IAYC Tenth Conference:
The IAYC 11th Conference Journal of Achievement

The IAYC 2006 Conference is a very special one, for it marks the tenth time that this grassroots movement will have successfully brought together lovers in all areas of Yiddish language and culture. Because it is the only organization that has a different venue at each conference, it exposes a growing number of new and exciting attendees each time it meets. Approximately half are from outside of the local area as well as an increasing following of previous attendees.

The journal is a most cherished handout at any conference, for it has key information about the event. That is why it is so important for you and your group to be remembered both for historic and sentimental reasons.

When researchers and historians write about the significant people and organizations in any culture or industry, a primary source of information is the journal. This is especially so with those who note an important event. By marking its 10th conference, the IAYC now has arrived at a special spot on the Greater Yiddish Scene, and takes its place along with the other important, major Yiddish organizations.

Why might you consider having an ad in this IAYC Journal? Not only will the ad appear in the journal, but recognition also will be given in Der Bay. Your editor knows the importance of fostering this Yiddish group.

Our love for Yiddish requires nourishing each and every Yiddish group. That is why a special session at the conference will be held for ten other organizations to be on the program.

As a member of your Yiddish club, help it to be placed in the Journal of Achievement with other Yiddish groups. Honor your leaders or honor members who helped make your group possible.

As a member of a Yiddish organization, take pride in standing alongside the others in recognizing a very special occasion for a very special group helping to foster Yiddish.

As one who places a priority in the preservation and growth of our Yiddish Language and Culture, take pride in your name and your family for the future to see. It is an opportunity to mark the place for your special loved one to be remembered.

The International Association of Yiddish Clubs Tenth Conference will be held on July 6-9, 2006 at the Glenpointe Marriott Hotel in Teaneck, NJ.

Enjoy the hospitality of the host, hostess and The Jewish Center of Teaneck Yiddish Club.

CONTACT INFORMATION

Conference Chairman: Sam Kutner
e-mail: SamIAYC@yahoo.com Ph: 201-858-7193

Host & Hostess: Gregg & Stephanie Hudis
e-mail: grrudis@optonline.net
Ph: 201-833-4748 or 201-601-7016

See the registration form on the inside cover.
Visit Der Bay’s website to learn all about the beautiful Glenpointe Marriott Hotel, the Teaneck Community and New York City.
Growing Up Jewish in Waco, Texas: 
How I Learned Some Yiddish Words
By Helen Lewison

I was born in Waco, Texas. I don’t know when I found out I was Jewish. Maybe it was when my parents enrolled me in Sunday school. I know it was called Temple Something, but have no memory of it. The only friends I had were Margaret Ann and Doll—two Catholic girls.

They talked about catechism. I knew nothing about it, but I loved the word. I would repeat it over and over. This was the beginning of my love for words.

Because of the depression, my folks sold the big house and we moved to the wrong side of the tracks to a small grocery store with two rooms in back. We had white Christian neighbors, and a few black neighbors; we were the only Jews.

On our property was a big tabernacle in the back yard called “The Church of Christ”. People from the country came in on Sunday and I would sit in the back row and sing “Rock of Ages”. My folks didn’t go to temple but they did order matzos from Chicago for Passover.

I remember trying to make matzos sandwiches but it got messy. I loved matzos, especially the matzos brie that my mother made. She cooked a lot of good chicken soup and at Passover, we had matzo balls. She never cooked bacon or anything, which wasn’t kosher, so I found out about being kosher.

When I was in the sixth grade, one of my friends, who was Jewish had a mother who could drive a car. Her mother called out to me one day “Helen, do you want to go to Hebrew School?” I said “Sure”. I never said no when it came to going anywhere at anytime. I visited Hebrew School and then asked my father if I could go. He said, “No, you’re a girl and Hebrew School is not important.” When anybody said “No” to me, my Texas Jewish blood would rise, and so I went to Hebrew School, every afternoon after school.

When I was 12, I was confirmed at Congregation Agudath Jacob and read from the Torah. I made a speech titled “Modesty”. The Rabbi wrote our speeches he wanted to exemplify a virtue. I wore a long white organza dress and had flowers in my hair; afterwards my folks took me to the Palace of Sweets where I had a chocolate ice-cream soda, and then went to the Waco Theater to see the movie “San Francisco”.

We moved to San Francisco when I was 18. When the Jewish soldier I met in Texas returned from the war, a Jewish Chaplain married us. I went back to Texas—Houston. My new husband knew more about being Jewish than I did. He went to services Friday nights. When the High Holy Days came I learned more about Judaism. I went to the Opera House in Houston for the High Holidays. They were building a new synagogue so the Opera House was requisitioned. I got a job in Houston at Temple Beth Israel which added to my education about Judaism.

Another life change and I moved back to San Francisco. Among my many jobs, the one I liked the best was at the Jewish Welfare Federation, now called the Jewish Community Federation. I was an executive secretary and got an inside look at Jewish organizations.

Again, I got married; again to a “nice Jewish boy” which lasted until his death. He didn’t attend Friday night services like the first “nice Jewish boy” but he read almost everything written about Jews or by Jews. We considered ourselves secular Jews but Jews nonetheless.

Life continues for this “nice Jewish girl” from Waco, Texas who has lived life on her very own terms and who continues to say, “I’m a Jew from Texas and damn proud of it, the Jewish part of me that is.”

Going Back to Texas

The last time I was in Waco was in 1986 to bury my mother. The Rabbi told me that the smartest thing I ever did was to leave Waco. He said Jews in Waco kept a low profile living among the fundamentalist Christians. He felt that this was cowardly. He left Waco and I believe went to Laredo, Texas.

Helen Lewison is the Author of 5 books
Seduction of Silence          The Waco Kids
I Forgot to Get Old          Butterfly Chronicles
I’m a Noodle, You’re a Noodle, Will you marry me?

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Website: www.wacokid.com

Editor’s note: Helen is the treasurer of the Maury Savin Branch 1054 of the Workmen’s Circle of Northern California, your editor is the chairman.
Growing Up Jewish in Waco, Texas: 
How I Learned Some Yiddish Words  
By Helen Lewison

My Parents on Their Wedding Day - 1919

My mother was born in a small village in Hungary in the foothills of the Carpathian Mountains. She was one of nine children. Three of them died while they were very young. Her sister, Hermina was the oldest and living in Budapest, an apprentice in a sewing factory. Next was her brother, Willie who was also in Budapest, an apprentice in a hat factory. That left my mother at home with two younger brothers, Louis and Andy. She also had a sister, Regina. My mother came to America at the age of 16. She did not speak Yiddish. In the Hungarian village there were only two Jewish families. At last, they had arrived in the Golden Land. After years of working in a sewing factory in New York, she became ill.

When my mother came to Waco, Texas in 1918, she was overcome with happiness. She saw the blue sky, trees and grass. She decided never to go back to New York. She went to a Yiddish play in Waco and was disturbed. She said it made the Jews look stupid, and found the audience laughter offensive. She learned Yiddish in New York and read the Forward.

Her brother Willie had moved to Waco, Texas, and was a partner in a hat shop. He was a member of the Workmen’s Circle in Waco, from about 1916-1925. He was an avid communist and my father was “a socialist”. They were active in the Workmen’s Circle.

My Father

My father grew up in Sereth, Bukowina (part of the Austrian-Hungarian Empire). He was one of nine children, but never talked of his half brothers and sisters. He was the scholar in the family. At the age of 13 entered the Franz Josef-Gymnasium in Sereth.

In 1905, he came to America with a portfolio of plays, stories and poetry. His dream was to be a great writer. New York held no promise. His family found him employment in a factory, but failed dismally. He became ill, and it was thought he had TB. This was his first encounter with the Workmen’s Circle.

He went to a farmhouse retreat. Luckily, he did not have TB. His cousin had a general store in Bryan, Texas. He left New York looking for a new life.” He stayed a short time then moved to Houston to run the notions department in Sanger Brothers (biggest department store) in Waco, Texas.

My father was fluent in Yiddish but never spoke it at home. He wrote plays, poems and stories but always in German. My father thought of himself as an American but a Jew and wanted to forget his past in Europe which held bad memories. I heard him say, "shiksa, sheygits, goyim and momzer"

He wrote skits for the Workmen’s Circle. He met my mother in Waco a few years later and so it was
that I became a Texan. I follow in my father’s footsteps writing books, plays, poetry and essays.
The Jewish Bund And Its Children
by Frank Handler

This coming season, in south Florida and elsewhere, I shall include a series on the often-forgotten roles of the Jewish Bund, and its many important offshoots today, the "Children of the Bund". It is an effort to bring "tikun," and repair the neglect of a worldwide movement of Yiddish "yikhes" (heritage). Since Yiddish was for Bundists a Jewish sine quo non, on dem gornisht, the upcoming tenth conference of the International Association of Yiddish Clubs (I.A.Y.C.) in Teaneck, New Jersey also makes it one of these offsprings.

In 1897, the very same year that Theodore Herzl convened the first international conference of "political Zionism" in Switzerland, a small group (thirteen) of secular Jews met secretly in Vilna, then part of the Russian Empire, to form a movement calling for cultural autonomy and rights for Jews where they then lived, for Yiddish as the prime linguistic cultural medium, and for an emphasis on the laboring classes.

While the Zionists became avid Hebraists and also courted wealthy Jews for financial support, the Bundists, under the leadership of Chaim Zhitlowski, Vladimir Medem, Esther Frumkin and others, took an entirely different path and became part of the multivariated kinds of socialism. Both groups were seeking an answer to the same question: How can Jews and their philo-Semitic sympathizers end the tsunamis of tsores and the floods of oppression throughout history? But following different solutions, they often found themselves in conflict within the Jewish world (including at the famous Yiddish Czernowitz conference in 1908 where Zionists and Bundists clashed, only to end in a linguistic compromise, satisfying to none).

Yet, at a crucial moment in history, as the Great Khurbn (Holocaust) closed in on all Jews in Europe, Zionists and Bundists stood shoulder-to-shoulder in the Warsaw ghetto battles and elsewhere. By war's end, the Zionists would move toward victories while the Bundists would be "written out of history".

Jews should be reminded of the Yiddish-centered struggles of Chaim Zhitlowski, one of the early Bundists, who called Yiddish "the national spiritual home of Jews even those who rejected all religion"; of Vladimir Medem, who "returned" to his Jewish roots through a passion for Yiddish (even as he could barely speak it at first) and has been honored in Paris by the Medem Institute and the Medem Bibliothèque, which actively promotes Yiddish culture; and of Esther Frumkin, Bundist, feminist and Yiddishist.

Many educated Jews know the works of the father and son team, Max and Uriel Weinreich for their scholarly contributions and for their linguistics and dictionary. As a child, Max discovered Yiddish politics and became a leader in the Junior Bund and later edited a Bundist newspaper. He was the founder of the YIVO Institute for Jewish Research formerly known as the Yiddish Scientific Institute in Vilna in 1925. Max was the director during the period 1925-1939. Because of the war, YIVO was relocated to New York in 1940, and he continued to be the director.

Max's son, Uriel Wenreich, wrote the standard college Yiddish text, College Yiddish: An Introduction to the Yiddish Language and to Jewish Life and Culture. He was Professor of Yiddish Language, Literature and Culture on the Atran Chair, Columbia University. Uriel also wrote the Modern English-Yiddish Yiddish-English Dictionary.

Many secular Jews who think of themselves as having a Yiddish neshome (soul) are among the "children" of the Jewish Bund. There is a devoted cadre, even though they may be diverse, who are working today to fulfill the linguistic promise of the Bund. These "Bundists" deserve support and recognition.

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Editor's note: Frank is scheduled to present a talk at the Teaneck conference of the IAYC in July 2006, on a very different topic, The Amazing Rescue of the Sixth Lubovitcher Rebbe and the Relocation of the Khabad Movement to the United States. His wife, Troim Katz Handler, who is on the IAYC Board of Directors, will again be presenting at the Conference.

Frank has been lecturing on Jewish history for over two decades, and often presents joint programs of Jewish literature and humor with Troim in bilingual Yiddish-English format.

Troim has two Yiddish leyenkrayzn in addition to being active on the lecturing circuit. She is the chair of the IAYC committee selecting the materials to be distributed several times a year to member clubs.

The Handlers can be contacted at their winter home in West Palm Beach, Florida
Ph: 561-684-8686, e-mail troim@webtv.net
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Ph: 609-655-8019, e-mail troim@webtv.net
A Thousand Threads: A Story Told Through Yiddish Letters
Translated by Miriam Beckerman, Lily Poritz Miller, Olga Zabludoff
Book Review by Philip Fishl Kutner

More than any other book that your editor has ever read, this one brings home the trials and tribulations of immigration. It shows the dialogue that crossed the Atlantic as families communicate in writing. It was not the time of instant e-mail messaging.

We all are aware of Ellis Island as the port of entry for most Jews coming to America. Less known is that others could not come directly, but went to Canada, Mexico and South America before coming to the states. In this case the need was there to go to Cuba because of the restrictive immigration quotas placed on East Europeans. Quotas dropped the number of those allowed to enter the United states to 2-3 percent of that prior allotment up to WWI.

The close family and community ties, that were exemplified in landsmanshaftn and organizations like B’nai B’rith and the Workmen’s Circle, comes through all the letters. Advice abounds as well as financial support. The importance of learning the English language is another immigrant theme that receives a great deal of attention.

The book lists the 200 letters with dates and the sender as well as the recipient. Fourteen people were involved in the correspondence. Their familial relationships and cities of residence are given.

While the book starts with the first letter dated 1905 and goes to 1960, more than three-quarters of them are in the short period of 1924-1926.

