

קלובן

International Association of Yiddish Clubs

14th Conference August 26th – 29th, 2011 Sheraton Detroit Novi, Novi, MI

***“YIDDISH ALIVE !!!”
SAVE THE DATES***

Open to all, knowledge of Yiddish not a prerequisite, you'll love it!!!
Begins Friday the 26th at 2:00 pm and runs to the 29th after lunch. (PLUS MORE!)
Price of the conference is \$350.00

(Accommodations at the Sheraton Novi are \$89.00/day +tax). The same rate is available 3 days before the conference and 3 days after.

Included in the registration fee are:

- All meals (glatt kosher dinners available at slight additional cost).
- Plenary sessions with well-known speakers.
- Shop at vendor tables (contracts available).
- See what is new in the world of Yiddish at the Exhibitors tables (contracts available).

Relax and schmooze in a spacious Hospitality Room. Enjoy Yiddish movies & specialty DVDs.

Over 40 presenter sessions where you will be Entertained, Enlightened, Educated, and Excited by the best. (In English and in Yiddish)

ENTERTAINMENT, ENTERTAINMENT,
(bay tog un bay nakht)
The best of klezmerim, singers, storytellers, tumblers and all that good stuff!

Souvenir Journal ads for Memorials or Honorariums (contracts available).

Post conference trips available to visit Jewish Detroit including a tour of the Holocaust Memorial Center.

And best of all.....

Shmooz to your hearts delight with yidn with Yiddishe neshomes from the world over. Make new friends and greet old friends, all who have a love of Yiddish.

For information on Registration, Journal Advertising, Scholarships or Tables please contact; Jerry Gerger at 248-681-8881

IAYC - POB 252314, West Bloomfield, MI 48323

Find the Registration Form on page 15.

Check the website: www.derbay.org/novi

Yiddish Prefixes

Just as prefixes (placed before a root of a word) change the meaning of word in English, so does it in Yiddish. Learning these will help if you know the root of the word. It is not 100% accurate, but it does help.

Over half of the list of prefixes below start with an aleph. Remember that all Yiddish words that start with a vowel sound have a shtumer (silent) alef as the first letter of the word with the exception of ayin. However, none of these prefixes start with an ayin.

| | |
|----------|--|
| Aheym | homeward |
| Ahin | over there |
| Aher | over here |
| Avek | go away |
| Oys | completion of an action, undoing |
| Oyf | completion of an action |
| Um | return to prior state |
| Unter | under, bottom, secretly, moderately |
| Iber | complete action, repeat, excessive |
| Ayn | change |
| On | specifies the action |
| Ant | negation, distancing from, undoing |
| Antkegn | opposite |
| Anider | down |
| Op | completion of action |
| Afir | out of |
| Arop | down |
| Aroys | out |
| Aroyf | upward |
| Arum | around |
| Arunter | down |
| Ariber | over |
| Arayn | in |
| Ba | thorough action, bring into being |
| Bay | by, at |
| Durkh | through |
| Der | completion of action |
| Hinter | behind |
| Mit | with |
| Nokh | after |
| Far | finish an act, start to change, debase |
| For | anticipate, come before |
| Farbay | past, by |
| Foroys | before |
| Funander | push apart, apart |
| Fir | out, out of, out from under |
| Tsu | to |
| Tsvishn | between, among |
| Tsuzamen | together |
| Tsunoyf | bring together |
| Tse | come apart, spreading out, undoing |

Freg zikh, "Farvos nisht".

by Philip "Fishl" Kutner

Mama was modern far beyond her peers. Barriers were made to be broken—for her kids. She told us always ask, "Farvos nisht--why not?" Usually the answers were the well-known contractions, can't, don't, and won't.

Mama said that they all have NOT and it is like the other KNOT. You can tie yourself ... or else you can unbind the ties that prevent you from opening the world.

Mama's words resound each morning when I start each day looking forward to all the wonderful people with whom I'll interact. There are all the sites to be seen. There are all the challenges to be met. There are all the things to be learned.

As I look into the computer screen in front of me, I can pull up the skies above, the far off mountains, the exotic lands, and "speak" with my "friends". In fact with Skype we even see each other.

Dear reader, think of the self-induced self-inflicted barriers, those contractions, can't, don't and won't stopping you from fulfilling those dreams you had and said, "As soon as I have the money, as soon as I have the time or as soon as I have the strength."

Everything is before us and everything is available to us. My Mama never used the computer, but I can. Mama lived through the Cossack pogroms, thank you, I haven't had to. Mama had to come to a land and learn a ridiculous language, but I haven't.

My Mama gave birth to me in a wonderful land of freedom and so it is all before me to actually eat from the tree in gan eydn.

