are 3 ways to get information in *Der Bay*. In order of length and effectiveness from good to best, they are:

- Send a listing for der internatsyonaler kalendar. Include; date, time, event, city & phone.
- Send a letter to the editor column (Oystsugen fun briv in der redaktsye). It will be condensed to a maximum of 9 lines. It can be a request for info, to locate someone, to make an announcement, etc.
- Send an article up to a two-page centerfold. If it is in Yiddish, it should be copy ready. Our editing will help on layout. It will include a by-line and all information as; address, phone, etc.

Review Policy: *Der Bay* has never had a paid ad. We review copies of cassettes, CDs, all types of books, newsletters, and journals.

When you travel ask for The Yiddish Network (TYN) contact. Freely contact any performer, lecturer, translator or klezmer group listed at: <<http://www.derbay.org>>

Contacting *Der Bay*: Write, phone or e-mail

New Materials for IAYC Clubs by Troim Katz Handler <Troim@webtv.net>

Member clubs of the International Association of Yiddish Clubs have just received yet another package of helpful material. This time it is a very special issue on Yiddish published by *MIDSTREAM* magazine. (It is not often that a Zionist magazine devotes an issue to Yiddish.)

Although we usually send out materials using Yiddish, we felt that the articles are so unusual that they could be used for cultural enrichment. In the previous mailing, we sent Sylvia Siegel Schildt's book, *REMEMBERING BRONZVIL*, the second book published by the IAYC in Yiddish/transliteration/English. It had its debut at the Baltimore Conference. The book prior (printed 3 ways) was Troim Katz Handler's *SIMKHE*, love-letter poems.

Earlier mailings included the text, *THE YIDDISH TEACHER*, and the cassette - with - booklet *MAYN OYTSE*, produced by the Sholom Aleichem Club of Philadelphia. Coming up will be *LOMIR LERNEN YIDDISH*, field-tested dialogues for the Yiddish club of New Orleans, produced by teacher/leader Fannie Yokor. She has developed each dialogue around a *shprikhvort* (proverb) and followed each with a vocabulary list.

All paid-up clubs will receive *LOMIR LERNEN YIDDISH*. If your club has field-tested materials, please share them with us. The dues for joining the IAYC, is \$1 per member, with a \$25 minimum and a \$250 maximum per year. Send club applications with dues to:

Seymour Graiver, treasurer IAYC,
212-08 15th Ave.,
Bayside, NY 11360-1106
seymour.graiver@worldnet.att.net

It's Called "Khanike" at Café K

Join us for the annual Café Kasrilevke *Khanike* program on Sunday, December 21 at 3:30 p.m. Enjoy music, candle lighting, latkes, and *schmoozing* with friends. Don't miss the JCC Seniors Choir under the direction of the multi-talented, Frieda Enoch and *Khanike mayselekh* performed by a children's troupe under the direction of Hilda Rubin.

Admission is \$6 for members of the JCC of Greater Washington, Yiddish of Greater Washington, or the Workmen's Circle and \$9 for the general public. For further information, please contact Lynn Gittleston 301-230-3756 or e-mail her at: lgittleston@jccgw.org.

Café Kasrilevke is co-sponsored by Yiddish of Greater Washington and The Workmen's Circle of the Greater Washington Area.

Art of Yiddish by Miriam Koral

The only West Coast winter Yiddish intensive: the 4th annual *Art of Yiddish: Entering the Heart of a Culture Through Its Beat* will be held in Los Angeles, December 14-20, 2003.

Learn Yiddish with **Pesakh Fiszman, Anna Gonshor, Sheva Zucker, Miriam Hoffman** and **Sheyndl Liberman**. Hear klezmer music & humor, with klezmerim **Jeff Warschauer** and **Deborah Strauss**. They will lead song & dance workshops (bring your instruments). **Robert Cohen** tells the stories of Yiddish music; and writer/actor **Yakov Basner** will cover the comic side of Yiddish literature from Chelm to Moshe Nadir. **Theodore Bikel** will close with a concert and farbrengen.