The epilogue at the end of the book summarizes the life and end of the only two correspondents who ever met after leaving their shtetl.

The sole shortcoming is the short glossary that does not use the YIVO standard orthography. Other than that minor point, it is very highly recommended. Miriam Beckerman has attended 3 previous IAYC conferences and will be presenting at the upcoming conference in Teaneck, NJ.


Editor’s note: In the next column is a copy of a representative letter. Some are longer while other are shorter. This makes for good reading, for it means one does not need to stop in the middle of a long chapter. Each letter is self-contained.

[not dated; estimated early 1924] Page 28

Dear Cousin Hirshel:

Be well! We received your letter that we eagerly awaited. Naturally, we are happy that you are all right, but we are concerned that after such a long journey you have to remain in a foreign land, but let's hope that this too will pass. He is trying to bring you over to America. However, this will take a little time.

He is also trying to find you work through his friends in Cuba. But he wants you to go to school whether or not you find something to do. He also said that you should write him how much you need to live a week, and he'll send you. So this is about all that I can write you.

I'm also writing a letter to your mother, and I'm writing exactly as I'm writing you, although this will not bring her any pleasure. But what can I do if not to write the truth?

I want to mention that if you cannot write to Your brother in detail because he can't read Yiddish and you cannot write English, then write to my sister Hena Rivka's address and she will translate it for him. This is her address:

Mrs. A. N. Duker,
159 East 102nd Street,
New York, N.Y.

Write how you are. Are you getting used to the climate and do you have enough to live on right now? How was the trip? And what do you think you'll do about school? Are there Jews there, and how do they act toward immigrants? Write about everything because we want to know everything. We'll do whatever we can for you.

There is no news here. Everyone is all right.

My parents, sisters, brothers and their families send warm greetings and wish you all the best.

Stay healthy and cheerful.

Your well-wishing cousin, Rosa

We are now sending you $10, thinking you will need a little help.
WHOSE YIDDISH IS IT ANYWAY?

Presented by Murray Meld at Temple Beth Am, Seattle—July 29th, 2005

Is Yiddish a language or a dialect? Whichever it is, where did it come from? Is it dead or is it alive? In any case, whose Yiddish is it?

In 1945, Max Weinreich, the renowned Yiddish linguist, half-facetiously defined a language as: A shprakh iz a dialekt mit an armey un a flot. We Jews got an army and a fleet with the State of Israel, but Hebrew, not Yiddish, became its official language.

Yiddish is alive and well. Yiddish, as a major, is taught at Columbia, Ohio State, Indiana State and the University of Texas, etc. Its’ available for credit at 30 other universities. Its literature and culture is promoted at the NYBC in Amherst, MA where over a million rescued volumes have been digitized.

Let me concede at the outset: Yiddish is not a pure language. About 50% of its vocabulary is Germanic-derived; about 20% Hebraic; ten is Slavic; and the rest, Latinate, Romanian or French. But neither is English pure. Nor is any other modern language. They’ve all been mongrelized, that is, they’ve all borrowed from, added to, and enriched each other.

When and how did these important exchanges take place among those Jews who later on became known as Ashkenazim (old Hebrew for Germans)?

With the destruction of the Second Temple and the dispersion of the Jews by the Romans, Jews became part of the multi-lingual population of the Empire. There’s evidence of Jewish auxiliaries, vendors, and assorted camp followers among Caesar’s armies as his legions moved up the Rhone Valley into Gaul and regions now called France.

By the fifth century, Jews were living in Cologne. More were in the Rhine and Main valleys during the ninth and tenth centuries, having been expelled from what is now part of Italy. They began using a tongue identifiable Yiddish, based largely on Germanic and other folk dialects, Hebrew and Aramaic, and the Slavic dialects they encountered as some moved east into Poland where, at first, they were welcomed, and Russia where they were barely tolerated.

Many Germanic words and usages are evident. The influence of French and other Romance languages is found in words like cholent (slow heat), kreplach and tante. The diminutive ending, ele, has an Italian flavor as we hear tatele, ketzele, maydele, ferdele. Slavic words, found in work and the marketplace include: pupik, tshaynik, yontefdik, milkhedik, and nudnik. In America and Israel we find this ik-ness in boychik, beatnik, peacenik, kibbutznik and Likudnik. I heard Norman Thomas, the Socialist candidate for President win over a Yiddish audience by referring to some Jewish nouveau riche as all-rightniks.

Domestic and neighborly contact gave us dishes such as borscht, putcha, kishke, schav, and blintzes. At home, my father called a gadget a makheraik. I always assumed that it was a combination of German and Russian. It turns out that makher is Hebrew for tool; the aike is Russian. At work, if he wanted someone to be careful, my father said: pavoyle—go easy. My mother would call a valger-holtz (rolling pin) a katchalnik. A ku (cow) was also a karove; a horseshoe, a patkova.

Still, does the dominance of its Germanic content disqualify Yiddish as a separate and distinct language? Is it just “a jargon of German” as some detractors, including those invested in Hebrew, would have it? Said Uriel Weinreich, the late Professor of Yiddish Language, Culture and Literature at Columbia University: “There is little reason to equate Yiddish as it has evolved over the centuries with modern German”.

He cites differences in pronunciations and syntax. For example, unlike German which usually ends a sentence with the predicate, the predicate in Yiddish typically comes right after the subject.

Solomon Birnbaum argues that by the time of the publication of the Yiddish translation of the Book of Samuel in 1544 C.E., Yiddish was a language in its own right. If literature is one of the tests applied, Yiddish can further this claim citing the works of Mendele Mokher-Sforim, I. Peretz, Sholem Aleichem, and, in a more prosaic form, the hundreds of newspapers, journals and pamphlets that circulated among the Jewish masses of Europe and America.

Just as William Shakespeare and the Elizabethan playwrights brought culture to even the unlettered, the Yiddish theater of Warsaw, Krakow, Vilna, Moscow and Jassy enriched lives where levels of learning and occupational burdens left little energy or time for reading.

The millions who came to the goldene medina brought songs, readings, and culture of European Jewry. By 1914, there were over ten daily Yiddish newspapers in America—mainly in New York. The Forverts (Forward) had a circulation of 646,000, and a readership of over two million. Publisher
A Beautiful Thing To Do

Editor’s note: Every once in a while someone does something special. Your editor wishes to publicly thank the sender of this e-mail message for being so thoughtful. More of us need to remember the blessings we have—our family and friends.

From: <KlezmerMountainBoys@opexonline.com> Subject: Klezmer Mountain Boys

Hello everyone!
Did you have a good Thanksgiving? We are especially thankful this year, as always to the great unknown who makes all these miracles possible, but also to real human beings right here in our world who help us and support us. There is a surprise for you at the bottom of this e-mail!

And now the concert news: wish us luck on our midwestern tour - Kentucky, Ohio and Michigan!
Saturday, December 10, at 8pm Sanctuary Concert, Folk Music Series at the Presbyterian Church, 240 Southern Boulevard, Chatham, NJ 973-376-4946
Special guest Bob Green will be joining us, and Jewish storyteller Ellen Musikant will be opening for us. www.sanctuaryconcerts.org

Sunday, December 11 3:00pm Klezmer Mountain Duo (Margot and Joe) perform at Molloy College "It’s Holiday Time" concert, Anselma Room, Kellenberg Hall, 1000 Hempstead Ave. Rockville Centre, NY Ph: 516-678-5000 xt. 6880 for info. Free.

Sunday, Dec. 18 3-5pm This month’s Klezmer jam session at Astoria Center will take place on Sunday afternoon. It is combined with outgoing synagogue president’s going-away party—so expect some nice refreshments and a big crowd! It will be led by Margot Leverett and open to all. This is Margot without the Klezmer Mountain Boys. All musicians are welcome to join in, and anyone can come listen or just hang out - it’s free! www.AstoriaCenter.org

We extend thanks to some very special people this year: Dorothy and Dava and Phyllis and all the wonderful people who contributed clarinets to the Bronx Charter School for the Arts. The kids at Bronx School, for bringing light into all our lives. Astoria Center of Israel, for always being there for me. German Goldenshteyn, for teaching us tunes. All of our guest artists, for their inspiration and helping hands. Everyone who has hired us, listened to us, danced to us and appreciated us... you make everything possible. All of you who read this all the way to the bottom.

Shalom, peace, and a big hug to every one of you.
Margot Leverett
IAYC Tenth Conference:
The Exciting Plenary Sessions

Each month Der Bay reports on another phase of the IAYC conference. Last month the special Tenth Conference Ad Journal was covered and your editor hopes that you gave serious thought to supporting the IAYC and honoring your group/special person.

This month the plenary or entire assembly sessions are covered. There will be four—one each morning with two on Sunday.

Thursday, Prof. Eugene Orenstein opens the conference sessions as the keynote speaker delivering the Lerner Memorial Lecture. He is the distinguished professor of Yiddish and Jewish History at McGill University, Montreal. He has a dynamic presentation, and is a very popular speaker on the Yiddish Circuit. His appearances at IAYC conferences have had superior ratings. Prof. Orenstein’s topic is, “Pionirn fun der yiddisher folkloristic”.

Saturday morning Prof. Sheva Zucker will address the conference. She recently assumed the executive directorship from Prof. Mordkhe Schaechter, founder of The League for Yiddish. She is author of the well-known Yiddish I and II. Her topic is “Afn Shvel un ibern shvel: a yidish-zhurnal vert 65.”

The entire Sunday morning will be in plenary sessions. First, “The Yiddish Forward —Today and Tomorrow: A Behind-the-Scenes Look at the World’s Leading Yiddish Newspaper.” The Forward is now entering its 109th year. Be sure to visit their booth along with the array of over 20 other exhibitors/vendors.

Participants include:
- Sam Norich: Executive Director of the Forward Association
- Boris Sandler: Editor of the Forward
- Itzik Gottesman: Associate Editor
- Rukhl Schaechter: News Editor

This will be followed by the Folksbiene Troupe in a not-to-be-missed program of 20-30 year-olds in Mama’s Loshn Kugel. The six performers under the directorship of Motl Didner then will lead the attendees in group singing and dancing. It will be a rousing finale to the Tenth IAYC Conference.

The International Association of Yiddish Clubs Tenth Conference will be held on July 6-9, 2006 at the Glenpointe Marriott Hotel in Teaneck, NJ
Visit website at: www.derbay.org/teaneck.html

Enjoy the warm hospitality of the hosts, Gregg and Stephanie Hudis and their host club, the Jewish Center of Teaneck Yiddish Club.

CONTACT INFORMATION

Conference Chairman: Sam Kutner
e-mail: SamIAYC@yahoo.com Ph: 201-858-7193

Hosts: Gregg & Stephanie Hudis
e-mail: grhudis@optonline.net
Ph: 201-833-4748 or 201-601-7016

See the registration form on the inside cover. Visit Der Bay’s website to learn all about the Glenpointe Marriott Hotel, the Teaneck Community and New York City tours.
We surely are aware of the Yiddish emphasis on sites like YIVO and the National Yiddish Book Center, but what about the major Jewish organizations like B’nai B’rith, American Jewish Congress, Hadassah, etc. It came as a total surprise when your editor did a search at the sites of some of the major Jewish organizations in the States.

**The Research Methodology**

The procedure was to locate and evaluate the emphasis that Jewish organizations place on Yiddish language and culture. The Conference of Presidents of Major American Jewish Organizations website had 52 organizations listed on December 17, 2005. The list below of 21 organizations was derived mainly, but not entirely, from this source.

Inserting the name of the organization in the Google Search engine brought up the home page. Then the search box was located and the word Yiddish was inserted (not all sites have a search box). Google gives the number of hits at that website. There was no attempt to evaluate the merit of the hits (pages). Thus no qualitative rankings can be made. However, a quantitative evaluation can give a rough indication of Yiddish emphasis or interest placed by the organizations that were searched.

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* Indicates not on the list of Presidents of Major American Jewish Organizations

**Discussion**

Being able easily to locate the free search box at each site would make this task simpler. The best location is right at the top on the home page, but some were located at the bottom of the page.

Perhaps the most unusual quote we came across during the research is one from a speech Rep. Nancy Pelosi (D-CA) made April 23, 2002 in an address to AIPAC.

“My father was the Mayor of Baltimore. When he was a young man he was a Shabbat Goy. I loved to watch the reaction of Jewish audiences when he spoke to them in Yiddish.”

An unusual situation existed at the site of the Union of Orthodox Jewish Congregations of America. At the top of the home page there are 3 pull down menus.

- On OU.ORG – 80 links to their own site.
- On the Jewish Internet – 61 links, one to PilotYid. It is for Jewish Palm software users. It has 2 lists; PilotYid Announcements & PilotYid Discussions.
- OU.ORG features – 25 links listed.

In all 166 links, the word Yiddish did not appear, but there were 169 hits.

**Conclusion**

There is a great variation in the number of links to Yiddish on major Jewish organizations’ websites.

A list of organizations needs to be created which can be traced over a period of time to ascertain organizational and group trends in fostering Yiddish culture and language.

Researching other terms such as klezmer, Ashkenaz, East European, to see if the results vary with those associated with the term Yiddish.

Much more research needs to be done to be able to both quantify and qualify Yiddish activity at major Jewish organizations.

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**Editor’s note:** Because B’nai B’rith International is not fostering Yiddish, your editor switched his efforts from being active on their District level to that of an organization that does foster Yiddish.
Yiddish and the Great Depression
by Philip Fishl Kutner

Yiddish is spoken today mainly by Jews who lived during the Great Depression and by the khasidik community. The major change from Yiddish to Hebrew occurred with those born after 1940. By the time the children would go to Hebrew school for their Jewish training, Israel had banned Yiddish, and assimilation in the United States resulted in the frowning on the use of Yiddish.