If you were to ask your self what are your unfulfilled dreams, your unfulfilled wishes, what would you say. What is stopping you from taking the first step? So what if you don't have it all? You will have enjoyment and fulfillment in taking the route and who knows how far you can go.

My journey as a visually impaired person has only prevented me from seeing the sharp details of the scenery. In its place I have filled in the rest with the perfect forms. I leave out the blemishes and the unsightly objects. Even the women all look like movie actresses to me.

Mama, ikh ken, ikh vil, un ikh vel!

Shlekhte naves fun Meksike

Frida (Freydl) Cielak from Mexico City

TAYERER FISHL,

Tzum badoyern hob ikh shlekhte naves aykh tzu ibergebn!

Nokh 60 yor keseyderdike arbet vert undzer togike Yiddishe shul "Di Naye Yiddishe Shul in Meksike-I.L. PERETZ, vert farmakht vern oyf dem kumendikn lern yor!

Di sibe vos der patronat fun der shul git: 'veyznik talmidim!' (fun 400, gevorn 200, dernokh 120, ayntikn-yor talmidim!

Zey zogn undz itzter as tzulib talmidim fun gemishte khasenes say mit nisht Yidn un say tzulib porlakh fun ashkenazim mit Sfardim, un oykh, tzulib dem gresern interes in kenen beser English vi Yiddish,.....

Fregt zikh:

-Farvos obn zey nisht aroysgeshikt a 'SOS' farayorn, oder mit 2 oder mit 3 yor tzurik?

-Farvos hobn zey zikh nisht modernizirt in kegnvart fun di sfardishe shules vos hobn tzugetzoign azoy fil talmidim mit computeray-mashinen in kemat ale klasn, un mit naye moderne metodn tzum lernen?

-Farvos plutzlum aza psak din?

-Farvos hobn zey nisht tzugerufn gevezene talmidim un lerer bikhdey tzu gefinen an oysveg? Mir fregn itzter ven mir obn zikh shoynt tzu shpet dervust az der shul patronat ot es diktatorish bashtimt, ongezoigt eltern un der kehile vegn dem bashlus, nokh dem vos zey hobn shoin gehat bashtimt tzu farmakhn di shul!!!

A vikuakh geyt on tzvishn gevezene talmidim un lererkes mit zey ober der patronat nemt nisht kayn ontey in entfenn fragesl Zeyer aroyslois, zeyer generaler tshuve iz:- 'Azoy hobn mir bashtimt un undzere talmidim obn an oysveg zikh tzu farshraibn in andere Yiddishe shuln: "Colegio Israelita de Mexico-Ort"(vu me lernt shoynt nisht kayn Yiddish, nor traditzye un a bisl Yiddishe geshikhte oyf spanish).

Di "Yavne shul" (vu es iz vikhtiker 'zikh oystzlernen davenen' vi Yiddish). Oder di Sfardishe Shul "Colegio Sefaradi de Mexico" (vu nor Spanish, Hebreish, English, Komputeray, Traditzye un Sfardishe geshikhte vert ibergebn!

Di hartz geyt oys, mayn shul vu ikh bin geven a talmide, a lererke, a mame fun talmidim, grinder fun dem Audiovizueln tzentzer un di kinder biblitek, oytorn fun dem Yoibl bukh "40 yor-Naye Yiddishe shul", mayn libe shul far velkhe mayne eltern, (tzvishn di grinder), hobn mit ibergebnkayt, mit zeyer shtitze un arbet, geharbet far ir ariber 20 yor, di dozike shul vert itzt farmakht?, a shul vu me ot gelernt Yiddishkayt (humanism), Yidishe geshijhte, traditzye un Yiddish un Spanish?

-Vos vet vern fun undzer Mame Loshn?

Vos vet vern fun undzer ashkenazisher kehile?

oyf velkhn veg 'shteyen mir itzter'?

Az okh un vey!!!!

Mit fil faribl, umet, zorg benegoye undzer mame-losn un der tzukunft fun undzer Yiddisher-ashkenazisher kehiyle, mit tzar, agmas-nefesh, antoyshung un azoy vayter, hob ikh zikh farbundn mit gevezene talmidim, trern zaynen gefaln, hartzike zikhroynes, fil agmas nefesh ober- s'iz shoynt shpet, di shlekhte naves zaynen farshpreyt gevorn ven di umayngenemene offitzyele naves ot dershiynen farn oylom!!!

Mit groys badoyer, ayer frayndine

Frida (Freydl) Cielak from Mexico City

= ===== =

Editor's note: Vos ken men ton?

What makes this message so painful to me is the longtime friendship that we have had. The hurt that Freydl expresses is deep from the heart.

As I think back over the years of the many beautiful contacts we have had and the assistance she has given to foster Yiddish, Der Bay, and to me personally, it is even more painful.

First, Freydl was one of the earliest members of TYN (The Yiddish Network). These unselfish lovers of our mame-losn give freely of their time and advice to travelers and those who relocate.

