



July 2003

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**8th IAYC Conference: in Baltimore:
Yiddish Teachers: Heroes Then & Now
September 4, 5, 6, 7, 2003 Pikesville Hilton, Baltimore, MD**

**Report #9
By Popular Demand!
Monster Talent Cabaret—with Emcee, MITCH SMOLKIN**

Undser vunderkind, Mitch Smolkin, vet onfirm mit a rizikn kabaret, bay der konferentz, fraytik nokhn shabes moltsayt. Kumt un hot hano, zingt, tantst, layent poezye, deklamirt epes vunder-sheyn farn oylem.

Zeyer vikhtik ir zolt araynshikn di registratsyes un gelt, vi oykh reservirn ayere pletser mitn hotel. ANIT, KEN ZAYN TSU SHPET UN IR VET FARFELN A GROYSE SIMKHE.

Our wonder boy, Mitch Smolkin, will lead a giant Talent Cabaret at the Conference, after dinner Shabes (Friday night), come and enjoy, sing, dance, read poetry, recite something extraordinary before the crowd.

Very important to send in your registration and money, and reserve your place at the hotel. If not, you may find it is too late and you will miss out on a huge celebration.

Mitch who is just 24 years old, is a Yiddish teacher, singer and actor, as well as a cantor and he runs ASHKENAZ, the largest new Yiddish cultural festival in North America. He will also be lecturing about the Yiddish program in Vilnius created under the tutelage of Dr. Hirshe Dovid Katz.

His wife Sylwia (mit a “w”) just published two books in Poland, one on the liquidation of the Otwock ghetto and the other in which she spent 1 year translating and editing Yiddish relations from the War. She is an historian and was the Yiddish professor at Warsaw University until immigrating to Canada a short time ago. She will repeat her Ashkenaz lecture *Yiddish, Alive and Well in 21st Century Poland?*

They both have been teaching Yiddish in Toronto at Bialik for the past year. Information about them is at www.ashkenazfestival.com <<http://www.ashkenazfestival.com>> in the program book and so forth.

We have tried to reserve enough rooms for all at the special rate. If you experience or have experienced any problems, call Sylvia and she will straighten it out. 410 298 4765. Kosher option is available.

Don't forget to bring shule memories to share – yearbooks, textbooks and photos. Also send in your teacher salutes for the program book – honoring teachers will be a very important part of the conference. It's such a beautiful gesture, to remember your Yiddish teacher after all these years. You should do this even if you can't come to the conference.

Yiddish Leaders

What makes a leader in any field, in any industry, in any company on any team or in any Yiddish club? These are the same characteristics or traits that make a person step forward and assume the prime position in leading a Yiddish conference.

Stop for a moment and visualize the people whom we admire because they are the best athlete, the best actor, or the best artist. In most cases they are not the company presidents. It is interesting to note that the ownership of most law firms are not by law school graduates who were in the top of their graduating class.

If being the best does not make one a leader, then let us go back to the question asked in the first sentence of this article. Let us look at Bill Gates, Warren Buffet, Soros, Sam Walton, Martin Luther King Jr., Gandhi or Herzl. It is the same set of characteristics or traits that pioneered the settlers in the founding of Israel.

Leaders are not afraid of failure. They know that treading on new ground means that there will be stumbles—and even falls. Leaders know that one learns from mistakes. Leaders rebound with something they did not have before their fall. Most of all leaders have a vision. They keep that vision in front of them at all times.

Leaders are also pragmatists—realists. Leaders are not problem solvers—they are problem managers. Taking charge is no problem for them. When an emergency occurs they step forward and handle the situation. There is no time for calling a committee together and coming up with a consensus. They know when the time is right for meetings and when decisions are needed immediately.

By now you might ask why is this article in an Anglo-Yiddish newsletter? It is because we are coming up on our eighth IAYC Conference and are in the process of deciding on the next conference site and conference coordinator.