For the majority of Yiddish speakers today, looking back at the Great Depression should be more than for mere sentimental reasons. It is to remember what the role of Yiddish was during those hard economic times. For the younger generations it is a review of an historical period in which the Golden Age of Yiddish was drawing to an end. This is a brief summary of the highlights of the Great Depression

The 1930s was a time of stark reality and a sharp change from the Roaring 20s, all over the world. In the United States it was not a gradual evolution for most people, but a sharp turn from bountiful to scarcity. Historically, in the U.S. that period can be divided into two phases; the Black Thursday, Oct 24, 1929 Crash of the stock exchange until Roosevelt took office in 1933, and then the period up until World War II.

Major Issues During The Great Depression

• Immigration: By the time of the Crash, the ban on immigration had been in effect since The United States Immigration Act of 1924, also known as the National Origins Act or the Johnson-Reed Act. It limited the number of immigrants who could be admitted from any country to 2% of the number of person from that country who were already living in the United States in 1890 according to the census of 1890. It superseded the 1921 Emergency Quota Act that allowed 3%. The law was aimed at further restricting the Southern and Eastern Europeans—who were the majority of the Jews.

• Prohibition It began on January 16, 1920 when the Eighteenth Amendment went into effect, but it was abolished on February 17, 1933 by passage of the Blaine Act. The Eighteenth Amendment was repealed later that same year with ratification of the Twenty-first Amendment.

• Unemployment: is the most commonly cited indicator of business cycles, the unemployment rate, rose from 3.2% of the labor force in 1929 to 24.9% in 1933. Unemployment fell to 14.3% in 1937, but then increased again to 19.0% in 1938 and was still 9.9% in 1941 before the military boom associated with World War II brought it down to 1.9% in 1943.

Climate: A condition of continued drought in the Midwest plus the exposure of the tilled soil, produced The Dust Bowl. One result was the migration from the farm to the urban areas.

Law: During the 1930s the sensationalism of major cases had diminished. The “Lindbergh Kidnapping Trial (1935) of Bruno Hauptman was major news. This was unlike the litigious 1920s that had Sacco and Vanzetti (1921), Black Sox Scandal (1921), Leopold and Loeb (1924) and Scopes Trial (1925).

• World Unrest: It was not a period devoid of strife. The Spanish Civil War, Mussolini’s invasion of Ethiopia and the fall of Haille Sellassie who was the 111th emperor in the succession of King Solomon. He ruled Ethiopia from 1931 until 1974. The rise of Fascism (Hitler and Mussolini), Japan, and the threat of Communism, all we the seeds of unrest.

Yiddish Radio: This news and entertainment medium was at its peak with many stations in New York City. Henry Sapoznik’s research and archive of old reels is preserving this period.

Children: They were immersed in Yiddish in shuln, especially within the secular movement. Their Yiddish was enriched in summer camps, and children’s publications written specifically for their age level.

WPA: (Works Progress Administration) Yiddish Writers’ Guild of the Federal Writers’ Project was the source of income for aspiring writers, and it included the study of Landsmanshaftn. Today it is a rich source of genealogical information.

The promotional booklet Who Are the Girl Scouts? was printed in English, Polish, Yiddish, and Italian.

It was during this period that the Workmen’s Circle reached its peak membership of 85,000 with hundreds of Branches and shuln throughout the U.S. and Canada. Its emphasis on Yiddish was carried through to the children’s summer camps.

A thorough understanding of “Yiddish and the Great Depression” needs to take into account the roles played by Yiddish Theater, Yiddish Cinema, the Yiddish Newspapers and the 3000 Yiddish organizations like the landsmanshaftn.
My word processor told me that I am wrong about mavens. According to it, *maven* does not have to be italicized; it is an English word, but the others have not yet been admitted and are redlined. My bet would have been on tchotchkes. As long ago as 1990 I saw a headline in the Washington Post which read: "Tchotchkes For Sale at Monticello (no explanation of the term) As we say in Anglicized Yiddish, go know.

If you haven't figured it out yet this column is about the impact of Yiddish on English and no matter what my word processor maven tells me it is not only the Post who knows that tchotchkes is English, so do the people at Christies and the New York Times, which informed its readers that "Brando knew that celebrity tchotchkes (no italics or explanation) don't reveal much," when turquoise jewelry, fringed coat and vest were put up for sale.

Lest one believes that the word is too esoteric for Anglo ears let us note two Ohio items: the first a column in the Plain Dealer on the coin investment scandal rocking the state, characterizing the coins, bunnie babies and baseball cards which the Bureau of Workers Comp invested in as "memorabilia", collectibles... and tchotchkes, spelled correctly and with no additional explanation. The second, from the boardrooms of industry no less, appeared recently in Cram's Cleveland Business with the bold headline "QUALITY SERVICE WINS CUSTOMERS IN COMPETITIVE TCHOTCHKE MARKET. Here there was a bit of guidance for the perplexed by the term "ad specialty" meaning throwaways to business customers, like boomerangs and umbrellas that say "Canon." Not too bad a description if one imagines a *balabostte* (Jewish female storekeeper) throwing in a couple of colored buttons with a swath of dry goods.

Of course, as one might expect from the paper with the largest Jewish population in America, the New York Times leads the pack in reverse assimilation. But keep in mind that the Times is also a national journal and there do not appear to be any explanation of the Yiddish in the national version. All sections seem to participate, but most come from Arts. My favorite was a review of a play called The Audience, a musical in which a faux audience was the play. The headline read Coughers, Kvetchers and Other Stars in the Seats. Other dillies include The Muse Who Sold Shmatthes (about Ron Rifkin), Shaking Things Up in Broadway's Shtetl, on the Gentilization of Fiddler on the Roof, and a dance review which read "A Mishmash of 2 Forms." Early in the 2005-6 season a review of an LA opera headlined Shlemiel! Shlemozzle!

The staid pages of the financial sections of the Times and Barrons reflect our subject. The latter described a high powered analysts meeting in California so: Minyanville analysts and also traders, hedge fund managers... at the mountain retreat in Santa Barbara. For its part the Times chronicled "A Bond Maven Consults His Crystal Ball, but of course Maven is English. Both publications have featured language that can only be adequately understood as translations from Yiddish.

The embattled hear of MG, the world’s largest insurer, Maurice R. Greenberg, quarreling with just about everyone, stopped a group of insistent analysts cold with an emphatic, "You’ll wait!" There were no more questions. A recent cover of Barrons featured a space pilot (the stock market) who was supposed to go straight up. It read"So fly already!" Exclamation marks are not Yiddish, but they help!

Times book reviewers, avatars of the avant garde seem not to get it. Only one entry there, a review of a biography of Russ Meyer, the originator of big bosomed soft porn, referred to one of his early flicks as featuring a "schlumpy voyeur." Since the comment came from the book it is clear the Book Review sections remains unenlightened. Note that at least the review followed the standardized rules by putting a "c" between "s" and "h."

I read a number of right wing publications but, consistent with mostly being Paleo conservatives, unlike the heavily Jewish Neo, their pages are bare of reverse assimilation. Not so for the venerable and liberal The Nation which accuses the "right wing" New York Times of being run by machers.

Intramurally, just among us Jews, perhaps the oddest example of Yiddish penetration of English is the International Jerusalem Post (English language). In Israel, during the very early years, Yiddish was scorned as the language of exile. Now we find items such as the cartoonist Dry Bones conducting an annual Shmendrik Award and another feature article is entitled "Judaism as menschlickeit (note the "sch" vs. "tsh" problem) But far outweighing these is an Arab councilman from Kalkilya (in the West Bank) who dubs one of the roads in his city as the "Alte Zakhn" road, Yiddish for old things and castaways!

If Yiddish can permeate Arab speech on the West Bank it probably will show up some day in Jordan, Egypt or maybe even Saudi Arabia. As we say in English, who knows?"
From Las Vegas to Vilnius  
By Charles Casper

My love for Yiddish started early, as both of my parents came to the United States from Poland after World War I and spoke Yiddish. My Mother lost her entire family in the Holocaust. She often spoke about them and the shtetl in which they lived. I felt I missed a lot in my life by never having known them.

Then, several years ago, I came across an article on the August Yiddish Program in Vilna, once the "Jerusalem of Lithuania." I was excited by what I read. It was a Yiddish program that included reading, writing, and conversation, taught by accomplished and caring teachers. It was exactly what I was looking for.

Shortly after arriving at the Vilnius Yiddish Institute, we were introduced to our professors. Soon, we met our lecturers on shtetl life. They were Holocaust survivors still living in the villages, towns, and cities they would be taking us to in the coming weeks. They shared their life experiences with us. We laughed together, shed tears together, held hands, and sang together at concerts and synagogues. We bonded with one another.

It was in Vilna that I found my roots and the family I had never known until then. My personal experience in the program enhanced my life. If you attend the Yiddish Program in Vilna with a thirst for knowledge and an open heart, it can do the same for you.

The new website for the Vilnius Yiddish Program is: http://www.yiddishvilnius.com/summer/

GRINGA: My Love Affair with Panama  
By Hindi Diamond

My book, GRINGA - My Love Affair with Panama was recently published. It has 70 news photos I took during my 20 years living there and working as a foreign correspondent for United Press, Time & Life and Newsweek magazine. There's a chapter about Jewish life in it, and I used many Yiddish expressions—like ex-dictator Juan Peron of Argentina, whom I photographed for LIFE magazine when he was writing his memoirs. I said he was sitting in his "gatkes" which he was. The website is at: http://www.essentialbooks.com/id114.htm
The book can be ordered from there.

Editor's note: Hindi lives in Boca Raton, Florida. She can be reached at: hindi@adelphia.net
Her telephone number is: 561-470-0970

Dr. Jack Berger Comments

Rae, [Melnick] I saw your article in Fishl's Der Bay, and felt a need to respond.

You may recall that I have translated Holocaust Memorial Books for some years now, and I self-publish them. Since you work as a volunteer at the National Holocaust Museum in Washington, D.C., you can actually inspect the five volumes I have produced to date, which the Museum owns (the sixth is in progress).

I have found that my local Sir Speedy is a very cost-effective and good-looking alternative. I have opted for tough, but flexible vinyl covers, with gold stamping on the front. The binding is drilled along the edge, but doesn't have a back. Lest you think this isn't strong enough, have a look at the Volkovysk Memorial Book (600+ pages) and the Zamosc Memorial Book (800+ pages).

Production costs are not prohibitive. Obviously, if you can order a run in volume (say at least 100 copies), the unit cost will come down.

If you take this route, a good way to defray the costs is to solicit subscribers in the venerable manner that Jewish writers did for centuries. You can offer the abornier, an incentive of having their names placed in an "Honor Roll" at the front of the book (see how I did it). You can offer an inducement to not only get a copy for themselves, but to donate one to the library of their choice. I have had tangible success with this for over fifteen years.

Editor’s note: Dr. Berger lives in Mahwah, NJ. He will lecture at the ÍAYC Teaneck Conference.

A Letter from San Francisco  
from Manya Bertram

Thank you for printing my letter about pen pals. I hope others will share some of their experiences.

I have a dear friend in Belvedere, CA with whom I share my wish for more Yiddishkayt in San Francisco. She has been married many years but remembers moving here as a bride and she told a relative that San Francisco seemed to have a remarkable Jewish community, but she missed the lack of Yiddishkayt. The new relative replied, "Don't worry. You will get over it!" But my friend and I never did "get over it".

She had not discovered Der Bay and, therefore, I would like to send a gift subscription to her.
Go for Zucker

Box office smash played 44 weeks in Germany and 15 in Israel with over a million admissions so far. It stars German-Jewish comedy sensation Yiddish star from Warsaw, Golda Tencer.

Dani Levy’s controversial farce “Go for Zucker” is said to be the first German-Jewish comedy made in Germany since World War II. This cultural phenomenon dominated last year’s German Film Prizes including best picture, best actor (for Henry Hübchen), best direction and best screenplay.

It was released in Washington, Boston, and Dallas. On the heels of its New York opening at The Landmark Sunshine, 143 East Houston Street (a former Yiddish vaudeville palace appropriately enough), "Go for Zucker" went to Fort Lauderdale and Miami the first week in February.

"Go for Zucker" ("Alles auf Zucker!") slated for TV, was almost never made. There was anxiety over its unapologetically Jewish humor as well as political incorrectness, and a storyline centering on two estranged brothers -- one secular, the other Orthodox -- who are separated for decades by the Berlin Wall. They are forced to reunite to receive their dead mother's inheritance. The film mixes slapstick humor with a jaundiced eye for sharply drawn social satire. Its pedigree as a German-Jewish comedy and portrayal of a comically dysfunctional Jewish family raised eyebrows. The story of two brothers from opposite sides of the Berlin Wall proved to be a powerful metaphor for the cultural and social estrangement that Jews and Germans (East & West) have grappled with since the Holocaust.

The film stars Henry Hübchen and Udo Samel as the two brothers -- one a hard-living former East German celebrity sportscaster (Hübchen) now down-on-his luck, and the other (Samel), his quasi-Orthodox brother from the West. Tencer plays the wife of the Orthodox brother. Running Time: 91 min. Film is not rated.

Built in 1898, the Sunshine Cinema building was formerly the Houston Hippodrome motion picture theatre and a Yiddish vaudeville house, but for over 50 years it was a hardware warehouse. Landmark restored the theatre back to its artistic roots. The Sunshine Cinema has special presentation and amenities including stadium seating, Dolby Digital Surround EX sound and gourmet concessions. The theatre has a Japanese rock garden and a viewing bridge that offers breathtaking city views from the glass annex. It is located at 143 East Houston Street on the Lower East Side, phone: 212-330-8182.