It is produced in collaboration with the UCLA Center for Jewish Studies and the University of Judaism. For more information and or the brochure, visit www.yiddishinstitute.org or e-mail Miriam@yiddishinstitute.org

Journey of a Yiddish Book By Miriam Dashkin Beckerman

When someone came to me with a request to translate a Yiddish book of a relative who had lived in Montreal after surviving the Holocaust, we needed a copy of *HAFTLING (PRISONER) No. 94771*, by Paula (Pesia) Frankel-Zaltzman. I called the National Yiddish Book Center in Amherst and was very grateful to receive a copy from them of this book that was first published in Montreal in 1949.

Inside the book was the author's autograph plus a sticker. It reads, "This book once was owned by a South African reader who had presented it for future use to the National Yiddish Book Centre of Amherst." Below it is written: Jewish Studies Library of the University of Cape Town Jacob Gitlin Library, Cape Town, Cape Town Yiddish Cultural Federation.

After I translated the book it was published by The Concordia University Chair in Canadian Jewish Studies and the Montreal Institute for Genocide and Human Rights Studies on the internet: <http://migs.concordia.ca/survivor.html>. Fifty hardcopies were sent to relevant libraries and Holocaust Centers. Now I am hoping to interest a publisher to publish this for a wider readership to Cape Town,

To sum up: From Montreal, to Johannesburg, to Amherst, back to Montreal and from there spread to fifty locations (in translation).

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7 Broadway Ave., #211,
TORONTO, Ont. M4P 3C5
CANADA

FOLKLORE BECOMES INTERNATIONAL by Olga Stelmashevskaya

Upon hearing the words *Jewish music*, we have only one association to them—dance. All Jewish weddings have dances. This music can be heard even at Moslem weddings of Crimean Tatars. True arts have no boundaries or religious taboos. At the same time, no one ever thought of where different nations get this everlasting love for Jewish dancing melodies. There is a whole musical movement called the *klezmer music* (from Hebrew "kli-zemer" - "musical instrument"). Today, this movement has become an international phenomenon. This can be seen from the Fourth International Festival and Master Class "Klezfest in Ukraine, 2003" that took place at the Kiev resort Pusch-Voditsa on August 24-29. This year, its organizers Yana and Boris Yanover, with the assistance of the Jewish Communities Development Fund for Russia and Ukraine (New York, USA), a project of the American Jewish World Service, invited 55 best performers from Ukraine, Moldova, Belarus, Estonia, Russia, Great Britain, the Czech Republic, United States, and Canada to take part in it.

For the second year, the final concert of the festival was opened to the public. The klezmer movement is gaining popularity in Ukraine. More Gentile musicians devote their efforts to develop this genre, and most rapidly developed in Germany. One website of klezmer music has information on 32 orchestras that perform klezmer. But whatever the reasons for such popularity of this culture—guilt, anti-fascism, opposition to the official culture—all contribute to the fact. Klezmer life in Germany is characterized by a small percentage of Jewish orchestras that perform klezmer music and by a very small Jewish audience. Some believe neither Jews nor (even less so) Germans should play Jewish music. The existence of Gentile klezmer orchestras is proof of the success of this movement in Europe. Klezmer was recognized as genuine and honored folk music that awakes the interest of serious people of various ethnic groups.

I attended the gala concert of the Kiev "Klezfest" on August 28 at the State Musical Children's Theater. I can see more reasons why this musical trend had such a success with different layers of the population. For example, there were a lot of clubhouse youth among the audience who came to listen to the so-called Jewish jazz. It was played by a radical singer from London clubs, Penelope Salomon. She presented a whole jazz potpourri on Jewish themes and was accompanied by musicians in yarmulkes. No wonder that the hall exploded with applause at the end of her performance. Another example is a masterly pianist, composer and arranger, soloist of the Flying Bulgar Klezmer

Band, Marylyn Lerner from Canada, who is also widely known in jazz circles. And there was the old guest of Ukrainian Klezfest, recognized leader of the traditional klezmer style, soloist of the Sukke trio, clarinetist Merlin Shepherd from Great Britain. First he conducted a klezmer orchestra combined of instrumentalists—participants in the festival. He tuned the public into dancing.