We are looking for another Dr. Harold Black, the Barlases, Bess Shockett, Stephen Dowling, Mel Rogow, Paul Melrood or Sylvia Schildt. Will it be in Cleveland, Detroit, Houston, New Orleans, Boston, Montreal, New York or a dark horse? For the last three mentioned, they stepped forward at the previous conference and said, *hineyni*—you can count on me. Here I am.

As a lover of our *mame-loshn*, and as you read this, think who might be the next Black, Barlas, Shockett, Dowling, Rogow, Melrood or Schildt. Are you the right person at the right time in the right place? Think of the best location for the next conference. If you have an idea, send in that great suggestion to your editor, or see him at the conference.

Important IAYC Club-Sharing Sessions

Innovative programs are essential to having successful Yiddish groups.

At a special session of the IAYC Conference (in Baltimore September 4-7, 2003) we shall have an opportunity to share program ideas, learn how to achieve maximum participation, learn from one another how best to utilize the material we have received from IAYC, and inspire one another to plan stimulating programs.

What programs have been the most successful during the past year?

How has your group used the material you received from IAYC?

It is important that you take part in the special session on Saturday morning at 10:45 am.

We will all gain from this give and take—and make good programs even better!

To help me plan this session, please call or write to me with your information.

Roz Baker 612-377-5456
2012 Girard Avenue South
Minneapolis, MN 55405

MAYN SHTETELE BRONZVIL

It is hot off the press, published by the IAYC and will be launched at the conference. Advance copies are available. \$18.00 USD plus \$5.50 s/h. While this book will be of interest on its own merit, for *layenkrayzn* and such, you must have it if you grew up in New York – especially ex-Brownsvilites. This book contains archival photos of the Loew's Pitkin, Belmont Avenue pushcarts, the famous Kishke King deli, Fortunoff's, Ebbetts Field and more. It's in Yiddish with interlinear transliteration, followed by an English translation. Write to:

Sylvia Schildt,
3702 Durley Lane, Baltimore, MD 21207.

Using A Treasury of Yiddish-American Cartoon Humor in Your Yiddish Club

For your Yiddish club, copy cartoon pages for everyone in attendance. Have people fold the page just below the original Yiddish caption. Then ask for volunteers to read the caption and translate it. Next, everybody can unfold the page for the book's translation and word list. The cartoon pages are in *A Treasury of Yiddish-American Cartoon Humor*.

A copy can be ordered, \$14.postpaid from:
Companion Publications
8844 Monard Drive,
Silver Spring MD, 20910,
Phone 301-563-6435 or Email apbs@dc.net.

Hints on Using Der Bay's Website

Der Bay's readers range from computer geeks/nerds to those just learning how to send e-mail. This is not meant for regular users, but rather for those who under-utilize or have never browsed the many pages of this most comprehensive Yiddish site.

Start with the homepage. There are 27 sections listed along the left column. Also you can order Der Bay or see a sample issue. The arrow changes shape when you place your cursor on a link. By clicking on the link, it will take you to that page. At the bottom of most pages there is link back to the home page. When you are finished reading a page you can click and go back or click on the back arrow and go to the previous page.

Take one link on the homepage and follow it. One of the more popular pages is a list of wordlists. It shows 29 categories of words and leads to a test with the answers. The words are shown in standard YIVO orthography and Yiddish equivalent. One wordlist is for verbs. There are 432 shown. In all the other lists, alongside of a noun you will find its gender.

Another much-used section is the list of calendars. A search can be made of geographic regions, whether it is Canada, New York, Florida, Southern California or the other 8 areas. All of the listings are in the proper geographic calendar. The date, time, name of event, key presenters, contact phone number and often a link to their e-mail or website.

Finding a briv fraynd (pen-pal) is easy with the list started by Frida Cielak and Dr. Allan Blair. Just fill out the online form and receive at least 10 names. This can be an individual effort, or one for a class or club. It is free. You can request to write online in or in hardcopy using the Hebrew/Yiddish letters.