Yiddish tog at Yugntruf

by Myra Mniewski, Yugntruf ekzekutiv-direktor

Every year Yugntruf runs a special Yiddish tog in mid-winter to provide an opportunity for people – young and old – to get together and participate in a variety of activities and utilize and improve their Yiddish.

In 2006 Yidish-tog will be held Sun. February 19th and takes place at the Workmen’s Circle/Arbeter-ring Building at 45 East 33rd Street in Manhattan Between Park and Madison.

The theme for the day is Yiddish Folklore.

As well as talks and discussions we are planning workshops in the afternoon that are especially suitable for students whose Yiddish may not yet be fluent. In particular we have a zamlers varshtat that will take place after a kosher lunch. We intend to pair a young person with an older person to gather folklor much as the zamlers did in the early part of the 20th century. A questionnaire will be provided in Yiddish and in English and the whole experience of talking one to one with a sympathetic native Yiddish speaker (who also of course speaks English) will be an enjoyable and educational experience for students of Yiddish.

We have a number of older people signed up and are looking for 20 or more students who would want to participate. We hope that Yiddish students across the country will consider taking up this opportunity by registering for Yiddish Tog 2006.


In line with partnering younger Yiddish learners with older native Yiddish speakers Yugntruf is planning a kompyuteray-varshtat (computer workshop) for the spring.

Young and old, partnered at computer stations, will be instructed in using Yiddish language word and graphic programs. The instructor will teach in Yiddish, employing vocabulary developed to express computer terminology in Yiddish.

Our assumption is that the younger partner will aid the older one in the technological aspects of the class while the older member imparts his/her knowledge of Yiddish. This reciprocity will prove to be advantageous to both.

Ph: 212-889-0381
E-mail: office@yugntruf.org
**My Own Roommate, My Own Buddy**

Our first matched roommates for the Teaneck IAYC Conference is a repeat of the Milwaukee Conference. This *shidakh* is a perfect match of an author/translator from Toronto, Canada and a Yiddish teacher/activist from Wilmington, Delaware.

Do you remember your bunk pals when you went to camp, or was it your roommate at college or in the services? Some have been lifelong attachments. Come to the Conference. Make new friendships/contacts. They are inspiring invigorating, and informative invitations to a new way of looking at Yiddish.

Every Yiddish Club Conference attendee is either interested in Yiddish or accompanying someone who is. It is like attending a very special Yiddish club meeting with a large crowd, excellent programming, enjoyable entertainment, exciting vendors, and across the Hudson River from Yiddish New York.

So if you have a significant other, why not bring him/her along. If not, let us match you up with a perfect roommate. Contact your editor at: 650-349-6946, or the conference hosts, Gregg & Stephanie Hudis (evenings) at: 201-833-4748

**Looking to the Future**

On Friday, January 13, your editor will be going in to repair an ascending aortic arch aneurysm, get a new heart valve and a few bypasses. Since he does not know the outcome, the next issue may be a little late.

He will have plenty of time to think about the wonderful people and experiences that Yiddish has permitted him to meet and have. She has really been like a *mame* to him.

When he thinks about the upcoming Teaneck conference and all the brilliant and dedicated presenters and entertainers, He is humbled by the array of talent and knowledge they possess. See you there.
The International Association of Yiddish Clubs Tenth Conference:
Marvelous Evening Entertainment

In each issue Der Bay reports on another phase of the IAYC conferences. Last issue covered the special commemorative Conference Journal. Your editor hopes that you will give serious thought to honoring your group/special person and supporting the IAYC. Remember that all of the monthly updates are on the website.

THURSDAY EVENING:
Katz Family of Milwaukee Opening Night

• Jewish Peoples Philharmonic Chorus
  Premiere Yiddish Chorus
  Binyumen Schaechter, Conductor

• Musical Review:
  Life & Songs of Seymour Rechtzeit
  Mitch Smolkin, Performer, Director
  Zalmen Mlotek, Piano Accompanist

• My Favorite Yiddish Songs
  Phyllis Berk, Songstress
  Zalmen Mlotek, Piano Accompanist

FRIDAY EVENING:
Mayses, Muzik un Mitsves

• Cantor Hale Porter, Blessings
  Los Angeles Based Singer

• Hester Street Troupe in Concert
  #1 New Jersey Klezmer Group

• Cookie Blattman the Tamarac Belle

• Yale Strom & Elizabeth Schwartz

SATURDAY EVENING:
Workmen’s Circle Gala Banquet

• IAYC Yiddish Achievement Award
• Paul Melrood: IAYC Pres., Presenter
• Chana Mlotek: Musicologist, Recipient
• Peter Pepper: Pres., Workmen’s Circle

AMOL IZ GEVEN A MAYSE

• Adrienne Cooper, W.C. Asst. Exec. Dir.
• Zalmen Mlotek, Folksbiene, Exec Dir.
• Bob Abelson, Baritone
• Phyllis Berk, Songstress

The International Association of Yiddish Clubs Tenth Conference will be held on July 6-9, 2006 at the Glenpointe Marriott Hotel in Teaneck, NJ. Enjoy the warm hospitality of the hosts, and The Jewish Center of Teaneck Yiddish Club.

CONTACT INFORMATION

Conference Chairman: Sam Kutner
e-mail: SamIAYC@yahoo.com Ph: 201-858-7193

Hosts: Gregg & Stephanie Hudis
e-mail: grhudis@optonline.net
Ph: 201-833-4748 or 201-601-7016

See the registration form on the inside cover. Visit Der Bay’s website to learn all about the beautiful Glenpointe Marriott Hotel, the Teaneck Community and New York City.
Tate Tsayt un Mame Loshn
By Philip Fishl Kutner

It was a marriage made in Heaven. Like most, it has had its periods of sunshine and its periods of rain, or should I say—rainstorms. They met a thousand years ago, a millennium. The marriage has spawned many children. Some of whom have grown up and brought joy to their tate-mame, and like what happens in all families, some have been the bane of their parent’s existence.

Let’s take a closer look at this couple and see what this marriage has really been like. In the beginning times were difficult, but the pair stuck very close together, and their children multiplied. As the children left home to become merchants in every land, their stature grew and this was wonderful.

Of course the offspring met many obstacles and were like gypsies on the move as their businesses and lives were pummeled by both the governments and their neighbors. Nevertheless, they were able to grow, raise their families, give the boys a very good education and make their mame very proud.

As sometimes happens in some marriages, tate began to look at other women. At first these were only mere flirtations, but as time went by they turned into clandestine affairs and finally into downright infidelity.

This writer is not one who spreads unfounded rumors and creates marital discord, nor is this newsletter a yellow tabloid journal, but let me be truthful. As one who is an honest roving reporter, the "emes is the emes. The marriage got in trouble.

Because tate kept on staying out later and later, even not coming home some nights, and because some of her children began to stray from the old ways, mame become ill. She went to a hospital where most of her kishkes were eviscerated. They almost removed her broken heart, but she pulled through and is now in a convalescent home.

Lo and behold tate is finding out what we all know, the grass may be greener on the other side of the fence, but there is no place like home. Mame is very forgiving. As tate is coming home, albeit disheveled from all of his trysts and escapades, she is prepared to forgive him if he promises not to stray.

Even the children in the Home of Homes now are beginning to remember mame. Yes, mame may be in a convalescent home, but when she comes out, she and tate will unite once again. She will not be sent to a moyshev-zkeynim.

The Hester Street Troupe

This group is the most popular klezmer band based in New Jersey, and it is being featured at the IAYC Conference in Teaneck.

- Alan Sweifach on clarinet: is a Vocational Counselor at the Jewish Vocational Service MetroWest. He earned his master’s degrees in Psychology and Counseling from Colombia University.

- Jay Sweifach on keyboards (synthesizer): is a former director of youth services for JCC Metro West, and currently is a professor of social work at Wurzweiler School of Social Work at Yeshiva University.

- Jim Bazewicz on drums: is a professional of theater arts at Drew University in Madison, New Jersey. In spite of their hectic schedules, the dynamic threesome performs up and down the Eastern seaboard some 150-plus times a year.

The Hester Street Troupe, specialize in Klezmer & Jewish music and has been electrifying audiences for the past twenty-one years. Their extraordinary repertoire consists of Klezmer, a style where the clarinet imitates human emotions like laughing and crying, songs from the Yiddish Vaudeville and Second Avenue Theatres, as well as classic older and more contemporary Jewish Melodies.

The group recently released its third recording On Second Avenue that is a celebration of songs from the Yiddish Vaudeville and the Lower East Side. First recording, Generation to Generation, connects you with the traditions of the Jewish experience and asks the question “who will be the Zayde’s of our children?”. The second, Sounds of the Shtetl, is a peek at a slice of life in the old Jewish community called the Shtetl. You will hear horse hooves clomping on cobblestone as street vendors hawk their wares, and the Klezmer musicians frolicking in the street.

The Troupe has performed extensively in the New York metropolitan area and performed in Florida, playing to standing-room-only audiences. This much sought after group combines its special brand of shtik with popular Jewish songs for an explosive evening of entertainment. You will dance and sing in the aisles as this dynamic trio delights you.

For more information:
Contact Florence Sweifach at 908-276-5245 or send e-mail to HSTroupe@aol.com
Benny Bell: Lost Legend of Elton Street
Contact: Joel Samberg 973-857-8070 bennybellsongs@comcast.net

A new CD has just been released featuring the work of one of the most unique Jewish and Yiddish recording artists ever to come out of Vaudeville and the Borscht Belt, the late Benny Bell. It's called Benny Bell: Lost Legend of Elton Street.

Bell, whose career spanned more than seven decades, recorded many Yiddish comedy songs, ceremonial tunes for weddings and bar mitzvahs, and ballads such as Brooklyn Bridge and the beautifully emotive Home Again in Israel, written in 1948. Bell died in 1999 at the age of 93.

The new CD, which has 20 Yiddish and English recordings, was compiled by Benny Bell's grandson, Joel Samberg, an author and producer who is marketing it exclusively through mail order for a limited time.

Benny Bell had his greatest popularity between the mid-1930s and the early 1950s. In addition to Yiddish and Jewish ceremonial songs, he also was known for a series of novelty ditties, such as Shaving Cream, and Pincus the Peddler, which were jukebox hits throughout New York City.

Even today, thousands of people coast to coast search for rare Benny Bell 78, 45 and 33rpm albums and singles. There have been several Benny Bell fan clubs through the years, and industry pros such as Joe Franklin, Bruce Morrow, Steve Greenberg (president of Columbia Records) and others have called for retrospectives of his work.

"My grandfather was one of the funniest, busiest, most resilient performers ever to come out of Vaudeville and the Borscht Belt," Samberg says. "He was also passionate about his faith, and that shows through in his work. He never hooked up with the right people to help him break out nationally, though, and once he passed away, there were few mechanisms in place to enable his music to live on through reissues and continued publicity."

Born in 1906 on the Lower East Side of Manhattan, Benny’s story in some ways parallels that of the young Al Jolson. His Russian immigrant father was a cantor who would have liked for his son to follow in his footsteps. Benny was deeply drawn to his faith, but too deeply drawn to music and humor to consider that a viable path.

In 1922, at the age of 16, he wrote new lyrics to the old standard, Sweet Violets, which became a modest success. Throughout the next few years, he was able to interest artists such as Eddie Cantor and Harry Von Tilzer into listening to his songs. He appeared on radio and entered many contests, winning many fans along the way. By his early twenties, his songs were accepted for recording by Herman Rose, Ted Collins and others—although many were never released. So Benny began recording them on his own.

In the late 1940s he began recording the first of several Yiddish comedy and ceremonial albums, such as Kosher Comedy and To the Bride: G’zint Mit Parnusa. The songs on them included Shlimazl, Gelt Gelt Gelt, and Sammy and Sadie (a takeoff on Frankie and Johnny), all of which are included on the new CD. Other cuts include Comic Cantor, Mendle’s Musketeers, In the Subway and a Yiddish radio broadcast from early in his career. Bell also wrote several freylakh, three of which are part of the new CD.

Bell, who did most of his own arranging and recorded most of his albums in his studio, also had several bands that backed him on much of his work.

At 22 he married Molly Ehrlich whom he had known since they were teenagers. To support his family, he took jobs, like musical transcriptionist and messenger. He performed at hotels and record his own songs. His son Jerry remembers him sneaking union musician friends into his studio on Elton Street in Brooklyn to circumvent the financial requirements of professional recording.

Like his idol, Irving Berlin, Benny wrote elegant ballads, including If You Promise to Be Mine, poignant war-time tunes, such as Ship Ahoy, Sailor Boy (recorded by Rose Marie, famous for her role as Sally on The Dick Van Dyke Show) and quirky romances such as Brooklyn Bridge, penned as a response to the song Winchester Cathedral, which was popular at the time. He recorded Home Again in Israel, a beautiful anthem for the Jewish state.

"Anyone interested in Yiddish music, in lost legends of the New York's Jewish music scene, and cult figures from Vaudeville and the Borscht Belt Circuit should add this 20-song cassette to their collection. It’s historical, cultural, intriguing, even a little surreal at times. He was my grandfather, but he was also my entertainment and my teacher."