In the second part of the concert he played his clarinet in such a way that people remembered the words of Sholom-Aleichem when he spoke of a klezmer violinist. "When he put his cheek against his violin and began to run his bow over the strings, a new world would open in front of us. You felt a captured soul inside of his violin. This soul strives for freedom, crying, weeping and imploring. Jewish men with long beards and hardened faces felt like small children when they listened to klezmer Chaim's music: His violin sang, his violin spoke as a living being, it grabbed at your soul."

Another reason for the success of this music lays in the peculiar melodies and theatricality of Yiddish songs. This year, along with Adrian Cooper from the United States, the festival discovered blind Czech singer, Katerina Koltsova, who won our hearts with her singing. But as is known, Jewish music is not just eternal sadness, it's also impetuous joy and delicate, refined humor. This aspect of it was seen not only in instrumental wedding melodies that were played in the course of the whole concert, but also in the original musical parody performed by Psoy Korolenko, Moscow. In different languages, he told a story of the famous song "Bamir biz tu sheyn" that every Soviet person knows from famous Leonid Utyosov's song.

I would divide this concert into two parts. One is traditional klezmer music usually represented either by the older generation of musicians or by debutants who have just finished learning the basics of this musical genre. The second part is clubhouse klezmer music performed by virtuoso musicians. The latter don't care where the melody comes from if it enables one to enjoy, to experiment, to improvise, or to arrange in a non-traditional manner: Maybe it is due to such musicians that klezmer music had gone far outside the boundaries of community music and brought glory to the countries of klezmer festivals—Hungary, Poland, Russia, and Ukraine.

This unique musical forum annually gathers people with diverse gifts. For instance, Jeffrey Perelman taught: "Musical Market and Self-Advertisement" and "Self-Advertisement: Planning Your Concert Tour without a Manager".

The Magic Kingdom of Yiddish

by fishl

Zeyds fishl, tell me a story. Is there The Magic Kingdom of Yiddish? Does it really exist, or is it only in Fairyland? Are there knights and pretty damsels? Are there kings and dragons? Are there serfs and landed gentry? Do the knights go out to slay the dragons?

The Magic Kingdom of Yiddish is truly a magic kingdom. Everywhere I look, everywhere I go, I see evidence of this magic kingdom. No, it is not a fairy tale. Take my hand and come with me as we visit some of the places and meet some of the people—the landed gentry and the serfs.

Here is YIVO, the Jerusalem and the old capitol. It is the shrine and the center of the kingdom. Oh, there is the NYBC, the Tel Aviv and the largest, vibrant city of the kingdom. There are many little shtetlekh all around. Let us visit a few and meet the knights and ladies, the dragons and minstrels, let us ride the white steed and go into the forest.

Come with me to my kingdom. Most mornings, when I awake, I look outside and see the bright sun of the kingdom—shining in its golden glory. But sometimes that San Francisco fog casts a doom and gloom over the countryside.

Let's go to the computer, my magic looking glass and step into The Magic Kingdom of Yiddish. It is only a short journey while the dark screen comes to life and the computer whirrs as it comes alive.

There it is, *Der Bay's* bright, colorful logo of the Golden Gate Bridge and right across it says "*The Golden Gate to the World-Wide Yiddish Community.*" Oh, there are all the places we can visit all along the side. There are so many of them. Before we do, let's read our e-mail. There are messages from knights home from their battles and housewives preparing for shabes. There are blacksmiths who are shodding the horses and minstrels serenading the ladies.

Here is a message from Sir Mordkhe Schaechter, one from Sir Shikl Fishman, Sir Avraham Nowerzstern, another from the Sir Yitzhak Niborski and there are Dame Chava Lapin, Dame Sheva Zucker Sir Peysakh Fizman and Sir Eugene Orenstein. Fishl, are there messages only from knighted people?