Remember that *Der Bay* is purposely not copyrighted (with very few exceptions in the hardcopy and they are marked). You are welcome and encouraged to make copies of any pages and distribute them to your group. If you do, let us know about how they were used so that others can share the ideas. Another column in this issue is on sharing ideas on club programming. Roz and Mike Baker will chair a panel at the conference.

A South Africa Contact fun Rochelle Winer

I was in Johannesburg in January and I spoke there. The hall was packed to capacity—almost 200 people. My talk was entitled: The Spice and Spirit of Yiddish Wit, Wisdom, and Folklore. The organizers told me that if they would have 100

people they would be very pleased, but when I told some of my friends about the evening the news spread and so the audience grew!

They served tea and cake afterwards, and everybody stood around talking for a long time, asking me questions and reminiscing about their childhood and where they heard Yiddish—either in their grandparents' homes or their parents. There is always an interest these days in anything to do with Yiddish. I am sure this is happening all over, as I see when I read your wonderful magazine.

I also get Der Forverts now and enjoy reading it as well. It is good practice for my Yiddish reading or else I will forget. Zayt gezunt un ikh hof tsu heren fun aykh.

Center for Jewish Culture & Creativity

Through its Judaic study programs, workshops, fellowships, commissions and mentorships, encourages the creation of new cultural works on Jewish themes in music, drama, dance, poetry, literature, cinema and the fine arts by a network of talented professionals in Israel and the Diaspora, and facilitates the public dissemination of such works, including its annual Festival in San Diego, thereby widening the horizons of Jewish culture, and the Jewish contribution to world civilization.

The Center was founded in Tel Aviv in 1990 by leading artists, scholars and entrepreneurs who recognized that creative talent is a major resource of the Jewish people and that persons gifted with these attributes should be identified, mobilized and bonded through the Center into an activist movement devoted to sustaining Jewish identity.

A non-profit educational institution in both the U. S. and Israel, the Center is a global fellowship of artists, scholars and benefactors committed to evolving the dynamic national Jewish culture envisioned by Zionist philosopher Ahad Ha'am. To preclude the fossilization of Jewish culture, the Center stimulates and facilitates the creation of new cultural works from a Jewish perspective and the dissemination of the artistic expression in respect public venues, thereby broadening the horizons of Jewish culture and ensuring an ongoing Jewish contribution to universal civilization.

The Center is not a building nor primarily a funder but the hub of an international league of artists and scholars, who receive comradeship and opportunities. While maintaining strategic relations with many institutions, the Center is independent and embraces the spirit of K'lal Israel.

In 1998, the Center formed "Synergy" as an ensemble of musicians, actors and dancers to show the work of the Center's global network of affiliated creative artists and present rarely performed works from the established repertoire of Jewish culture.

FARVOS IZ MAYN YIDISH NISHT AZOY GUT?

A Mayse fun Dsho Iken

Ikh bin geboyrn gevorn in Varshe, Poyln. Mayn mame iz geven a Varshevern un mayn tate iz geven a Litvak. Tsu di kinder hobn zey geredt poylish, ober tsvishn zikh—az di kinder zoln nisht farshteyn—hobn zey geredt yidish. Di mame hot geredt Varshever yidish un der tate hot geredt a litvishn yidish. Ober di kinder hobn farshtanen a bisl Varshever yidish un a bisl litvish yidish.

Mayn tate iz geven a tsiyonist. Az ikh bin geven finf yor alt hot er mikh ayngeshribn in a shul vu men lernt hebreyish. Hob zikh gelernt hebreyish. Kunt shabes, hot er mikh mitgenumen in zayn shul mit dem nomen *Shaarey Tsiyon*—di toyern fun Tsiyon. In dem beys kneses davent men in hebreyish, iz dokh gut, vayl ikh lern zikh hebreyish in shul. Ober ven es kumt tsu kadish, oy, vey! Di oysyes zenen di zelbe, ober di verter zenen andersh. Zogt mayn tate: "Dos iz arameyish". Lern ikh zikh yetst a bisl arameyish.