To order Benny Bell: Lost Legend of Elton Street send $11.00, to Joel Samberg, Lost Legend, P.O. Box 144, Verona NJ 07044-0144. Includes s&h.
Going AHEAD to Yiddish Basics
Philip Fishl Kutner

No, it should not be “Going Back to Yiddish Basics”.
Of course the basics of any language, occupation or field of knowledge is essential to advance in that field.
Of course you cannot build a skyscraper, highway or dam without a strong foundation. Thus the basics are really the foundation on what you build. So how do you go ahead without going back to the basics? How do you go ahead in your love for Yiddish if you do not have the basic knowledge in any of the many fields of language and culture that our wonderful Yiddish encompasses?

By definition Yiddish is the language and culture that originated in Ashkenaz. Like all aspects of human endeavor it is not a closed circuit, but an evolving and revolving circus ring. The new items of language terminology created by exposure to Spanish, Israeli Hebrew and Americanese along with new customs and inventions like the computer necessitate words that the Weinreichs would not know.

I cannot read Yiddish with the Hebrew letters.
I do not know the gender of the Yiddish nouns.
I never was good in grammar.
I haven’t time to take Yiddish classes.
I haven’t time to sit down and study.
I have the time, but do not have the patience.
I have trouble reading, for I have poor vision.
I can’t afford to go to classes, institutes, conferences...
I live where there are no Yiddish speakers nearby.
I really want to learn/improve my Yiddish, but ____.

Did you come up with a different one that fits into the but category. I had a friend who went around all day butting. My advice to him was to let the butting go for the rams and the billy goats. Buts never get you one step closer to any goal in life. So let’s start taking the steps.

You learn by making mistakes. That is why there are erasers circular wastebaskets, garbage bins, and other religions have confessions. Learn to differentiate between life and death threatening mistakes and those that are steps on the golden road to knowledge and fulfillment.

Don’t swallow a liquid if you don’t know what it is.
Don’t go into an unknown area without a light.
Don’t cross a street without looking both ways.
Don’t jump out of a flying plane without a parachute.
Don’t swallow an unknown pill.
Don’t go in deep water if you can’t swim.
Don’t smoke when filling up the gas tank.
Don’t remove a baby from its large animal mama.

Yiddish is a loving mame-loshn like all mamas she is very forgiving. She understands, and She is there to help when you stumble. Any maven who makes fun of your speech or writing is an uncouth person.

My favorite way of handling an uncouth person is to ask her/him, “When is my birthday?” The usual response is how should I know? My answer is “Then, how can you wish me a happy birthday!”

Finally, Suggestions

So how do you pick up the basics if you did not get them in your youth? I am presuming that you have one or even most of the shortcomings listed in the column to the left.

IF you are computer literate, you join one or more of the Yiddish discussion lists like Mendele. In the beginning just follow the discussion—later begin to ask questions. There are many sites that can help. Some even are in transliteration like Der Bay.

IF you are not computer literate, and live near a Yiddish class or club, attend, and do not worry about marks or presenting.

IF you can afford it, go to a conference, institute, etc. or to KlezKamp, Yguntruf sof-vokh or to one of the Arbeter Ring’s summer JCE programs.

IF you can’t navigate the computer, cannot read Yiddish with the Hebrew letters, have a minimum income, do not live near a Yiddish club or class, cannot get around without your wheelchair, and are visually impaired, then there still is a great solution in how to improve your knowledge of the Yiddish language and culture.

IF you are all of the above, then you are not reading this article, but perhaps you know someone who is. Here is the solution. In fact Ellen Wertheim and Pearl Lam of the Jewish Braille International will be at the IAYC conference in Teaneck, New Jersey. Their NYC based headquarters is the home for free materials in large print, Braille or on cassette. Your editor is a proud recipient of their services. At the current time he is listening to a series of cassettes of Dr. Mordkhe Schaechter’s, Yidishe Tsvey.

Editor’s note: Dear reader what is your method of coping? What method/s do you use to overcome it/them? Your editor is poor in Hebrew, thus many of the Hebrew words are a problem. If they are written, the dictionary has been the answer.
My Mother’s Lower East Side
by Philip Ernest Schoenberg, PhD

Editor’s note: Dr. Philip E. Schoenberg teaches Jewish history at various colleges in New York City and conducts Jewish walking tours of the Lower East Side, Harlem, and other neighborhoods. He will be presenting at the IAYC Conference, have a booth and will be available for scheduling your tour.

The Lower East Side was part of my life experience because of my mother’s stories. She spent 16 years there before moving to the Bronx. She was born on a street that is now a path in a public housing project.

My maternal grandparents arrived at the Lower East Side before 1894. My grandmother had left to flee an arranged marriage to an “ugly older man”. My grandfather left to avoid starvation. The major push was the Russian pogroms of 1882 following the assassination of Czar Alexander II.

They went as steerage passengers. My grandmother ate on the ship only herring in the steerage for 4 weeks. She never ate herring again. To recreate what it is like for a ship’s hold to smell, go to the National Maritime Museum in Liverpool, England. There they have a recreation of a steerage passenger room complete with the smells.

Jews did not settle haphazardly on the Lower East Side. One section had Hungarian Jews, another the Romanian Jews, still another the Polish Jews, etc. Within these areas, people from one community might be found on one block.

Only 1 Jew in 5, a hundred years ago, belonged to a synagogue or shtibel. My mother’s synagogue was Baranower Erste Congregation of 294 Stanton Street. I saw a poster that announced that it was to be demolished. As the Jewish population of the Lower East side declined, synagogues north of Houston Street became chapels of other religions. Many synagogues elsewhere: Shearith Israel, Temple Emmanuel, B’nai Jeshuran, and Anshi Chesed were originally there.

My mother was born on Sheriff Street. She went to the communal bathroom, but did not know what type of vants she would find—human or insect. Once her father became successful as a tailor, they moved to Jewish suburbia—The Bronx. In 1930, the Bronx was the most Jewish county in America with 44% of the population Jewish. Jews stayed on the average on the Lower East Side 16 years before moving uptown as they earned a better income and learned English. Subways facilitated the movement.

My grandmother never learned English. She turned on Yiddish radio. WEVD was the family favorite. I recall listening to its Jewish music programs when “It was the station that spoke your language.” She wrote to her European relatives in Yiddish. My mother enjoyed the Yiddish Theater on Second Avenue in the 1930s and 1940s. She dated some of the actors in the Yiddish theater—my teenage mother was a Yiddish actor groupie!

Settlement houses were set up by the upper classes in England to “civilize” the masses. In America, the German Jews “civilized” the East European Jews. My mother went to The Henry Street Settlement, 263-27 Henry Street, founded by Lillian Wald. There is where mom learned to play basketball and to cook. She used the settlement’s cookbook.

The Seward Park Branch (192 E, Broadway) of the NY Public Library was the busiest branch of the NY Public Library. It was open 6 AM to 1 AM the next day. It was built with funds donated by Andrew Carnegie in 1909. It had a rooftop garden reading area because land for building was scarce. It houses a large collection on Lower East Side history and collections of books in Chinese, Spanish, Yiddish, and English. This was the first public library in America to have a circulating copy of the Talmud.

Orchard Street is still a bargain center. There was an increase in the variety of East Side retailers and offices: photography, drugstores, barbershops, pharmacists, dentists, ice cream parlors, salons, lunchrooms, optometrists, piano teachers, lawyers, bakeries, butcher shops. In the 1960s and 1970s, my mother went to Orchard and Essex Streets to buy electronic stuff from the Pakistani immigrants—different ethnic group, but still selling bargains.

Rivington Street was filled with pushcarts. When Mayor LaGuardia opened the Essex Street Retail Market, he said, “Now, you’re merchants.” My mother helped her brother Jack (Jacob) through Fordham University. They sold fruit from his pushcart. In 2002 the Essex Street Retail Market went upscale as it attracted Yuppies and Latinos.

My mother read Harry Golden’s For Two Cents Plain, a memoir of many stories on the Lower East Side. He said it best, when he saw the many Hispanic names in the tenement of his childhood, “They too are children of hope and will move on.”

Dr. Phil Schoenberg’s phone is: 718-591-4741
e-mail drphil1@aol.com
White Paper
The Translation of Holocaust Memorial Books into English

Background

In the aftermath of the devastation visited upon the Eastern European Jewish community, during the Second World War, survivors and those who left the old country in prior years, saw a need to document the memories they possessed of their origins, in order to leave a record that could serve as a permanent testament to communities that had been eradicated.

In the ensuing quarter century, nearly 1300 books were written and published, that came to be known as Yizkor Books, or Holocaust Memorial Books. Most of these books relate to the history of the destroyed Jewish community. Often the contents reach back to the very early medieval history of how the town, in which the community resided, came into being.

They tell stories about prominent and ordinary people, anecdotes about their daily life and of the relationships, political and economic matters, and the variations in the diverse ways in which Judaism was lived and practiced as a way of life. It is a history of their times.

Most of the Yizkor Books also contain eyewitness accounts of the devastation wrought by the Nazis during their occupation, and the implementation of their Final Solution. There usually also will be a necrology, which lists the people murdered during the Holocaust, to the best of the memory of those participating in the preparation of the book.

The accounting of the Yad Vashem archive shows the following breakdown of the languages in which these books were prepared. These statistics were supplied during May 2003 through the kindness of Dr. Robert Rozett of Yad Vashem. These numbers should be viewed as indicative rather than precise. There is ambiguity regarding which books should be included in this category, and an indication of the one of multiple languages is not a measure of the actual volume of writing.

The category other includes Hungarian, French, Polish and Russian. A few contain small English summaries, and occasionally a Table of Contents that has been translated into English. It is important to take note of the fact, that many of the books in German were not written by Jews, but by the local people, in the 1980s and onward, to memorialize the Jews who used to live among them.

<table>
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<th>Total</th>
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<tr>
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<td>—</td>
<td>187</td>
</tr>
<tr>
<td>Total</td>
<td>1273</td>
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</tbody>
</table>

The Issue At Hand

While the Hebrew texts remain accessible to Israelis in general, and others trained in Hebrew as a language, linguistic facility with Yiddish is rapidly fading. Despite well-meaning efforts the prognosis for revitalizing Yiddish as a living language remains very bleak. The excision of the Eastern European Jewish community has cauterized the taproot, from which the vitality of Yiddish, as a living language, would have drawn its sustenance. Assimilation and Israel’s past discouragement of Yiddish has added to the problem.

The one third Yiddish portion of this archive, represented by the collection of Holocaust Memorial Books, becomes increasingly inaccessible, as the current generation begins to pass from the scene. At best, we can expect this portion of the archive to remain accessible to a diminished cadre of scholar/specialists, who will make knowledge of Yiddish part of their life’s work. The vast majority of the Jewish population, including Israelis, will become orphaned from their own history, cut off from the rich tapestry of folklore, which will lie entombed behind a linguistic communications barrier.

Such an outcome seriously would impoverish the historical record for future generations of Jewish progeny, and other interested parties, who will come to seek some meaningful connection to this dimension of the past.

What Has Been Done

This issue has not gone unnoticed. The advent of word-processing software and the Internet, has put tools into the hands of motivated people, that begin to make possible a systematic attempt to translate this archive into English.
The principal vehicle, by which this type of work has been carried out, is via the online community called JewishGen (the website, www.jewishgen.org). It provides a framework through which translation projects can be managed, and published online.

The U.S. Holocaust Museum in Washington has only one person, dedicated to translating the Yizkor Books, and she is able to translate only the Table of Contents of such books. This is all her time permits.

There are serious limitations to these ongoing efforts:

The JewishGen initiative is a framework only. It expects that others will provide their own funding and translation resources, but will assist them in finding help, and in negotiating the process that gets it published online. These people include those who are interested in tracing their genealogy.

To date, between 300-400 of these books have been ‘touched.’ However, with rare exception, few of these constitute a ‘complete’ end-to-end translation. In most cases there are only partial translations of those sections of the book that interested the prime mover. Often this is restricted to the necrology lists, while the narrative text is untouched.

This effort comes from the bottom up, driven by random people, who have developed an interest—usually in a single book—to understand the history of their immediate ancestors. Consequently, coverage of the geography, of what was the Pale of Settlement, which has been captured in the Yiddish portion of the archive, is uneven.

The translation of the Table of Contents is helpful, but falls far short of satisfying the underlying need for real understanding of the history embodied in these books.

What Needs to Be Done

A managed effort is required to bring this entire archive across the language barrier from Yiddish into English. The choice of English is not parochial: the English language, for better or for worse, is emerging as the global lingua franca. For the foreseeable future, any literate citizen of the world, who chooses to participate in the global economy, will need to acquire a command of English. Consequently, it is the logical target language for such an effort.

Such a managed effort comes only with a ‘tops-down’ approach by a focused organization that has been properly funded with financial resources. This would enable it to acquire the necessary skills to get this type of a task done.

This is not a small undertaking. If we assume that it takes 0.4 - 0.75 man-years to translate a book (most of which are quite substantive in length), we are talking about 135 - 300 man-years of raw translation effort.

The core work does not stop with raw translation. Careful editing and integration of the raw product is needed to assure correctness, consistency, and placing the material in context. These three objectives imply the following:

Correctness - To assure that original text has not been misread, and therefore improperly translated or transcribed. An interesting example is the newly deployed Ellis Island Data Base, where simple transcription of handwritten ship’s manifests (in English) is shot through with rather obvious mistakes, due largely to a lack of familiarity of names and places to the transcribers.

Consistency - A plague, associated with the translation from one alphabet to another, is the lack of consistency in rendering the orthography of names and places consistently. A set of standards needs to be adopted for the sake of consistency (rather than correctness).

Context - It is important to footnote this text in an informative way, so that the lay reader, unfamiliar with either, language, culture, or the history of the times, can be given an appreciation for the subtleties of the text.