Second, Freydl was instrumental in fostering the growth of *Der Bay's* Briv Fraynd (Pen-Pal) service. Over 460 men and women from all over the world have been matched by level of proficiency and their hobbies.

Jewish Folk Chorus of San Francisco

by Judith Kennedy

You are invited to join The Jewish Folk Chorus of San Francisco, under the leadership of President Gail Rubman and renowned concert pianist and very able conductor, Stephen Varney. Mr. Varney works equally well with chorus members that have musical backgrounds and those that are beginners. So neither auditions nor experience is required.

For 85 years the Jewish Folk Chorus of San Francisco has been singing Jewish songs, mostly in Yiddish, with a sprinkling of songs in Hebrew, Ladino, Russian and English. Today the JFC is comprised of about 25 people ranging in age from early thirties to late eighties. We rehearse weekly in San Francisco from September to June, and perform in various senior residences during the year. We also sing at the Holocaust Remembrance at Temple Emanu-El and in 2010 we performed at the Conference of the International Association of Yiddish Clubs in Millbrae. Every year we give a concert in June, open to the public at large.

Read about our exciting history in the following paragraphs, originally written by Nathan Seres, and updated by Renee Enteen and Judy Kennedy.

The period of the late twenties and early thirties witnessed remarkable development of Yiddish culture in America. Many Yiddish writers and musicians had emigrated from Eastern Europe, and began to create in their respective fields. They found a fertile soil among the workers in shops and factories, who had a yearning for the freedom of spiritual and cultural expression.

In the Bay Area, the initiative came from members of the Freiheit Cultural Club to create a people's chorus. The impetus came from a group of progressive workers. With help from the Jewish Music Alliance in New York, music as well as conductors were found. Leon Malamut was the first professional musician to lead the chorus. The Petaluma, the Oakland Freiheit, and the Jewish Folk Chorus of San Francisco were all organized under the slogan of the Jewish Music Alliance: A PEOPLE WHO SING SHALL NOT PERISH.

On May 15, 1938 a full concert, Jacob Schaefer's folk operetta, "A Bunt Mit A Statshke" was presented at the Veteran's Memorial Auditorium to a fully packed auditorium. In 1939 the next conductor Gabriel Sunshine along with the chorus and a dance group presented a choral play, "The Yiddish

Folk Album" before an audience of 1800. This concert was repeated at the 1939 San Francisco World's Fair on Treasure Island. The enthusiastic public reaction stimulated the growth of the chorus, which numbered a membership of over 80.

In an introduction in the program in May 1939, this poignant statement was made, "In these trying times of Jewish persecution the Jewish Folk Chorus is ready to demonstrate that the Jewish people possess inner resources of humor and courage that will enable them to survive their persecutors."

During the war years, Zari Gottfried became the conductor in the Bay Area as well as the chorus in Petaluma, and the two groups frequently would cooperate, presenting the same annual choral program in San Francisco, Oakland, and Petaluma. However, Gottfried was drafted into the military. Many changes occurred and the chorus dissolved for a period of time. By 1950 the San Francisco chorus was once again back on its feet and under the direction of Gabriel Sunshine performed joint concerts with the Petaluma Chorus.

From 1954 to 1971, Zari Gottfried was the conductor. Much had been accomplished during this period by way of enriching the repertoire of the chorus - folk songs, Israeli songs, new cantatas, all of which were presented before mixed audiences all over the Bay Area. It was during this time that the chorus established its home at the San Francisco Jewish Community Center where it remained for almost 50 years. It then moved to Congregation Beth Shalom and in 2006 began rehearsing at Menorah Park.

Nathan Seres wrote the following statement in 1976, but it is still pertinent today.

"With pride in our achievements we celebrate our existence as a musical organization built by the people to express through song, the deepest yearnings, hopes and aspirations of the Jewish 'folksmentsh', the Jewish worker and toiler, the dreamer of a just world, and a fighter for that cause. We hope to continue singing and to attract young people to the chorus, so they may carry on the musical and cultural heritage as we, the older generation, have done. Let us keep singing!"

For more information about our chorus, go to our website: www.jewishfolkchorussf.org,

A Friend of Old – Ben Giladi

By Arthur Poznanski (Excerpted from *The Voice*, Issue Number 22)

This is the first in a series of *Der Bay* readers who have led remarkable lives—some in the Shoah.

Ben Geladi was very popular because of his good looks, quick wit and musicality. Ignoring a curfew, we would vault over many back garden fences and swiftly dart across dark, deserted streets to meet, exchange views and, ignoring empty stomachs, sing and play games or make music until late at night.