No, here is mail from minstrels Henry Sapoznik, Bert Stratton, Prof. Neil Alexander, Dr. Albert Goldin, Rabbi Sholom Groeberg, Gene Kavadlo, Dan Kirschner and Frank Krasnowsky Lori Lippitz, Dena Ressler and Dr. Neil Zimmerman.

Over there are letters from landed gentry. Did you say that is a pores? Well, these estate owners and their estates are: Bess Katz (Sholem Aleichem Club), Rose Jiminez (Yiddish Vinkl Mid Is YM-YWHA), Lin Schlossman (Sarasota Yiddish Vinkl), Ray Shapero (Valley Yiddish Culture Club) and Harold Weiss (Yiddishkeit).

Fishl, where are the dragons to be slain? Who are the villains in The Magic Kingdom of Yiddish? Do the good guys win? Is there really a battle where the white knights do fight? I want to hear the clashing of lances and the clangs of swords against armor. I hope the good guys win.

Yes, there is a raging battle. When it looks bleak and the fire burns a Yiddish class, Yiddish vinkl or klezmer group, to the rescue comes fresh young chargers—Mendele, the IAYC, Friends of Yiddish, Yiddish of Greater Washington, Dora Teitelboim Foundation, the Charlotte Institute, Yidishkayt L.A., Yugntruf, Arbeter Ring/Workmen's Circle, JCC Chicago Institute, The Vilnius Institute, KlezKamp, KlezKanada, Ashkenaz and many reinforcements.

The battle is fought daily. A mighty foe of cultural Yiddish in the kingdom is the khasidik community. They also could be our greatest ally. Their tremendous reservoir of reserves is a challenge and opportunity. We are beginning to see a small amount of literature being published.

Perhaps our most vicious dragon is the Hebrew school administrator who will not permit the children to be exposed to even a little Yiddish language and culture. This is best shown by the battle that Dame Marcia Grus Levinsohn fights almost single handedly at the CAJE Conventions.

As my magic carpet, this Macintosh computer, takes me instantly around the world, I can meet people in exotic lands who have different languages, different customs and different laws, but nevertheless, are part of The Magic Kingdom of Yiddish. We read the same great literature, the same great poetry, see the same great plays and hear the same great klezmer music

Yes, The Magic Kingdom of Yiddish is no bobe mayse it is a real kingdom. It stretches from Fairbanks, Alaska to Buenos Aires, Argentina. It goes from Tokyo, Japan to Melbourne, Australia. It spans from Vilna, Lithuania to Cape Town, South Africa. It reaches from Madrid Spain across to Birobidjan.

The American Yiddish Theater: Origins & History—Part IV

by Israel Kugler

Toward a Yiddish Art Theater

Beyond Jacob Gordin, there were outstanding literary figures who enriched Yiddish drama and entered into a race between Yiddish survival in a less and less compact Yiddish-speaking population and its cultural expression. The grandfather of Yiddish literature, Mendele Moykher Sforim; the father, Yitzhok Leyb Peretz; and the grandson, Sholem Aleichem had their plays performed on the Yiddish stage. Mendele wrote of the Meat Tax and Military Conscription. Later a movie starred David Opatoshu in *Fishl der Krummer* that featured the love of a blind girl for a crippled young man. Peretz wrote more directly for the theater:

- *Shvester* is about 3 young women; a widow with starving children, one who is seduced and made pregnant, and a third whose boyfriend was stolen by the middle sister.
- *Frimorgen* pictures poverty and despair in a slum basement.
- *Kvores-Nakht* deals with an abused wife crying on her mother's grave,
- *Di Goldene Keyt* concerns a rabbi who wants to preserve the very essence of Jewish continuity through the creative device of an eternal shabes,
- *Bay Nakht Afn Altn Mark* employs symbolism in the interaction among the ghosts of the past. They include; a poet, a streetwalker, and a water-carrier.