Nokh fir yor in der shul gey ikh in a gimnazye (high school). In der gimnazye zogt men az ikh muz lernen daytsh. Daytsh is azoy vi yidish ober mit an andern aktsent. Nisht geferlekh, lern ikh zikh a bisl daytsh. Mit tsvey yor shpeter zogt men mir az ikh muz zikh lernen lataynish (Latin).. Freg ikh: "Vos iz lataynish?" Zogn zey: "Az di Roymer hobn ibergefaln Erets Yisroel mit tsvey toyznt yor tsurik hobn zey geredt lataynish". Freg ikh: "Un vos redn di Roymer yetst?" Zogn zey: "Yetst zenen nishto mer kayn Roymer, yetst zenen ale Italianer." Freg ikh: "Oyb es zenen nishto mer kayn Roymer, farvos zol ikh zikh lernen lataynish?" Oh!— zogn zey—oh! Oyb du vilst zayn a dokter mustu zikh lernen lataynish". Freg ikh aykh: "Velkher yidisher bokher vil nisht vern a dokter?" Lern ikh zikh a bisl lataynish.

Nokh der gimnazye zogt mayn tate az ikh zol shtudirn in Frankraykh (France). Zogt mayn mame—mayn tate *zogt*, mayn mame *zugt* zugt mayn mame az in Frankraykh redt men frantsoyzish. Frantsoyzish, a sheyne shprakh, ober yederer ken a bisl frantsoyzish: pardon, merci, frere zhake. For ikh ken Frankraykh un ikh lern zikh a bisl frantsoyzish.

Dernokhdem kumt di groyse milkhome. Un oyb ir gedenkt, hobn Hitler, yimakh shmoy, un Stalin, yimakh shmoy, gehat an opmakh: halb Poyln far di daytshn un halb Poyln far di rusn. Muz ikh zikh yetst lernen rusish. Rusish iz a bisl vi poylish un a bisl nisht vi poylish, nisht geferlekh, lern ikh zikh a bisl rusish.

Nokh der milkhome zenen mir in Daytshland. Ikh zog "mir zenen" vayl ikh hob shoyn a vayb. In Daytshland viln mir emigriren, ober vu? Mayn vayb hot gehat mishpokhe in Amerike, hot zi geshribn tsu zey az mir viln emigriren kan Amerike. Un a briv iz gekumen fun der mishpokhe az zey veln undz shikn an efideyvid." Ven der efideyvid kumt shikn mir eym tsu dem Amerikaner konsul un mir vartn.

Ikh veys az in Amerike redt men eynglish. Ven mir hobn gevart, hob ikh genumen etlekhe eynglish lektsies fun a daytshn profesor vos hot gezogt az mit tsvantsik yor frier hot er shtudirt tsvey yor in Amerike. Hob ikh gelernt a bisl eynglish.

Kumt der gliklekher tog un mir bakumen di Amerikaner vize un mir forn ken Bremen un mir geyn arof oyf der shif, un nokh tsen teg kumen men on Nyu York. Un mayn vaybs mime (aunt) Ent Flori, yeder ruft ir *Ent Flori*, nisht mime, far yedn iz zi geven *Ent Flori*. Ent Flori makht far undz a groysn diner.

Di gantse mishpokhe kumt un ale fregt mikh in eynglish dos un yents un ikh entfer in mayn bisl eynglish. Zogt Ent Flori in ir Varshever yidish: "Kikt no eym un, deym grino, eyo iz yetst gekimen fin di shif, in shoyn reto eynglish!" Ikh lakh, yetst veysn ale az ikh bin a *grino*, ober yetst veyst yeder eyner az ikh red eynglish.