This component of editorial work will add about 25% to the raw translation labor, thus bringing the effort to a total of 170 - 375 man-years.

An administrative infrastructure will be required to manage what will doubtless be a highly distributed network of contributors. This will add approximately another 10% to the base for translation and editing, bringing the effort to a level of 190 - 400 man-years.

Dr. Jacob Solomon Berger who is fluent in Yiddish, Hebrew and English has prepared this White Paper. He has translated a number of Holocaust Memorial Books, but recognizes, that no single individual can tackle the task implied in addressing the entire Yiddish portion of the archive of Holocaust Memorial Books. He may be reached at:

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E-Mail: jsberger@sigmaxi.org
The Yiddishist:  
As An Endangered Species  
by Philip Fish I Kutner

Concern has been raised about the survivability of Yiddish. The premise presented here is that we should be more concerned with the survivability of the Yiddishist. Yiddish is man-made—the Yiddishist was created ....

As a gene pool diminishes, the survival potential of a species diminishes. Keeping a diversity in the hereditary gene availability permits a greater adaptation to changing environments. Survival of the fittest does not refer only to physical prowess, but rather to adaptability.

Yiddish has manifested herself in varied forms; the day-to-day mame-loshen of the commoner in the shtetl, the medium of expression in some of our great writers like Sholom Aleichem, and I. L. Peretz, the vehicle of artistic productions on the Yiddish theater, the music of the creative klezmer and even the means of communication among Jews throughout the world seeking a common language.

Hebrew served as a unifying force in the formation of Israel and formed a bond between the Jews of Europe and the Americas, with those of Africa and Asia. It seemed to be the apparent death knell for Yiddish, and what Hitler and Stalin did, hastened what the onslaught of assimilation had started.

Returning after continued setbacks has been a trait of Jews throughout history, and so it appears is the rekindled interest in Yiddish. After avoiding her in an attempt to become "Americanized", the pull at our roots has drawn us back to our ancestral days of immigration with its lullabies, songs, humor, and stories of the shtetl.

Yiddish courses at universities, are increasing in number. The National Yiddish Book Center has had a tremendous growth in both book-handling and membership. New Yiddish clubs are being formed, Yiddish classes are springing up, and computer networks have been a boon in bringing together interested people in different countries, forming a Virtual Shtetl.

Yiddish is an international language as is Latin, but unlike Latin, it is far from a dead one. It is far more than some stories, jokes and "cute" words which have been incorporated into the English language. It is a living, breathing body whose soul came from the remnants of our Eastern European Ancestors.

William Adelman Asks  
wadelman@socal.rr.com

An internet search revealed to me the following notice in Der Bay (Vol. XV No. 2) suggesting that there was a new translation of Rachel Calof’s memoirs based on the complete text:

"Her dissertation begins a study of Rachel Calof’s Story using a new translation of Calof’s Yiddish manuscript and archival work at the American Jewish Archive and the Jewish Heritage Center."

From the International Anglo-Yiddish Newsletter, Feb. 05 Vol. XV No.2 http://www.derbay.org/minnconf/15-2.pdf

Do you know where this new translation resides, or who did it? I’ve been talking with Linda Schioff, curator at the Upper Midwest Jewish Archives at the University of Minnesota, who told me that there is no new "translation," but rather an interpretation. I’m researching Adelman family history, and we have a family tradition that the name was changed from Calof to Adelman at some point. We were neighbours in Devils Lake, and there was some intermarriage, but beyond that I haven’t been able to find any evidence. I was hoping that if there were more material, I might be able to uncover some more links. The original Calof Story as published supposedly reflected only about a third of the actual material.

In short... do you know if there is really a new translation? And if so, where it can be found?

SHALOM Y’ALL!  
by Bill Averbach, kiez@bamusic.net

The Austin Klezmorim’s recording features great performances in the Austin Klezmorim tradition. The band that has been called the Rabbis on Rhythm; the klezmer band that takes influences from jazz artists Charles Mingus and Theloneus Monk and Miles Davis; the klezmer band that has beatnik poetry versions of the Megillah is playing "traditional"? Absolutely! Why not?

All the klezmer tunes are original. They do a few swing tunes like Minnie the Moocher by Cab Calloway and a blues about flounders. But in a 100 years, the Traditionalists will be screwing in that proverbial lightbulb talking about how they like the Austin Klezmorim's version better.

Hear the recording Bubba's Waltz Visit us at our web site www.bamusic.net/bubbaswaltz.htm
In each issue Der Bay reports on another phase of the IAYC conference. In the Last issue the special star-studded entertainment was covered. Your editor hopes that you support the IAYC by honoring your own group or special person in the great Commemorative Conference Journal. Contact the chairman or check the website.

All of these monthly updates are on the website at: www.derbay.org/teaneck.html

Lectures /Workshops

There will be 15 lectures/workshops / Friday and also 15 on Saturday. At each of the 3 sessions each day there will be 5 concurrent lectures/workshops. Several will have more than one presenter.

List Of Presenters

Shane Baker – New York City
Miriam Beckerman – Toronto, Canada
Dr. Jack Berger – Mahwah, NJ
Prof. Hy Berman – Minneapolis, MN
Kolye Borodulin – New York City
Dr. Stephen Cohen – East Windsor, NJ
Adrienne Cooper – New York City
Pam Ellen – New York City
Prof. Refoyl Finkel – Lexington, KY
Bob & Molly Freedman – Philadelphia, PA
Dr. Eric Goldman – Teaneck, NJ
Sonia Pressman Fuentes – Potomac, MD
Frank Handler – Monroe Township, NJ
Tromi Handler – Monroe Township, NJ
Shoshke-Rayzl Juni – New York City
Naomi Kadar – Bedford, NY
Fishl Kutner – San Mateo, CA
Pearl Lam – New York City
Dr. Chava Lapin – Flushing, NY
Marcia Gruss Levinsohn – Silver Spring, MD
Zalmen Mlotek – Teaneck, NJ
Roslyn Bresnick Perry – New York City
Cantor Hale Porter – Los Angeles, CA
Dr. Motl Rosenbush – Kensington, MD
Hilda Rubin – Rockville, MD
Rabbi Marc Samuels – Brookline, MA
Henry Sapoznik – New York City
Binyumen Schaechter – New York City
Dr. Philip Schoenberg – Fresh Meadows, NY
Elizabeth Schwartz – New York City
Shelby Shapiro – Bethesda, MD
Yale Strom – New York City
Prof. Max Ticktin – Washington, D.C.
Asya Vaisman – Arlington, VA
Ellen Wertheim – New York City
Marjorie Wolfe – Syosset, NY

The IAYC 10th Conference will be held July 6-9, 2006 at the Glenpointe Marriott Hotel, Teaneck, NJ. Enjoy the warm hospitality of the hosts and The Jewish Center of Teaneck Yiddish Club.

CONTACT INFORMATION

Hosts: Gregg & Stephanie Hudis
e-mail: grhudis@optonline.net
Ph: 201-833-4748 or 201-601-7016

Conference Chairman: Sam Kutner
e-mail: SamIAYC@aol.com Ph: 201-858-7193

Registration form is on page 15. See Der Bay’s website at: www.derbay.org/teaneck.html
A groysn dank fur Der Bay. I always enjoy receiving my eagerly awaited copy. There is always so much valuable information for me to read and it is also so informative of what is happening in the rest of the world with regard to Yiddish.

I have just returned from my annual holiday in Cape Town, where we had a very successful Yiddish Evening. About 150 people attended and all proceeds went to the Cape Jewish Seniors Association - a very good cause indeed. Everybody wants to hear a Yidishe vort and also tsu kenen lakhn un zikh farbrengen.

When I read about your 10th Conference I feel so sad as I would love to be able to attend but unfortunately it would be very expensive to fly from South Africa and of course then there is the accommodation as well. I know how much I would enjoy meeting people with similar interests and of course I could bring back so much valuable material to use for my own club. Vos ken ikh ton? Es iz nit meglekh ikh zol kenen geyn. I will have to be content to read all about it when you report on it in Der Bay! Ikh hof az alts vet zayn gut.

Fishl, lomir ale nor zayn gezunt un shtark un ikh hof az du vest ongeyn mit dayn vikhtiker arbet fun redaktirn Der Bay.

Mit varemer frayntshaft
Rochella fun Dorem Afrika
Rochelle Winer, Natal, South Africa
rochel@beach.co.za

Editor’s note: It would be great if some of our readers wrote to Rochelle.

Sylvia Schildt, Baltimore, MD creativa@charm.net

One, my growing role as a phone interpreter is producing a learning experience, even though it is barely worth the trouble financially.

The calls tend to be from New York (Brooklyn) interpreting for Chassidim with little or no knowledge of English. Some are even unable to read English letters. The accent is predominantly Poylish in flavor—shayn for sheyn, nahn for nayn, piter for puter, etc. There is a liberal infusion of English words and little recognition of the pristine original Yiddish word—examples: kar, truck, ticket, lunch menedzher. They use verbs like fiksn (to fix), etc.

When I had to give the Yiddish for zero, they did not recognize nul. They use "goornisht" for zero. So one hundred would be spelled out as ayns goornisht goornisht. And the phrase shkoyekh (yasher koyekh) is actually used as “thank you”.

Two would come under the heading of "moshiakhs tsaytn". The JCC in Baltimore has decided to do an Annual Yiddish Institute a la Charlotte. I shall be assisting with the programming. The first one will take place May 10-13, 2007 at the Pearlstone Retreat

Ed Kotler: a retired Jewish person
email: edkotler@cox.net

I am thinking of you all, Der Bay readers, who will have the good fortune to attend the Conference. I am sure it will be a memorable one, filled with success and achievement.

Mit varemer frayntshaft
Rochella fun Dorem Afrika
Rochelle Winer, Natal, South Africa
rochel@beach.co.za

I am using your great work and have shown it to my MD who said, “My Bubbe spoke to me in Yiddish” and this brings back memories. I thought that this would be a reason to copy your work of art... and submitted a partial set of your work to a committee in my Temple in the College Area of San Diego.

The chairman loved the work. I was told to prepare a lecture in 2007, for all the dates for 2006 are taken. I printed your works and read them at night and get a kick out of remembering what bobe spoke.

My mother came from Kremenchug Russia and my father came from Vilna, via the WWII.

I was born in 1921.. and since.. have served in the U.S. Air Force WWII and Korea and am now a retired Lt. Col...which I am very proud of...and also retired from American Airline and a captain. My parents were proud of my accomplishments as is my wife... a very Jewish Lady from Chicago.

So a Brookyn kid (born in Waterbury, Connecticut) is still around, and when I found your work of art, I copied it for use. Thanks for doing this. I will keep in touch for any changes.

I also have been active in Jewish Humor and have found Jewish friends in England and Israel...

Coming from El Cajon, (a San Diego suburb) I can say what I please, but sending this to you is a joy.

Thanks again...

Ed Kotler: a retired Jewish person
email: edkotler@cox.net
PLEASE NOTE MY NEW EMAIL ADDRESS:
rochel@beach.co.za

A groisen dank far April 2006 -- Der Bay. Ich bin alemol azoy gliklech ven ich bakum mein matanah!
Far mir iz dos b’emes vunderbar tsu layenen
Der Bay.

Es frait mich tsu hern as du filst zich beser un ich hob gelacht ven ich hob gezeyn, Back in the Computer Again! Abi az men ken lachen. Vi Sholem Aleichem hot gezogt: Lacht, kinderlech lacht. Tsu lachen is gezunt, afilu doktoirim hayen lachen. Ich mein, az der Aibershte hot gevust az du host a sach, vichtike arbet tsu ton far dayer Yiddishistin, un derfar torstu nisht zain krank. Anyway, that”s my theory and I’m sticking to it!!!


Fishl, may you go from strength to strength and may you be gebensht with many more years of wonderful productivity and good health. We all need you. May you alway be where you want to be and may always do what you want to do, and may your old Weinreich be your faithful companion for always!

How I wish I was able to attend your conference in Teaneck I am sure it will be a wonderful experience for those who have the privilege to be able to be present. As you say, so much talent and knowledge. At our Chabad Shul on Shabbos morning there was a young man and his father. The father was from Johannesburg and the young man, Mark, came from Teaneck, NJ for a visit. I got excited to hear that it is difficult to travel as from Dorem Afrika it is expensive. We are far away from the USA. Efsher vel ich kenen kumen az ich vel onhaien tsu shporen meine groshen!

Blaib gezunt un shtark

Mit gute vunshen un libe

Rochelle
The Department of Jewish Studies at Jagiellonian University in Krakow in cooperation with the School of Jewish Studies at the University in Potsdam is organizing an international conference on the fate of Yiddish culture in Central and Eastern Europe after 1945 to be held on 6-8 November 2006 in Krakow. The theme of the conference is "Yiddish Culture in the Postwar Era in Communist Countries".

The small number of Jewish survivors from the Central and Eastern Europe that decided to stay after WWII in one of the communist countries made their effort to revive Yiddish culture, although the circle of Jewish audience had been shrinking. This era in the history of Yiddish language, literature, theatre still needs to be discovered. We are interested in the research that embraces the following aspects:

- the circumstances in which Yiddish culture developed;
- the existence of different cultural institutions (supporting its development) like Yiddish publishing houses, Yiddish theatres, Yiddish schools, Yiddish cultural clubs, etc.;
- the support which Yiddish institutions received from the circles of Yiddish communists in abroad (i.e. from France, the USA, Argentina);
- Stalinist's crimes against Yiddish culture in the Communist countries after the WW II;
- the renewal of Yiddish literature and culture after Stalin's death and later on;
- Yiddish printing - its kind and size;
- impact of Communism on literature itself: limitation and possibilities of its development, interference of the censorship, main motifs present in literature of that time;
- Holocaust in Yiddish literature of that time;
- impact of Communism on Yiddish language;
- Yiddish writers' discussion with Stalinism and Communism itself after leaving their communist "homelands"; and others.