Sholem Aleichem (1859-1916)

Among Sholem Aleichem's one-act plays there was *Mentshn*. It was set in a wealthy Jewish household where the servants were being abused. In my college days I worked as a waiter in Rosenblatt's Hotel in the *Borsht Circuit* in the Catskills in upstate, New York. The owner, Lebke Rosenblatt was a Yiddishist who staged a play in Yiddish. Since I knew Yiddish from my Arbeter Ring Shul days, I acted in *Mentshn*. The word *mentshn* has 3 meanings—a person, an outstanding human being, a servant. In this play the head of the household castigated his children for their nefarious acts toward the servants. Sholem Aleichem's punch line was, "Mentshn zaynen oykh mentshn" (Servants are also people).

Then there is the often-produced *Groyse Gevins*. This is a happy play of a simple tailor whose lifestyle changes when he thinks he won a 200,000-ruble jackpot. Still another is *Shver tsu Zayn a Yid* where two students, a Russian Christian and a Jew

trade places for a year. *Fiddler on the Roof*, the successful musical, is derived from *Tevye the Dairyman*.

Sholem Asch (1880-1957)

His reputation, outside the Yiddish Theater, was as a novelist.

- *On the Sanctification of the Name* is about martyrdom in a Yiddish stage
- *Kiddush Hashem* in a 17th century Cossack pogrom.
- *Motke Ganef* about the underworld.
- *Uncle Moses* dealt with love and money in the Lower East Side garment trade.
- *G-t Fun Nekome* (G-d of Vengeance) was notorious—dealing with a Jew who owns a whorehouse, is married to a former prostitute, and their daughter who defies the father's effort to save her when she is involved with a lesbian prostitutes.

David Pinski (1872-1959)

The 1903 Kishenev pogrom caused him to write the *Family Tzvi* about a bourgeois family awaiting a pogrom with the patriarchal grandfather confronting his three grandsons—a Zionist, a Bundist, an assimilationist. His *Yankl der Schmidt* concerns a virile blacksmith who wants his neighbor's wife as well as his own. One of his plays was translated into English and produced by the Theater Guild—*The Treasure* about a town getting wild with greed about a treasure supposedly hidden in a cemetery.

H. Leivick (1888-1962)

Maurice Schwartz staged three of his plays dealing with the clothing business on the East Side—*Shmattes*, *Shop* and *Bankrupt*. His *Der Goylem* is set in 17th century Prague where a rabbi fashions a mechanical man out of clay to defend the Jews against a blood libel. The Golem then turns to the rabbi's daughter, at which point the rabbi destroys the Golem to a heap of clay.

Ossip Dymov (1878-1959)

Yoshke Musikant (and adapted by Joseph Buloff) was produced by the Folksbiene Yiddish Theater). A fiddler loves a servant girl and wins a fortune in a lottery. He turns the money over to a rival wastrel (a spendthrift) who then marries the servant girl. Yoshke commits suicide over his broken heart. The play, *Bronx Express*, appeared on Broadway in English.

Peretz Hirshbein (1881-1949)

He wrote of rural Lithuanian Jewish life. In *Grine Felder* a Jewish farmer hires Levi Yitzkhok to tutor his sons. The daughter Tsine tries to prevent him from taking a job with a nearby farmer and wins Levi's hand. Other plays include—*Der Shmidt's Tekhter* and the *Puste Kretshme*.

Anski (1863-1920)

Anski's *Der Dybbuk* was one of the most popular Yiddish plays, put on also in English and Hebrew. It deals with exorcism of a spirit in the bride's betrothed who dies and afflicts the bride to a rich suitor.

Maurice Schwartz (1890-1960)

After moving from Irving Place to the original Madison Square Garden, Schwartz amassed funds to build his own theater on Second Avenue and 12th Street. Its greatest successes included J.J. Singer's *Yoshe Kalb*. The actresses were Bina Abramovitch, Jennie Goldstein, Celia Adler and Berta Gersten. The actors were Jacob Ben-Ami, Lazar Freed, Maurice Schwartz, Muni Weisenfreund (Paul Muni), David Opatashu, and Joseph Buloff.