Ober mit eynglish iz nisht alts azoy glaykh. Dem tsveytn tog zog ikh az ikh gey in shtot. Fregt Ent Flori in eynglish: "Ver ar yu goin?" Entfer ikh in eynglish: "Ay em going tu therd Avenue". Zogt zi: "Dont bi engri, bat dont sey I em goin to tert Evenyu, sey I em goin to toyt Evenyu". Ikh kuk zi on un ikh meyn: farvos zol ikh geyn tsu an Avenue vos iz toyt, zog ikh gornisht un ikh gey tsu "therd Avenue".

A por yor shpeyter hob ikh bakumen zeyer a gutn dzhob in a groyser firme (big company). Shikn zey mikh kan Eyngland oyf tsvey vokhn, az ikh zol zikh dervishn vos zey makhn dort. In Eyngland redt men eynglish, iz dokh gut. Kum ikh in London, redn zey eynglish? Zey fonfen unter der noz! Ober nisht geferlekh, zeyer shnel farshtey ikh shoyn di fonfern oykh.

Eyn tog, s'iz shoyn finf a zeyger, vil ikh geyn in mayn hotel, zog ikh "gudbay" tsu di mentshn. Zogt eyner tsu mir: "Tl rayn, tayk e broli". Bet ikh a fonfer tsu fartaytshn vos er hot gezogt. Zogt der fonfer: "Hi spiks kokni, hi sed "it vil reyn, teyk an ambrela". Kokni! Muz ikh shoyn lernen kokni? Neyn! Ikh gey on strayk! Nisht mer kayn naye shprakhn! Ven ikh kum tsurik in Amerike red ikh nor eynglish!

Ober bay mir in kop? A bisl eynglish un a bisl rusish, a bisl frantsoyzish un a bisl lataynish, a bisl daytsb un a bisl arameyish, a bisl hebreyish un a bisl poylish, a bisl Varshever yidish un a bisl Litvish yidish, oy vey vos far a gemish in mayn kleyn kepele!

Yetst, yetst kent ir ale mayne fraynd un tsuherers farshteyn farvos mayn yidish iz nisht azoy gut!

EGG ROLLS & EGG CREAMS BLOCK PARTY PRESENTED BY THE ELDRIDGE STREET PROJECT

by Kitty Katz

Eldridge Street, New York City has been a locus of Jewish life since the late 19th century. Between 1880 and 1890 about 60,000 Jews fleeing violent anti-Semitism in Eastern Europe made came from the *shtetls* to the *Goldene Medina*, specifically to the Lower East Side of Manhattan. The tenements they occupied upon their arrival were congested, airless and unhealthy. Most were forced to earn a living at the lowest rungs of the economic ladder. But their religious life was rich. Pooling hard-earned pennies, they established small neighborhood shuls to sustain and nourish their Orthodox traditions.

With time, a modicum of prosperity enabled a group to commission an architectural firm to design and build a large-scale synagogue on Eldridge Street. It was completed in 1887 for Congregation K'hal Adath Jeshurun, which later merged with Anshe Lubz. It was the first Orthodox synagogue ever built for and by Eastern European immigrants in America.

By 1920 nearly 400,000 Jews lived, worked and worshipped on the Lower East Side, but Orthodoxy was losing its grip on many of the American-born; others abandoned the neighborhood as soon as they could afford better housing. The congregation of the Eldridge Street Synagogue shrank, and the once-majestic building fell into disrepair. Concurrently, new Asian immigrants moved into the dilapidated apartments on the block as Chinatown expanded.

Today, the synagogue, that was landmarked in the 1980s and continues to undergo restoration, thanks to the efforts of the Eldridge Street Project is a symbol of Yiddishkeit to generations of Jews who consider the Lower East Side their spiritual birthplace in America, although Eldridge Street is now part of Chinatown.