Organizing Committee:
Magdalena Ruta, Department of Jewish Studies at Jagiellonian University in Krakow, Poland
Elvira Groezinger, Department of Jewish Studies at University Potsdam, Germany

For more information contact:
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Tel Aviv University
Yiddish Program July 3-28, 2006

A new Summer Program in Yiddish language and culture is available at Tel Aviv Univ. Under the auspices of Beth Shalom Aleichem, The Goldreich Family Institute for Yiddish Language, Literature, and Culture at Tel Aviv University and Abraham Lerner Fund, this 4-week program offers intensive Yiddish instruction at the beginners, intermediate, and advanced levels, and a rich afternoon program of lectures, tours, theatre, concerts, museums, films, and cultural events organized by Yung Yidish in conjunction with Beth Shalom Aleichem.

Students will receive eighty hours of language instruction (4 credits) in small classes and will be housed in dormitories adjacent to the campus. Language instruction will be supplemented by lectures given by leading scholars in the fields of Yiddish language, literature, and culture. Tel Aviv University is within walking distance of the beaches and the promenade that stretches from Ramat Aviv to Jaffa, the Land of Israel Museum and the Museum of the Diaspora (Beit Hatefusoth, with its resources for genealogy research), as well as cafes, restaurants, and shops.

The cultural program has meetings with Yiddish writers, workshops, theatre, poetry and literature evenings, klezmer music, field trips and films.

http://www.telavivuniv.org/programs/summer.htm
Prof. Hana Wirth-Nesher, Prof. Avraham Novershtern, M. Mendy Cahan,

Additional information: tlvsummer@yiddish.co.il

Translator for JewishGen
Tamar Kleinfeld Selden

I am a volunteer for JewishGen and am translating one of the Yizkor books from the city of Slutsk. Thanks to my parents, Sholem Aleichem folkshul 2 in the Bronx (Chaver Kurman), Mitshul in Manhattan, my Yiddish is being put to good use. The task is difficult. Many unfamiliar Yiddish words do not appear in Weinrech. There are many Hebrew words, some with Yiddish endings.

I found a helpful book, A Guide to More Common Hebrew Words in Yiddish. I am doing 70 pages. My Yiddishist father must be smiling that I am using the Yiddish he so loved and inspired his children.

Hope to see you at the IAYC Conference in Teaneck, where I was married 54 years ago.
Henry Eilbirt Writes

Your recent listing of several "excellent Yiddish Books on Humor" is slightly inaccurate. Although there is material in these dealing with Jewish jesting, they are not Yiddish books. The classic volume in this field is Olsvanger's Royte Pomeratzn in which real Yiddish jokes appear transliterated.

At the risk of being immodest I would also like to recommend my own book, *What Is A Jewish Joke?* published in 1991 by Jason Aronson, a specialist in the field of Jewish culture. Here I sought to analyze what really makes a joke Jewish and suggested abandoning the traditional Abie and Becky jokes in which the Jewishness of the jest depends on the creator’s or raconteur’s use of Jewish names for the characters or on the dialect used.

Readers will find there the criteria that marks a true Jewish jest as well as historical and sociological underpinning of the environment out of which Jewish jokes appear.

After two printings, the book is out of print and Jason Aronson has sold out to another publisher. I am currently working on a broader analysis of jokes (tentatively titled – “What’s Funny About That”). I hope to complete before year’s end. After that, I intend to re-visit the earlier book and reconsider some amendments—then publication again.

Troim Handler Writes

Our Yiddish Culture Group of Century Village, West Palm Beach, Florida, performed the Yiddish “Mayn Sheyne Meydl” (My Fair Lady) at the Tradition’s Zises Cultural Center for a packed house of some 400. The script was written by Abe Friedman, Evelyn Lakoff, and Raquel Leisorek and performed by the members of the Yiddish Circle of the Lawrence Family JCC, La Jolla, California, in 2003.

The IAYC sent out the script to all member clubs. We have more than 50 names of people who could not get in on a reservation-for-next-performance list. Since our Century Village clubhouse was destroyed by hurricane last year, we rehearsed in apartments.

Credit goes to Cynthia Greenblat, director; Troim Katz Handler, producer; and cast: Marsha Love, Leon Aronson, Frank Handler, Troim Katz Handler, Ruth Muraskin, Miriam Schott, and Arline Warrence.

My presentation at the IAYC conference in Teaneck, New Jersey this July is entitled, “Marc Chagall, His Yidishkayt & His 3 Wives.” Frank’s lecture will be, “The Jewish Language Wars.”

Hebrew/Yiddish Calligraphy at IAYC Conference

One of the innovations at the conference this year is a workshop on Hebrew/ Yiddish Calligraphy. No previous knowledge is required.

*Pre-registration for this workshop is required, for there will be limited seating and a small class for maximum personal attention.*

To register for the workshop e-mail Fishl at fishl@derbay.org or phone 650-349-6946. Onsite registration will occur only if there is room.

There is no extra fee for this workshop, but you will need to bring certain materials with you. We shall supply the special lined paper. You will need a 1-foot ruler, a sharpened #2 pencil and a set of half dozen colored calligraphy markers (can be purchased at Staedlers, etc. (cost under $10)

1) Kaligrafye-markirer mit a dlot-shpits, vi, lemoshl, "Staedtlter", far yedn
2) Vire eyn fus di leng far yedn (1 foot ruler)
3) Opgeshpitsner blayer mit meker, far yedn (Sharpened pencil #2)
4) A blok papir tsughepast far kinder in dem tsveytn-lerneyor, mit hel-bloe linyes un tvishn zey, gepintlte linye (Wide-lined paper with dotted lines midway will be supplied for all)
5) A tovl mit kreydn fun farsheyde kolirn, oder a groyse blok papir mit dlot-shpitsike markerres fun farsheyde kolirn. Di blok papir oder di tovl darf ufsheteyn fest af an “easel”. (for the teacher only)

Instructor’s Biography

Mayn oytobyografye iz:

Dr. Stephen (Shloyme-Khayim) Cohen received his Ph.D. from Rice University in Physical Chemistry and is a Technical Writer at HORIBA Jobin Yvon. In college Dr. Cohen studied Yiddish for two years, and now raises his children in Yiddish. He is a member of Yungtruf and the League for Yiddish, as well as the American Chemical Society, the Royal Society of Chemistry, the AVS, and the Society for Technical Communication. He has written and lectured on many topics, from scientific research, history of science, Yiddish scientific literature, to Hebrew calligraphy, genealogy, and religious studies.
Klezfest St. Petersburg 2006

The Center for Jewish Music of the Jewish Community Center of St. Petersburg is proud to announce "KlezFest St. Petersburg 2006," an international seminar on the traditional music of Eastern European Jewry, to be held June 17-22, 2006 in St. Petersburg, Russia.

"KlezFest St. Petersburg," now in its 10th year, is the oldest klezmer seminar in Russia. The 2006 festival will include master-classes on Yiddish folk songs and klezmer music, workshops on Yiddish folklore and Yiddish dance, lectures, concerts, and two excursions: "Jewish St. Petersburg" and "Rivers and Canals of St. Petersburg."

Our staff includes world-famous musicians -- from New York, the violinist, accordion player, vocalist, ethnomusicologist and the world's leading expert on Yiddish dance, Michael Alpert; also from New York, the vocalist from the famous Klezmatics group, Lorin Sklamberg; from Berlin, the outstanding klezmer clarinetist, Christian Dawid, from Montreal, the master of hip-hop klezmer, composer, vocalist and DJ Josh "Socalled" Dolgin, and others.

"KlezFest St. Petersburg," dedicated to bringing klezmer music and Yiddish culture back to the land of their birth, includes Jewish musicians from the vibrant centers of the Jewish renaissance throughout the former Soviet Union.

This year again we are pleased to announce a very special program for lovers of Yiddish music and culture from other parts of the globe. We are asking for a contribution of $700. This sum will include food and lodging in St. Petersburg for 6 days and the entire seminar program, including interpreters when needed, concerts and two exciting excursions. Participants will pay for their own transportation to St. Petersburg.

For more information, please contact the Jewish Community Center of St. Petersburg via e-mail <frenk@lea.spb.su> or visit our site <www.klezfest.ru>.

For advice on travel and visa arrangements, contact our American sponsor, the Jewish Community Development Fund in Russia and Ukraine, a project of the American Jewish World Service (New York), via telephone: (+1-212) 273-1642, or e-mail: <jcdf@ajws.org>.

Join us at "KlezFest St. Petersburg" this summer! If you haven't been on the Neva River during White Nights with Russian klezmorim, you haven't lived!

Transportation for the Disabled

What has that to do in a newsletter of and about Yiddish? At first thought—it has nothing to do with Yiddish. However, when one realizes that the physically disabled attend Yiddish events, listen and attempt to read Yiddish materials there is a need for this information.

This article deals with public transportation. The need to get from the Newark Airport to the Marriott Hotel in Teaneck for the IAYC Conference was the inspiration and source of information for this article.

For the physically disabled reading schedules, reading signs and traveling in an unknown area is a problem and can be a traumatic experience. However, there are many organizations, both governmental and non-profit that can be helpful.

Practical Information

Many areas have a paratransit system. Many came after the ADA passed (Americans with Disabilities Act). The prefix para is of Greek origin. It means outside of, related to, resembling or associated with.

Each of the 21 counties in New Jersey provides county-based paratransit service for people with disabilities and Senior Citizens. Please call 973-491-7372 for information about your local county paratransit service. Teaneck is in Bergen County.


Phone Numbers Transit Information Center

General Information 6 a.m. – midnight everyday
800-772-2222 – Northern/Central NJ
800-582-5946 – Southern NJ

Accessible Bus/Rail & Reserve-A-Lift Bus
Reservations 6 a.m. – midnight, Reserve-A-Lift by 4 p.m. 800-772-2287, TT- 800-772-2287

Access Link Information
8 a.m. – 4 p.m. everyday 800-955-2321,

The Jewish Braille Institute will exhibit and have a workshop at the conference. Less than 10% of the blind can read Braille. The workshop will be on Yiddish material in cassette and in large print.

(Fishl is legally blind, another way of saying having less than 20 / 200 vision corrected in the better eye. The latest preferred term politically, is visually or physically challenged)
Dear Friends,

The Australian Centre for the Study of Jewish Civilization of Monash University in Melbourne is proud to announce that the Yisroel Shtern Project is now available at [www.yisroelshtern.org](http://www.yisroelshtern.org). We would be pleased if you could make this known through your networks, and include the site in web-page LINKS.

Shtern was regarded as one of Yiddish Warsaw’s most significant poets before the War. Thanks to the generosity of a number of gifted translators in Australia and America, much of his poetry and some of his most important prose has now become available in English.

His very first publication "Shrayt in der Nakht" reappears in Yiddish for the first time since 1919, together with a translation by Miriam Koral. In addition, thanks to prize-winning translator Jon Levitow, we can present Shtern’s remarkable essay "Crowns to Adorn the Head of Yiddish Criticism". Levitow’s own critical essay about “Crowns” is also on the site, as is his translation of Shtern’s most famous poem, "Springtime in the Hospital".

Further English translations of poetry (translators: Z. S. Berger, Miriam Leberstein and Arnie Goldman) and essays (translators: Beni Gothajner and Renata Singer) will be appearing in coming months.

The site now carries, in Yiddish, essays that have been long out of print, such as Shtern’s assessment of Byron (1924). Copies of the original publications of articles and poems by Shtern are still being sought, and any assistance will be publicly acknowledged.

Your commentary, in Yiddish or any other language, is invited for the About Shtern section of the site (for an example, please see the article in Yiddish by Zackary Sholem Berger on Springtime in the Hospital).

Your comments are welcomed and can be addressed to:

Andrew Firestone, Editor
The Yisroel Shtern Project
Monash University,
Melbourne, Australia

E-mail: afire@tpg.com.au

Khosheve fraint.


Zayn ershte, opgedrukte poeme, Shrayt in der nakht, vos iz deshinen in 1919 iz gevorn ibergezetst durkh Miriam Koral mit a sakh farshendenish far dem verk.


Mir zenen shtark farinteresirt in oysgefinen originaln oder kopyes fun nokh niht dershinene shafungen fun Yisroel Shtern tsu dergentsn undzer arbet.

Bitte shikt ayere komentarn tsum redaktor fun Yisroel Shtern Proyekt,

Andrew Firestone, afire@tpg.com.au

On the website [www.yisroelshtern.org](http://www.yisroelshtern.org) are 17 poems in Yiddish and the English translations. There also are 29 essays in the original Yiddish. A few of these have been translated into English.

“Yisroel Shtern (1894 - ? 1942) was one of Warsaw’s leading poets and essayists in Yiddish, in the period between the two World Wars. An eccentric and modest man, a portion of his work was assembled for the first time posthumously in New York in 1955. Very little has appeared before in English translation.”
We focus on the great writers of Yiddish during the Yiddish renaissance from approximately 1890-1920 (I.L. Peretz, Sholom Aleichem, and Sholem Asch) and in more recent years (I. Bashevis Singer and Chaim Grade), reading their works against the social history of the time. We read the key short stories, and discuss Yiddish theater both from text and on video tapes. Finally we discuss Yiddish poetry. After the lecture I show video tapes of the key Yiddish plays.