The Vilne Troupe

This company was made famous by the avante-garde production of the *Dybbuk* in Vilne (Yerushelayim di Lite). Led by Leyb Kadison, his (daughter, Luba and her husband Joseph Buloff, his company achieved world-wide recognition. It arrived in New York's competitive theater in the late 20's and was pulled in many directions by rival companies. After Muni Weisenfreund left Schwartz's Yiddish Art Theater, Buloff took his place acting in such classics as *Three Cities* by Sholem Asch, J.J. Singer's *Yoshe Kalb* and *The Brothers Ashkenazi*. Buloff's ability as an actor resulted in his joining the English stage where he appeared as the Greek landlord in *My Sister Eileen*, the peddler in Oklahoma, and in Arthur Miller's *The Price*. He also acted in a Yiddish version of Miller's *Death of a Salesman*. He held one man shows with readings from Chekhov and delightful humorous pieces by Lutsky (*A Piece of Paper Driven by the Wind*, and *A Pot of Bubbling Soup*).

Yiddish Comedy

Yiddish comedy was always an important phase, of Yidish theater, but some of it descended to *Shund*. Ludwig Satz, Aaron Lebedeff, and Peysakh Burstein were outstanding followers after Sigmond Mogulescu in their ability to use mime—a variety

of vocal expression, facial plasticity and body language to caricature a character. Last in this male line was Menashe Skulnik—the perfect player of Shlemil and Shmendrik.

The diminutive Molly Picon stands out all by herself, in her ability to sing, dance, turn cartwheels, and sparkle as a gymnast. All of the comedians were capable of acting more serious roles if called upon.

ARTEF

ARTEF was the artisan politicalization of Yiddish theater. It is the acronym for a group tied to the Jewish sector of the American Communist Party. Existing in the glow of the Moscow Art Theater of Stanislavsky and the great Yiddish actor-producer Shlomo Mikhoels (later murdered by Stalin along with Soviet Yiddish writers) ARTEF drew a following under the direction of Benno Schneider. The Yiddish plays had expressionistic staging and adapted some standard Yiddish plays with a party-line twist. Many Broadway actors came to ARTEF performances. David Opatashu got his start there and appeared in movies and on Broadway. Jules Dassin who was associated later with the great Greek actress Merlina Mercuri also was a product of ARTEF.

Music & Dance

Much of the music for Second Avenue came from the pens of Joseph Rumshinsky, Abraham Ellstein, Alexander Olshanetsky and Sholem Secunda. Secunda composed *Bay Mir Bistu Sheyn* and in the depression years sold it for 15 dollars! Many plays had choreographed dance developed by Binyumin Zemach, Felix Fybush, & Pearl Lang.

Yiddish Theater Today

Despite growing numbers of Vinklen, Yiddish courses at universities, at the Workmen's Circle, and well-attended outdoors Yiddish festivals, the Yiddish theater leads a tenuous existence. The Folksbiene, founded in 1915 as a branch of the Workmen's Circle with amateur actors and actresses, continues to carry on. Once housed in the auditorium of the Forward Building on East Broadway, it moved to the Central Synagogue on East 55th Street. Since the fire there, it has had two seasons on West 55th Street, starring Yiddish actresses Mina Bern and Shifre Lehrer.

The 2002 season of the Folksbiene opened with *Yentl*, a play based on a story of I. Bashevis Singer. It stars Eleanor Reissa with excellent support of the veteran actress Minna Bern. It is hoped that the Folksbiene, the Forward, and the Workmen's Circle will locate in a setting for all three organizations.

The Foiksbiene has a program for youngsters, *Kids and Yiddish*. There are staged readings by veteran actors and actresses in classic Yiddish plays.

I end with a dream and hope for the future—
Zukunft. The Folksbiene must dare to flourish by incorporating:

- A Chorus and Chorale;
- A Dance program associated with Pearl Lang;
- A troupe appearing in urban centers across the U.S., even in Central and South America;
- A contest for new plays in Yiddish;
- A dramatic training program for new Yiddish performers;
- A Klezmer program.