Numerous similarities exist between the immigration experiences of Jews and Chinese. Both have known extreme hardship in their countries of origin that propelled them to endure perilous journeys to America. Once here, they confronted widespread discrimination in the belief that they were too different and too strange in religious practice or physical appearance to ever meld with American society. Initially, each group kept to its own ethnic enclave. Jewish and Chinese newcomers relied on mutual aid societies, family or village associations, to ease their transition from "greenhorn" or "FOB (fresh off the boat)" to seasoned city dweller. Chinese immigrants came to dominate the "needle trades" of the garment industry that had once launched Jewish refugees upwards from poverty.

Today, Eldridge Street's population is mostly Chinese-speaking, but the Jewish community stays loyal to its religious roots. Shabes and holiday services

have been held there continuously for over 115 years. Each year the Eldridge Street Project organizes the Egg Rolls & Egg Creams Block Party to celebrate traditional language, arts, music and dance of the Jewish and Chinese cultures that make this block so unique.

A historical precedent for the harmony between Jews and Chinese may have been set in the Tan Dynasty in Kaifeng, China, where a synagogue was built in 1163. Until the 17th century, some 5,000 Jews lived in peace and prosperity in that city. Isolation, assimilation and intermarriage may have contributed to the community's gradual disappearance.

In Jewish neighborhoods Chinese restaurants prosper, and their glatt kosher counterparts have penetrated all Orthodox corners of the city. Everyone is familiar with the egg roll. Only New York nostalgia buffs know of egg creams from the heyday of Jewish soda shops, where stirring chocolate syrup and milk with seltzer made them. Ironically, there are no eggs in either of these creations from which the Eldridge Street festival takes its name. Immigrants in San Francisco and New York invented both, respectively.

The 3rd Egg Rolls & Egg Creams Block Party was presented on June 1st. A large crowd gathered at the entrance of the synagogue to watch the opening lion dance. Students of kung fu performed this Chinese tradition, believed to invoke good luck.

The Ray Musiker Klezmer Ensemble had all swaying to the Yiddish music whose scales and tunes are borrowed from *chazzanut*, an ancient repertoire of Jewish chant. A demonstration of Beijing Opera and Chinese classical and modern instrumental music were applauded enthusiastically. The Shashmaqam Bukharan Jewish Cultural Group had musicians and dancers from Tajikistan and Uzbekistan (former USSR regions bordering China). Their cultural heritage is more from Iran and Turkey than from Eastern Europe.

In the sanctuary, Rabbi Clive Jacobson displayed a *tallit* and explained the relationship of its *tzitzit* to the 613 *mitzvot*. Nearby, Rabbi Zelig Mandel, a master calligrapher, demonstrated their kindred arts. In both Jewish and Chinese cultures, handwritten documents are prized for their beauty and sacredness.

In the basement egg rolls and egg creams sold briskly. Kids were engrossed in crafts and students learned a *bisl* Yiddish. Charismatic teacher Pesakh Fizman had his audience reciting their names and the days of the week as well as singing simple lyrics about *Shabes*, *Yontef* and *Sholem*, set to a Hasidic melody.

This festival is a celebration of "one block, two cultures," and the Eldridge Street Synagogue remains a symbol of the Jewish-American spirit extending its welcome to all.

(c) Kitty Katz, 2003

Stanley Siegelman of Great Neck, N.Y. is a master of the wit and wisdom that distinguishes *seykhl* from ordinary intelligence. His genius is Yiddish poetry, on current matters with a dose of biting commentary. This contribution is about Senator Joseph Lieberman, who hopes to win the Democratic nomination for president. The English version, and the YIVO standard orthography, is by Gus Tyler who writes for the English Forward. Along with the Yiddish Forward, the English version is a club resource. This appeared in *Der Yiddish Vinkl*, May 30, 2003. Reprinted with permission.