This relative calm was shattered. Rapes, murders of Jews, and reports of deportations circulated and depressed our community. We knew nothing of the Wannsee Conference (Jan. 20, 1942). Jews were deported, not only from the territories of the German Reich, but from the whole of occupied Poland. Gloom and foreboding pervaded our group when we discussed where thousands of deported Jews were sent and wondered why none returned or sent back any messages—we were naive.

It was impossible to believe that meticulously planned genocide on such a vast scale could have been conceived and carried out by a nation whom we regarded as civilized and cultured. Our group was suddenly broken up. Deportations, internment and enslavement in diverse places separated and scattered the few of us who remained alive.

Ben was born in Piotrkow the 15th of August 1925. He went to a state run public school and then in the ghetto continued his education in private, clandestine, “gimnazium” classes. When the Nazis came, he became a slave laborer in the Hortensja glassworks. It was his first taste of physical labor alongside and under the supervision of rough Polish workers, who imparted profane phraseology in their colorful speech. To avoid being considered soft Jewish sissies, Jews learned to use their own vernacular and out-cussed the best of them.

Ben's father and thousands of other Jews were sent to their doom in Treblinka. Only the slave labor force, a tiny remnant of the great Jewish community of Piotrkow, was left. Jews were at the mercy of the Nazis, Polish foremen, and anyone who disliked them, for any reason— Jewish life was cheap.

Soon after the encampment in Hortensja, Ben was transferred to a glass factory, Kara, infamous for the use of the Jewish workgroup to erect a new glass furnace without using any mechanical implements. Because of the many casualties at work, the assignment was termed the Circus. He had the backbreaking task of assisting the masons in building the new furnace. This work put hair on his

chest, calluses on his palms and hardened him for the next task of producing plate-glass.

In November 1944 all Jews from the glass factories were deported to Czestochowa. Ben was put to work in the munitions factory there, which specialized in the production of steel bullet tips. From the veterans already there he learned how to avoid painful lesions caused by putrid oil lubricants mixed with noxious chemicals.

In January 1945 he was transported with many others by rail in cattle-trucks to Buchenwald, the world renowned beauty spot in central Germany, where he was prisoner #113653. After quarantine, shorn deloused, and re-dressed in approved prison garb, he was consigned to Dora Mittelbau in the Hartz Mountains. Here the V1 and V2 rockets were being produced. This camp was run with the utmost cruelty by German criminals, who had the approval and blessing of the SS guards and officers. When, in the middle of the severe winter he was picked for a working party engaged in constructing a new train route, Ben came to the end.

In conditions which defy description and on a starvation diet, his health deteriorated and he collapsed. He became one of the walking skeletons referred to as “musulmen”. No longer able to work because of total debility, he was sent to a nearby extermination camp, KC Nordhausen. Helplessly awaiting the end, he survived for over two weeks only because the camp was being repeatedly raided in error by the allied air force. Constant air alerts caused a lapse in security, during which Ben ran out and hid in the surrounding fields for several days.

On 11th April 1945 the American infantry liberated him, and the other prisoners. In June, after a period of recuperation in an American army field hospital, he went back to Buchenwald, where he discovered the names of his three sisters on the list of survivors in Bergen-Belsen. Overjoyed at finding some family still alive, he decided to join them. In September 1945 with two of his sisters and his niece he returned to Piotrkow. To his great sorrow he learned of his mother's death in Auschwitz.

He expected a warm welcome, but was sorely disappointed. The effect of gloom and shabbiness were only secondary to a rampant anti-Semitism encountered by the few survivors who dared to return to Piotrkow. Marauders parading in the uniforms of Polish militia, armed with confiscated German rifles and bayonets and ably assisted by a horde of local yobs (thugs), showed their readiness

to murder any Jew. Demoralized and unable to seek protection of the law, which they thought the armed men represented, they fled. Ben went to Lodz, but was unable to find accommodation or suitable employment. He took a train to Piotrolesie in Lower Silesia to join a kibbutz, run by Meir Zarnowiecki, his former Madrich (leader) from Shomer Hatzair.

In 1946 Ben led over 100 children from Poland through "the green border". With the help of two madrichot, he headed into Czechoslovakia via Bratislava to Prague through Ash and Rehau in Germany into a DP camp in Hoff. From there the children went to Bad Reichenhall and then to Jordanbad in the French zone. Ben loved his role as Madrich and excelled in organizing lessons, games and singsongs. With the aid of a piano accordion, he initiated singing of popular Hebrew folk songs.

The music helped to enliven the long dreary hours spent on trains. When they finally reached a camp, Ben started productions of short plays and revues, which developed into political satires, to the amusement of the participants as well as the audiences. Freshly out of hell he was able to identify and empathize with the feelings of the children. Shomer Hatzair put him in charge of what they called "a nest" of children in the DP camp.