Lovers of Yiddish and Yiddish culture will help make this dream a reality. Other ethnic groups have successful theaters —Repertorio Espagnol and The Irish Repertory Theater are examples. Yiddish has survived many obituaries. Nobel Laureate Isaac Bashevis Singer predicted that it

will continue. As for the Yiddish theater as an expression of Yiddish culture, it is too important a part of historic Jewishness to disappear.

Important. Sources

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Polish-Jewish Exchange Program

Andrzej Folwarczny, Pres.

Forum for Dialogue Among Nations

The Forum for Dialogue Among the Nations Foundation organized the Exchange Program. Below is the report of the visit of the Polish delegation to the USA. We wish to inform you about projects, that will be implemented and invite you to cooperate. If interested, contact me at: Andrzej.Folwarczny@dialog.org.pl
The website is at: <http://www.dialog.org.pl>

Polish - Jewish Exchange Program

Polish-Jewish Exchange Program has been in effect since 1996. Polish representatives of non-governmental organizations involved in the Polish-Jewish dialogue visited the USA. On the American side the American Jewish Committee operated the program, on the Polish side it had financial support of the Ministry of Foreign Affairs and Ministry of Education. Logistic for the visits were handled by the Foundation. Delegations of ten people visited New York Washington and Chicago. Delegates focused on the Polish - Jewish dialogue undertaken by both, governmental institutions and initiated by non-governmental organizations.

It is an opportunity for Jewish communities in the USA as well and to promote modern Poland. Such programs break stereotypes and prejudice and undertake common activities supporting further development of the Polish - Jewish dialogue. A visit of the delegation of the American Jewish Committee to Poland is planned for next year. There was an exhibition devoted to Anna Frank located in the House of Polish - German Cooperation.

Ceremony Of Memorial Plaque Unveiling

The Council for Protection of the Memory of Combats & Martyrdom, the City of Gliwice, and the Forum For Dialogue Among the Nations Foundation had an unveiling of the plaque commemorating the pre-war Jewish community of Gliwice. The sculpture and memorial plaque, designed by Professor Krzysztof Nitsch of Krakow Academy of Fine Arts, is located nearby the site of the former synagogue that was set on fire during the Krystallnacht.

Workshops "What Does Tolerance Mean?"

What Does Tolerance Mean workshops will be held in high schools of four voievodships: Katowice, Krakow, Warsaw and Lublin.

Foundation Office at: e-mail: forum@dialog.org.pl
FORUM DIALOGU MIĘDZY NARODAMI
44-100 Gliwice, ul. Zwycięstwa 47
tel./fax: (32) 238-97-87

Jewish Language Research Website

Around the world, wherever Jews have lived, they have spoken somewhat differently from the non-Jews around them. Their languages have differed by as little as a few Hebrew words or as much as a highly variant grammar. There has been a good deal of research on a number of Jewish languages, including Yiddish, Judeo-Spanish, Judeo-Arabic, Judeo-Italian, Jewish English, and Jewish Neo-Aramaic. This website displays some of this research and the scholars who create it.

Website's Three Goals:

- To serve as a resource for the field of Jewish linguistics – the study of Jewish languages on an individual and comparative basis – encouraging collaboration among scholars of various Jewish languages
- To provide references and contact information for linguists and Jewish studies scholars who wish to incorporate Jewish languages into their research
- To provide information about Jewish languages to the general public

The site lists scholars in the field, provides their contact information, and lists papers and books they have written. In addition, there is information about the history and linguistic features of several Jewish languages.

We give Special thanks to the friends of the Jewish Language Research Website who contributed financially to the cost of webhosting. All production, writing, design, and maintenance are done by volunteers.

This site is edited by Sarah Bunin Benor and maintained by Tsuguya Sasaki. Questions and comments about the contents and technical issues of the site should be directed to editor@jewish-languages.org and webmaster@jewish-languages.org respectively.

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