A Yidisher Prezident

Ot kumt er yetst, mit groysn shpan:
S'iz undzer Yosl Lieberman!
Oy zog undz, Senator, vos brent,
Farvos mustu zayn prezident?
Dertsyel undz Yosele farvos
Du vilst shtark zayn der balebos

"Oy vintsh mir glik, gib mir a kush,
Un Lomir poter zany fun Bush!
"Vu shteyt es geshribn ot azoy:
'A president muz zayn a goy?'
Azoy redt er, un mit respekt
Der landsman fun Konetiket.

Nor zoln mir take zayn tsufridn
Dos vet gut zayn far ale Yidn?
A yid zo hoykh? Iz yetst di tsayt?
S'iz efsher nor a narishkayt?
A shtikl Yid zol zayn a riz?
Er efsher geyt oyf krume fis

S'iz take meglekh, zog undz bloyz,
An erlikher Yid in Vays Hoyz?
A Yid vos teglekh tfiln shtelt
(Kuk on vi zayn mame kvelt!)
Vos far a Vays Hoyz vet es zayn
Az undzer Yosl muft arayn?

Kumt Fraytik nakht; der tunkl krikht
Di "Ershter Leyde" tsint on likht.
(Vos vet zi ton ven Krismes kumt?
Tsindn on a Krismes boyml punkt?)
Nit mer tsum galakh Billy Graham
Vet Vays Hoyz zayn a tsveyte heym.
Ver kumt far shmuesn un a glezl tey?
Der prezident fun UJA!

Ken Yosele oyf seyder-tsayt
Zitsn oyf zayn linker zayt?
(Der linker zayt, zogt Gor, zayn "pal"
Iz epis tsufil liberAL)
Ven diplomaten kumen arayn
M'git zey Manischewitz vayn.
A kipa Joe trogt far a het.
(A shande farn Kabinet.)

Oy, meydlekh, boyes, mener, froyen
Joe hofft tsu zayn an Abe Lin-Cohen!

A Jewish President

Now, here he comes with great élan,
It is our Joseph Lieberman.
Please tell us why you're so intent
On being U.S. president.
Oh tell us, Joe, the reason why
That you must be the topmost guy.

"Oh wish me luck, give me a kiss
Together we will Bush dismiss.
We must the nonsense now destroy
That says the prez must be a goy."
'T'is thus he speaks and with respect
Our Joseph from Connecticut.

But should we really hail this news
Will it be good for all the Jews?
A Jew so high? Is this the time?
Can Joe this lofty mountain climb?
Can he perform this daunting feat?
Or does he go on crippled feet?

Now can it be, just tell us plain
Can you, a Jew, White House attain?
A Jew who daily says his prayers
(Just see how much his mother cares.)
What kind of White House will it be
When Joseph holds the tenancy?

Comes Friday and quite soon the night
First lady does a candle light.
(At Christmas time, what shall we see?
First Lady lights a Christmas tree?)
No more will Billy Graham roam
Around the White House he calls "home."
Who'll come instead most every day?
The president of UJA.

Can Joseph when it's Seder time
Upon his left with ease recline?
("Leaning left," says Gore, his pal
Would really be too liberAL")
When diplomats do come to dine
They'll offer Manischewitz wine.
The yarmulke that Joe does wear
Will make his Cabinet want to swear

Know all who know he is "our own"
Joe wants to be an Abe Lin-Cohn.

Music from Baku, Azerbaijan by Yelena Irzabekova rir@gmx.de

I am a musicologist (Ph.D) from Baku, Azerbaijan now living in Berlin. Daniel Galay, a Yiddish composer and pianist from Israel, whom I met last summer in Israel, suggested I contact you. For the last few years I have collected, researched and published collections of Yiddish music sheets that I've been able to find in Baku's libraries, archives, private collections, etc.