In May 1947 he returned to Lodz where his sister, Pola Glatter, lived with her husband, a dentist. Two of his former teachers verified Ben's secondary school education to matriculation standard, which enabled him to enroll at the university on a course to dentistry. Ben worked part-time in the dental laboratory run by his brother-in-law. He kept up an active link with the Zionist group and composed witty lyrics to popular melodies. Some of his songs were performed in a revue, "Prosto z Mostow" sponsored by the Zionist weekly, *Mosty* (Bridges).

In 1950, when legal *Aliyah* was a reality, Ben went to Israel and, not waiting for the mandatory year of grace, joined the army. After intensive training, he was selected for a group trained to perform martial arts at the opening of the first Maccabiah. He was assigned to the main training base for artillery in Sarafand and sent to an *ulpan* to learn Hebrew.

After perfecting Hebrew, he wrote his first satirical revue, "Life on the Base". This gained a promotion and put him in charge of organizing entertainment which enabled him to utilize his artistic interests and use his creative abilities. His commanding officer felt that, in view of the prevailing conditions, he should not forego combat training. Taking into account his studies at Lodz University (however scanty), he was put on a program of paramedic courses.

While on leave in October 1950 he attended the first Piotrkover Hazkara in Tel Aviv and there met Guta, a kindred soul, whom he had known since childhood. She had blossomed into an attractive 19-year-old girl, who was about to be drafted into the army. Mutual attraction grew. They met again while she was in the army uniform. They were married on the 19th April 1951. Guta was demobilized and in April 1952 their daughter Iris was born.

After release from the army in June 1952, they lived in Gan Hashomron near Hedera, where Ben worked in the post office. They moved to Givataim in 1955 and Ben was employed in the Social Security Office. But, in 1956, during the Sinai campaign, Ben was recalled to the army and assigned to the "red berets" unit of parachutists. After a stint near Mitla, he decided that he had had enough of bloodshed and war. As a husband and father, he craved security for his family, and in 1959, he left for the USA.

In America it was not easy; he worked for a liqueur store, delivering bottles of alcohol around the East Side of Manhattan. The clients were wealthy and generous, and their tips compensated for his meager salary. Later Guta and Iris were able to join him. Ben attended evening classes at City College to take courses in English, business administration and accountancy. In 1961 Ben was recruited to the head office of the (ILGWU) International Ladies Garment Workers Union and later headed the Benefit Funds Department of the Union until retirement.

Ben wrote songs, poems, and short articles. From 1967 he was with the Piotrkover Association writing articles and essays for their Bulletin. Later he became associate editor. In 1981 single-handedly Ben produced the New Bulletin. Ben devoted himself entirely to the project of remembrance. All of his time was spent recording the painful past and progress of the survivors from Piotrkow. In 1987 he took early retirement, concentrating on editing *The Bulletin* and cajoling others to write of their impressions and reminiscences.

His fluency in Polish, Hebrew, and Yiddish helped greatly. It reflected the views and problems of the survivors scattered all over the world. The acme of his achievement was *Tale of One City* published in 1991 a graphic history of the Jews of Piotrkow—most of which consists of survivors testimonies. His style of writing is colorful, using expressions most Jewish refugees identify with, and interlaced with idioms in Hebrew, Yiddish, German and Polish.

Editor's note: My quite remarkable friend: Ben Giladi, publishes *The Voice of Piotrkow Survivors*. E-mail: voicebentov@juno.com
135-30 82nd Ave, Kew Gardens, NY 11435

"The Yiddish Art Theatre in America" - Announcement

by Steven Lasky - steve@museumoffamilyhistory.com

Zalmen Zylbercweig, the editor of the six-volume "Leksikon fun yidishn teater (Lexicon of the Yiddish Theatre)" halted work on one of his proposed books, a Yiddish-language history of Maurice Schwartz's NY "Yiddish Art Theatre" troupe. The reason for this stoppage is unknown, and little else is known about this venture except that the galley proofs of his unpublished work are hidden within various archives throughout the world.

"The Yiddish Art Theatre in America" (YATA) is a history of New York City's Yiddish Art Theatre ("YAT") during its first five years of existence (1918-1923). Within this volume there are 742 pages. It is unknown if more pages exist, but at the virtual Museum of Family History, we are making these book galley proofs available in the hope that it will serve to help you not only research your family if they were involved in the Yiddish theatre within the last two centuries, but more importantly to preserve part of the valuable history of the once-popular Yiddish theatre and culture as well. Many of our ancestors at one time, whether living in the United States, Europe, Argentina, or elsewhere, attended the Yiddish theatre and found pleasure in it.

Why should we care about the Yiddish theatre? We should learn more of a cultural activity that gave our ancestors enjoyment, that served as a pleasant diversion after a long day at work that made them think of the hometown they left in Europe, that at times made them both laugh and cry?

Within this book's PDF file, you can search among these pages for information on nearly 100 the YAT productions, and read many reviews written by critics and others, of most of these performances, as well the troupe's actors and actresses.