During 2001-2002 I published four collections of Yiddish music: An Anthology of Soviet Yiddish music; Jewish Songs and Dances arranged by Soviet Jewish composers; Melodies of Yiddish Shtetlakh; An Anthology of Yiddish Music (2nd collection).

The main target of this work is to assist in the revival of Yiddish musical legacy and to reintroduce it into modern cultural life.

Chana Mlotek, YIVO music archivist, told about the first and second collections in the Yiddish Forward, October 12, 2001.

I published (in Russian) a textbook on Yiddish music addressed for music teachers and piano students. It consists of two parts, the first of which summarizes the history, theory and musicology of Yiddish musical tradition, and the second provides musical texts for piano or piano duet. These have been arranged at an elementary technical level suitable for children. The book concludes with annotations. The aim is to introduce Yiddish music to children and music amateurs, while providing a more technical orientation for teachers.

I'd be glad to provide you with more information if you are interested.

The Jewish Book of Fables: Selected Works of Eliezer Shtaynberg

The Dora Teitelboim Center for Yiddish Culture has released *The Jewish Book of Fables, The Selected Works of Eliezer Shtaynberg*, (Syracuse Univ. Press, 2003, ISBN 0-8156-0718-0.). The fable has a 3000-year-old tradition in Jewish literature, going back to the Bible and the Talmud. Other works of fables abound in Hebrew literature, but it was not until the advent of the Eliezer Shtaynberg that fable writing in Yiddish was honed to perfection.

This volume marks the first book devoted to his work. Translated from the Yiddish by Curt Leviant, this edition features the fables printed side by side in English and Yiddish with all new color and black and white illustrations by Dana Duane Craft. The book can be purchased at the Center's website, www.yiddishculture.org.

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A briv-fraynd fun Kharkiv, Uktaine

Sholem Aleykhem un gut shabes.

Ikh bin zeyer tsufridn tsu bakumen ayer briv. A bisl vegn mir un mayne svive—efsher es iz oykh interesant far yidish redndike mentshn: Ikh bin 20, student arkhitektor, un tsveyter lerer in Kharkov yidish klub. Farshteyt zikh, ikh bin nisht azoy shtark in mameloshn tsu lern azoy az me darf. Ober es iz genug tsu makhn mentshn interesirt in lernen yidish. Ikh lern yidish nor far a yor.

Akhuts dem hob ikh gehat a meglekhkayt tsu hern yidish biz mayne dray yorn. Itst ikh interesir zikh nisht nor in loshn, yidische kunst, geshikhte un bikhlal yidishkayt. Akhuts mayn universitet ikh tu grafishe un fotografishe arbet, epes fun grafisher design (Dos vort veys ikh nit af yidish). 'Kh vel zayn tsufridn tsu ibershraybn zikh mit yeder, ver hot az a meglekhkayt.

A dank.

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Editor's note—If you wish to correspond with Yurek, register at *Der Bay's* website at: www.derbay.org and click on Yiddish Pen Pals. If you are registered, just send an e-mail message to fishl with your briv fraynd number requesting Yurek's e-mail address.. If you forgot your number, it will be sent to you.

A Letter from Leon H. Gildin

Knowing how exact you are with respect to that which appears in your publication, I felt compelled to write to you about the poem *Kum tzu mir* or more precisely the translation entitled *Come to Me*.

The poem itself is a sentimental piece consisting of six four-line verses wherein the second and the fourth line are rhymed. (One verse is five lined with the third and fifth line rhymed.) Since no other credit is given, I assume the author did the translation.

If a poem is in rhyme, then a translation of the poem must be in rhyme. If the poem has a rhythm or a meter, then that too must be maintained in the translation. If these rules are not followed, then you have an English version of that which was written in Yiddish or an English poem on the same subject as that which was written in Yiddish. It is not a translation.

Translating a rhymed poem is very difficult. I am translating certain poems of H. Leivick (he always wrote in rhyme). I shall combine that with other 20th century poets for a new book of translations.