As these pages are from galley proofs and published book, there are imperfections, e.g. missing or inverted page numbers, the inverted piece of text or the missing photograph. There are missing pages, but this is unavoidable. It should be noted that there is no English translation of this book.

The Museum strongly suggests that you also visit the Museum's webpage of YAT productions (<http://www.museumoffamilyhistory.com/yt/yat/yat-D.htm>) which includes a listing of most of the plays performed by the troupe. This may serve as a finding aid or guide for you in your quest to learn more about the YAT. These listings include the

name of the play (given in both English and transliterated Yiddish), the date of the first performance, the author of the play, the names and functions of those who worked behind-the-scenes and the theatre location. Also included are listing of cast members and their roles for more than seventy percent of the more than one hundred YAT productions. You will also enjoy seeing photographs of the actors in their roles, as well as scenes from plays, during your visit to this "Casts and Characters" page. Listings of more of the YAT productions will be added over time.

The Museum is in the process of translating the more than 2,800 individual biographies as found within Zylbercweig's "Lexicon of the Yiddish Theatre". There are six volumes that have been published (in New York City, Warsaw and Mexico City) between 1931 and 1969. There are also galley proofs of parts of an unpublished seventh volume. These will be presented to you at some time in the future.

We have a database with information on 2,800 individuals (and over fifty theatrical organizations) and include: Surname, given name, other name(s), town, and country of birth, and date of birth and death. Each entry, has two page numbers: one on which the biography begins within the original hardcover Yiddish version; the other is the beginning page number of the biography as it is on the PDF file, which makes it infinitely easy to locate a particular page. It is hoped that in the future a free, searchable online database can be created.

In the near future English translation for hundreds of bibliographies from Zylbercweig's "Lexicon" will be available. The Museum seeks volunteers to help in translating from Yiddish to English, of YATA and the seven volumes of Zylbercweig's "Lexicon". If you wish to volunteer, contact the Museum at yiddishtheatre@museumoffamilyhistory.com.

To skip the introduction and view Zylbercweig's "Yiddish Art Theatre in America", click on the link www.museumoffamilyhistory.com/yt/yata.htm. The speed of download of this 180 MB PDF file will vary, depending on the speed of your computer. Also the PDF search function on this file does not search Hebrew / Yiddish fonts, and it will only be useful to search for a particular page number as found within the original Yiddish book.

Website: www.museumoffamilyhistory.com

Yankl's Yiddish Yaking and Yodeling

by Philip *Fishl* Kutner

Chelm has had its share of unusual citizens. Some were internationally renowned rabbis, cantors, and merchants, and some were thieves. None was more unusual than Yankl the Yiddish Yaker and Yodeler.

Yaking came naturally to Yankl, for his father Yosl was the town crier. He would call in front of each house to be sure the men attended services. For this he received a special seat at the eastern wall but no money. This made his wife, Yentl, angry and she told him so—as well as the rest of Chelm. The only answer Yosl gave was that he did it for the *koved*.

This explains Yankl's natural ability to yak. Often it got him into trouble in kheyder with the resulting blows on the knuckles or across the back of his head. Once in a while it got so bad that the melamed even went to speak to Yosl and Yentl.

Ha, ha, ha, like as not the melamed left with a headache and with little result for his effort. Usually it was the new melamed in Chelm who fell into this trap. For weeks afterwards he was the butt of jokes by all the women and boys.

If word got out that the melamed was going to visit Yankl's house, there would be a group of boys who followed him at a distance. The boys quietly waited nearby until the voices inside Yankl's house became louder and louder. It was so loud that it could be heard halfway around Chelm.

Then the laughter of the boys drowned out the melamed, and he quickly left entirely embarrassed.

Yankl's keen ability to yak obviously was inherited. There was no couple in town that could match his parents. Even Yankl's brothers and sisters avoided any long discussions with him. This was likewise true for uncles, aunts and cousins.

There was, however, one person in Chelm who was a more astute yaker than Yosl, Yentl, or even Yankl. She was Gendzl, Yentl's mame, the shviger of Yosl and Yankl's bobe.

Although in her mid seventies, she was still a formidable foe. What she had lost in loudness, she made up in a sharper tongue, deep piercing eyes and curling the outer edges of her lips. It quickly subdued anyone who displeased her. This was Yankl's heritage.

How Yankl Learned to Yodel

Once some of Yankl's friends went into a cave under Chelm. These were made from the removal of chalk. Chelm is famous for its chalk caves.

As the boys walked along the tunnel of the cave, the damp, cool air felt good, but the sight of bats hanging from the rood of the cave frightened them. Yankl decided to sing, and an echo bounced back off of the cave walls. This was the beginning of his wanting to learn how to sing.

At the same, there was a stranger in Chelm who told stories about foreign lands. One of these stories was about the mighty Alps, the St. Bernard rescue dogs and all about yodelers and yodeling.

When Yankl finished kheyder, he decided to run away to see the Alps and visit Franzl Lang, the yodel king in Germany. Franzl had 40 albums.

Dear reader, we must define yodeling. It is a type of singing form where the notes are extended and the pitch is changing all along. This results in an alternating high and low pitch.

Yankl loved this type of music and quickly excelled. After yodeling in various countries surrounding the Alps, he became homesick for his parents, brothers, sisters, and his childhood friends. He decided to return to Chelm, but what would he do in Chelm?

Why not sing for a living? This thought came to him while he was walking one day along the Danube. How could a singer make a living in Chelm? Aha, why not become a cantor!

No one had ever sung the Kol Nidre Services, on the evening before Yom Kiper, using the yodeling form.

When Yankl returned to Chelm and yodeled the Kol Nidre Services, everyone was amazed and pleased. Every year, and still today, Yankl chants (yodels) the service.

If you are unable to be in Chelm for Yom Kiper, you may wish to purchase Yankl's DVD of his yodeling the Kol Nidre Service. Send a money order to Yankl for fifteen Israeli shekels.

Circle Lodge Summer Programs

June 27 – July 1 (Mon-Fri)

A Yiddish Club for Everyone!

If you love Yiddish, if you want to enrich your Yiddish club experience with new and exciting resources, if you have dreamed of organizing a new Yiddish club – this is the program for you.

Among the presenters:

- Troim Handler Katz – Instructor for Advanced Yiddish Shmueskrayz
- Nikolai Borodulin – Instructor for Beginners & Intermediate Shmueskrayz
- Hilda Rubin – Yiddish Theater Workshop
- Adrienne Cooper – Yiddish Songs Workshop
- Frank Handler – Yiddish Culture and East European Jewish History

July 11 – 17 (Mon-Sun)

A Week in Yiddishland

Master instructors Nikolai Borodulin, Miriam Hoffman, Chava Lapin, and take you through a week of mame-loshn, films, games, music and theater with Motl Didner.

All levels welcome. Register soon, this week sold out last summer.

July 18-22 (Mon-Fri)

Folksbiene: A Week Of Yiddish Theater

Spend a week with America's most historic and dynamic Yiddish theater. The new Folksbiene, under the leadership of Zalmen Mlotek, engages multiple generations and Jewish communities in its dynamic future.

This week will be filled with entertainment, participatory experiences and multi-media presentations by the Folksbiene Theater's young vibrant artists.

Call us: 212-889-6800 ext 203
Email: nikolaib@circle.org

Mail: Workmen's Circle
(Attn Nikolai Borodulin)
318 W 39th St., 5th floor,
New York, NY. 10018

Oysergeveyntlekh

by Archie Barkan

My Yiddish Literature class, numbering 20-25, at Santa Monica Emeritus College and reading Yiddish books in the original, goes "on like the "Energizer Bunny".

Now in my tenth year, with my predecessors Abe Friedman and Marion Herbst z"l having spanned about twenty years before me, I am continually amazed. Just when the class begins to suffer losses via natural attrition, new enrollees seemingly appear, out of the woodwork and the beat goes on.

We are reading a novelette of I. Roboy entitled "Di Vayte Vest", written in 1918. It seems to have been a forerunner to Roboy's more widely acclaimed "Yiddisher Cowboy", written later, lengthened, with a new storyline, formulaically alike.

I am getting somewhat "long in the tooth" and am asked: "When are you giving it up, retiring?" and the answer is quite simple: "I can't!...I'll go on as long as I possibly can!. Too many longtime friends and, most of all, to much sheer nakhes!

Dr. Jack Berger Replies to Murray Meld's Article in Last Month's Issue

Despite *Fishl's* plaint on page 1, I will take issue with what I think is a 'usage problem' in your Yiddish Lesson, having to do with taking a market chicken to the rabbi.

I believe what the lady of the house is doing, is she is coming to have the rabbi 'pasken a shayle.' She is asking him to RULE (act in his role as a Posek), with regard to the question (Shayle) of whether or not the chicken is kosher.

This does not mean that one does not come to the rabbi for advice (eytse), but that will normally not involve a matter over the acceptability of an item of food.

What I have found, in my ongoing translations of Yizkor Books, is that the normal strategy was to send the questionable fowl to the rabbi in the hands of a younger daughter, preferably a child. The strategy assumed that the rabbi was likely to be more lenient to a 'klayne maydele' than to an adult. However, your observation is entirely correct. The rabbis, more than most, understood the financial implications for those constantly at the financial margin, were they to rule on the strict side.

Blind and Yiddish Resources

By Philip *Fishl* Kutner

Jewish Braille Institute of America: circulates cassettes and large-print as well as Braille books. They are located at 110 East 30th Street New York, NY 10016 Tel: (212) 889-2525

Jewish Guild for the Blind: rehabilitation; circulating library - cassettes, books: 15 West 65th Street New York, NY 10023 Tel: 212-769-6200

Jewish Heritage for the Blind: 1655 E. 24th Street, Brooklyn, New York 11229 - Phone: 718-601-9128 or 800-995-8889

Hebrew Association for the Blind was organized on August 4, 1914.

Solomont, E.B. – Jewish Telegraph Agency June 21, 2004

NEW YORK, June 20 (JTA) -- Adina Tal's troupe of deaf and blind actors can't hear her. Tal relies on translators who speak a combination of Israeli and Russian touch sign language. Letters are spelled onto the palm -- to communicate with the 12 members of the troupe, known as Nalaga'at. She had the actors sculpt each other's faces to learn expressions of joy, sorrow, and fear, she says with a sigh.

The Center For The Blind In Israel,
10 David Hachmi Street, Tel-Aviv 67778, Israel
Tel - 972-3-7915536
E-MAIL - linda@blinds.org.il
<http://www.blinds.org.il/eng/index.htm>

Migdal Or Rehabilitation Center, Haifa.
ALEH - Soc. of Blind and Dyslexic Students in Israel.

Center for the Advancement of the Blind, Safed.
Central Library for the Blind, Netanya, Israel .

The Association of the Blind in Israel Assisted by Guide Dogs The Center for the Deaf-Blind Persons of Beth David Institute

myEyenet.com - Web's comprehensive source for eyecare information

Yachad, The National Jewish Council for Disabilities
11 Broadway, 13th Floor, NYC, 10004
Tel: 212-613-8229 njcd@ou.org

Jewish Blind & Disabled
35 Langstone Way, Mill Hill East
London, NW7 1GT ENGLAND
Tel: 020 8371 6611 Fax: 020 8371 4225
Email: info@jbd.org

Yiddishly Disabled (YD)

By Philip *Fishl* Kutner

My current talking book is "Travels in a Blue Chair: Alaska to Zambia, Ushuaia to Uluru." It is about Walt Balenovich, a man from Toronto, who from the age of two could not walk, yet has traveled alone all over the world. His adventures are from the Great Coral Reef of northern Australia to Croatia, his mother's homeland. His challenges came from traveling over a newly-tarred road (his hands became full of tar from turning the wheels) to deeply rutted and muddy roads where travel was literally at a snail's pace.

This gave me the idea for writing this article. So, when is someone Yiddishly disabled? It depends on whom you ask. To some, if she cannot speak, read, or write Yiddish "correctly", then you have the condition known as "YD". Others might say, if she cannot sing Yiddish songs, play Jewish/klezmer music or tell Yiddish jokes/stories then she has the "malady".

In one's travels one meets those who will lend a hand and those who will mock you. In most cases my experience has been that the more one is a "mentsh" and the more knowledgeable one is, the more likely that you will receive a receptive ear.

Just like a child needs help when learning how to ride a two-wheeled bicycle, so do we, who are not native speakers, need mentors. Remember that a mobile blind man can safely push the wheelchair of a sighted physically handicapped person.

Just as we help the financially disadvantaged with monetary assistance, just as well should we help our Yiddishly Disabled in a constructive manner. Great comedians make fun of themselves. It is only the insecure or egotistical who need to mock another person.

I feel honored when someone asks for my advice. I have never failed to answer a question. Often my response is, "I don't know, but I'll find out." Remember, not all questions can be answered specifically because:

- a. there may be a difference of opinion.
- b. there may be several correct answers.
- c. no one knows the answer.

Ask freely, but give information carefully. It is not a mark on your character to say, "I don't know." Giving a poor answer damages your credibility.

Editor's note: You can visit the blog of "Travels in a Blue Chair" at: <http://www.blogcatalog.com/blogs/travels-in-a-blue-chair>

My Mama Was a *Spring Chicken* by Philip "Fishl" Kutner

Papa said, "Mama was a Spring Chicken." He never said that she looked like a Spring Chicken or acted like a Spring Chicken.

To Papa, Mama was not that sexy siren whom he had married, or that strong farmwoman who tossed a feedbag on her shoulders and walk up a flight of stairs to the second floor of the chicken coop. To Papa, Mama was a Spring Chicken.

I think back to our time on the chicken farm near Flemington, NJ and what it was like. Every year in late winter we bought baby chicks from the hatchery and during the spring they were kept inside the chicken coops until early summer when we took them out to the range. Then in very late summer, when they were just getting ready to come into egg-production, we took the pullets back inside to the chicken coops.

I now realize what Papa meant. He had four boys, and Mama was the daughter that he had never had.

Der Bay

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