**Wk 1:** The Development of Yiddish as a Language for Ashkenazic Jewry: The Religious and Social Context (Lecture and discussion)
- 1. Relation to German
- 2. The Pale: The World of Russia & Poland
- 3. Orthodox Judaism
- 4. Socialism and Communism
- 5. Hasidism
- 6. The Haskalah movement
- 7. Zionism

**Wk 2:** The Theme of the Fool and the Anti Hero
- 1. Mendele Mocher Sforim (Discussion only)
- 2. L. Peretz, Bontshe Shvayg
- 3. Sholom Aleichem
  - The Tevye Stories
  - Tevye Strikes it Rich (Excerpt)
  - Hodel
  - Chava
  - Tevye Leaves for the Land of Israel (Excerpt)
  - Lekh – Lekho (Excerpt)

**Wk 3:** The Social Context
- 1. L. Peretz
  - Three Gifts
  - Conversation on a Hilltop
  - A Woman’s Rage
  - The Sacrifice
  - The Fast
- 2. Sholom Aleichem
  - On Account of a Hat
  - Dreyfus in Kasrilevke
  - High School
- 3. Sholom Asch
  - Kola Street
  - The Christological Novels: The Nazarene, The Apostle, Mary, My Faith

**Week 4:** Hasidism and Orthodox Jewry
- 1. I.J. Singer, Repentance
- 2. I. L. Peretz, And Maybe Even Higher
- The Cabala
- 1. I.B. Singer
  - Short Fridays
- 2. Nahman of Bratslav
  - The Loss of the Princess
  - The King and the Emperor
- 3. I.L. Peretz, The Cabalist
- 4. S. Ansky, The Dybbuk

**Week 5:** The Orthodox World
- 1. Chaim Grade
  - The Oath
  - My Quarrel with Hersh Rasseyner
  - Cabala
- 2. Nahman of Bratslav
  - The Seven Beggars

**Week 6:**
- 1. Sholom Asch
  - Sanctification of the Name
  - A Jewish Child
  - God of Vengeance
  - A Quiet Garden Spot
- 2. I.B. Singer, Spinoza of Market Street
- 3. P. Hirschbein, "Green Fields"

**Week 7:** Yiddish Theatre
- Perez Hirschbein, In the Dark
- David Pinsky, The Treasure
- Discussion of "Green Fields"
- "Mirele Efros"

**Week 8:**
- 1. American Jewish Literature
  - Tillie Olson, Tell Me A Riddle
  - Bernard Malamud, The Magic Barrel
- 2. Chaim Grade, The Rebbitzin
- 3. reflections on Yiddish Language & Literature
  - What is Jewish Secular Culture?
  - S. Niger, About Yiddish Literature
  - Samuel Izban, Problems of Yiddish Prose
  - "Second Avenue Yiddish Theatre"

**Week 9:** Poetry
- Hebrew
- Yiddish
  - 1. Abraham Sutskever: On My Wandering Flute
  - 2. Jacob Glatstein: Memorial Poem
- German
  - 1. Paul Celan: Death Fugue; Psalm; To One Who Stood Before the Door"; "Mandorla"
  - 2. Nelly Sachs: "O The Chimneys"
- Essays
  - 1. I.M. Neiman, Heine
  - 2. Joshua Rappaport, Heine’s Jewish Tragedy
World Premiere of “Forbidden Voices”
Recently Discovered Songs by Jewish Composers Banned by Nazis

The Chabot College Foundation presented the world premiere of “Forbidden Voices,” a concert that showcases rarely performed songs written by Jewish composers whose works were banned by the Nazis. This event was held at the Chabot College Performing Arts Center, Hayward, CA.

From classical to cabaret, this musical event performed by internationally renowned soprano Judith Sheridan and pianist Craig Combs was intertwined with spoken historical notes about the composers and their plight.

Soprano Judith Sheridan became interested in this rarely performed music when she was studying in Germany. Her commitment to bringing these works to a wider public has led her to give lectures and recitals of this music, some of which is being heard for the first time since its creation.

“In order to rewrite musical history, we must bring the songs of composers banned by the Nazis to a wider audience so that the voices of these remarkable forbidden composers may once again be heard,” says Sheridan of the project.

Sheridan performs with pianist Craig Combs, an internationally renowned pianist, who has taught music and currently performs as soloist and chamber musician throughout the United States and Europe.

Historical Perspective/Program Notes for “Forbidden Voices”

In April 1933, shortly after coming to power, the Nazi government began to remove all non-Aryans from the civil service. In effect, all Jewish employees were to be removed from public life. Although it appeared relatively simple to remove practicing Jewish musicians from German orchestras and opera houses, it was harder to remove their influence.

What happened to those composers banned under Nazi policies? Some immigrated to other countries, where they were able to continue writing and achieved recognition for their work. Others were no longer able to pursue their composing careers and were silenced in the gas chambers of Auschwitz. Much of their music has been forgotten.

Woven throughout the program was spoken information on the historical background to the banning of music in the Third Reich. The exhibitions of “Entartete Kunst” was discussed. In 1937, Nazi’s purged German museums of works the Party considered to be degenerate.

From the thousands of works removed, 650 were selected for exhibit. “Entartete Kunst,” drew three million visitors to twelve cities in Germany. Many of the artists included in the exhibit are now considered masters of 20th century art, including Marc Chagall, Wassily Kandinsky, and Paul Klee.

The Kulturbund, or Jewish Culture Association, was another topic of discussion. In 1933 Jews were evicted from German artistic ensembles, opera companies, orchestras, and theater companies. These artists formed their own organization, the Jewish Culture Association, which had Nazi sanction. For 8 years, the Kulturbund put on plays, operas, orchestra concerts, chamber concerts, lectures, and published a newspaper, providing a cultural outlet for other Jews.

The musical life of Theresienstadt also was discussed. In 1941, Terezin, Czechoslovakia was transformed into the Theresienstadt camp, where some of Europe’s most gifted artists, musicians, composers, and writers sustained an active cultural community. Among them was Gideon Klien, a Jewish composer whose work was profiled in “Forbidden Voices.”

The Berlin Cabaret was explored during the performance. Cabaret was one of the first victims of Nazi terror. Some writers and performers were arrested and taken to concentration camps; some committed suicide; and others left Germany for America or other parts of Europe.

The program fell into four categories with music illustrating Post-Romantic compositions which provide the link between late high-romanticism and modernism; expressionist compositions which explore progressive and radical means of expression; the works of the composers living in the Theresienstadt concentration camp; and songs of the Berlin Cabaret, and were feature music by Franz Schreker, Viktor Ullmann, Berthold Goldschmidt, Erwin Schulhoff, Pavel Haas and Frederich Hollaender.

Sheridan has built a singing practice in Belfast and London. She teaches at Queen’s University in Belfast. Combs is the Artist Director for the Paramount Players, a network of artists who have a chamber music series in Bristol, Tennessee.
Biographies of Performers

Judith Sheridan Biography
Judith Sheridan’s particular interest in the rarely performed music by Jewish composers banned by the Nazi regime arose while studying in Germany. Her commitment to bringing this rarely performed music to a wider public has lead her to give lectures and recitals of music some of which is heard for the first time since its creation.

Sheridan’s rich and varied musical career has taken her across continents and into the opera houses and concert halls and educational establishments of Europe and America. After graduating from the Royal Northern College of Music, and Lancaster University, she continued her studies at the Opera Studio in Hamburg. After ten years treading the boards in the opera houses and concert halls of Europe, Sheridan returned to England, where she continues to perform in addition to conducting, teaching, and leading workshops for both soloist and choirs.

During the past twelve years, Sheridan has built a thriving singing practice in Belfast and London. She currently teaches at Queen’s University in Belfast and has ongoing relationships with both the Royal Welsh College of Music and Drama and the Birmingham School of Acting. As a recitalist, Sheridan performs regularly with the Midgard Ensemble, a U.S. based mixed chamber music ensemble, and Duality, a vocal duet partnership.

Craig W. Combs Biography
Chamber Pianist Craig W. Combs, seeks out like-minded artists with which to make music that is a reflection of the human condition. His current projects include: Forbidden Voices: Songs by Jewish composers banned by the Nazis with internationally known soprano, Judith Sheridan; Birdsong at Eventide, a program of Duality, a vocal duo, the Paramount Players, a network of artists in Northeast Tennessee and Southwest Virginia who have banded together to make chamber music a vital part of their communities, and a collaboration with Elizabeth Goell, soprano devoted to performing music by woman composers.

Combs’ eclectic career has included solo piano performance, collaborative performance, music education and administrative work supporting musicians. Dr. Combs received a DMA in piano performance and literature from the Eastman School of Music in 1988. Combs served on the faculties of Shenandoah Conservatory of Music, George Mason University, Turtle Bay School of Music, Third Street School Settlement, and the NYC Public Schools. He originated and directed both the Shenandoah Conservatory Piano Camp, and the George Mason University Piano Workshop and has performed the premiere of contemporary works as well as standard repertoire as soloist and chamber musician in Merkin Hall, the Kennedy Center’s Terrace Theater and Concert Hall, CAMI Hall, several state conventions of major music associations and many universities in the USA including Yale and Cornell.

From 2001-04, Combs held the position of Membership Director for Chamber Music America (CMA). Prior to CMA, he was Program Officer at the New York Foundation for the Arts (NYFA). His work at CMA inspired him to return to performing full-time and he currently lives in London developing his chamber music career. Currently he performs regularly with Duality, a vocal duo and Judith Sheridan, soprano. He is the Artist Director for the Paramount Players, a network of local artists who have banded together to create a chamber music series in Bristol, Tennessee.
The International Association of Yiddish Clubs 10th Conference:
Last Issue Before the Conference

Chana Mlotek to be Honored

The first IAYC Yiddish Lifetime Service Award will be presented to Chana Gordon Mlotek at the Saturday Evening Workmen’s Circle Gala Banquet. It is in recognition of her achievements as a music archivist, researcher and writer.

With her late husband Yosl o”s she started a dynasty dedicated to Yiddish. It is carried on in her children and grandchildren. Her son Zalmen is Executive Director of the Folksbiene Yiddish Theater, and he will perform at the conference.

Chana is still dedicated to researching Yiddish music as a music archivist at YIVO. Along with Yosl, she started the column Perl fun der Yiddisher Poezie” (“Pearls of Yiddish Poetry”). This column still appears in the Forverts.

Perhaps she is best known for the trilogy of Yiddish songbooks: Mir Trogn a Gezang, Pearls of Yiddish Song and Songs of Generations. The last one includes a combined index of titles and first lines in all three songbooks.

The entire family has been active in Workmen’s Circle/Arbeter-Ring—Mark as President, and Yosl who held the position of Director of Education. The family still is active in the running of the only fraternal organization in the U.S. that actively fosters Yiddish language and culture.

It is fitting that Chana Gordon Mlotek be the recipient of the First IAYC Yiddish Lifetime Achievement Award.

The excitement has been building as the day of the conference comes nearer and nearer. In each issue of Der Bay there were reports on various aspects of the IAYC conference. In the last issue the lectures/workshops were covered. Many of them will be entertainers, exhibitors or vendors. Your editor hopes that you honored your group/special person in the Conference Journal.

In addition to the 5 concurrent presentations going on in workshops and lectures we have added another one for each session. There will be the Hebrew/Yiddish calligraphy workshop which is the only session that requires pre-registration and also great new Yiddish films.

In the centerfold of this issue is the preliminary schedule of speakers and their topics with the time slots. It also includes the evening entertainment programs.

The International Association of Yiddish Clubs Tenth Conference will be held on July 6-9, 2006 at the Glenpointe Marriott Hotel in Teaneck, NJ.

CONTACT INFORMATION

Conference Chairman: Sam Kutner
e-mail: SamIAYC@yahoo.com Ph: 201-858-7193

Hosts: Gregg & Stephanie Hudis: 201-833-4748 or 201-601-7016 e-mail: grhudis@optonline.net

See the registration form on the inside cover. Visit Der Bay’s website to learn more. http://www.derbay.org/teaneck.html
Mayn Sheyne Meydl—A Play

This is a remarkable example of what a Yiddish club and its members can produce. This is the creation of the Lawrence Family JCC Yiddish Club in La Jolla, California—especially members Abe Friedman, Evelyn Lakoff and Raquel Leisorek (club leader).

Mayn Sheyn Meydl is a Yiddish adaptation of the Broadway play of My Fair Lady. The actual music used is that by Frederick Loewe in the original Broadway production. Additional help with the script came in the form of corrections by Troim Katz-Handler, one of our IAYC board members.

After the Yiddish club’s first showing, which was a hit, copies of the script and video were sent out to other clubs. Since that first performance, the group has performed Mayn Sheyne Meydl in shuls, senior centers, and adult retirement homes.

Other key people in the performances have been; Sylvia Kirsh, Edith Party, Sydell Templin, Mile Chasin, Ben Gurfinger, Sandy Lakoff on the piano and Debbie Davis singer and leader of the Second Avenue Klezmer Ensemble.

The inspiration and leadership of this wonderful Yiddish club is due to the dedication of Racquel Leisorek and her husband Eli.

The club has special activities for the Jewish holidays. The group’s average attendance is 25-30 members and guests—and the programs are mostly in Yiddish.

If you are in the area, you are welcome to attend and participate in their meetings. The Lawrence Family Jewish Community Center is located in La Jolla, a beautiful suburb of San Diego. Meetings are held monthly on the first Monday at 1:30 P.M.

This Yiddish club is a member of the IAYC and has been a contributor to IAYC’s success.

Racquel and Eli came to the United States from Mexico City where there is a vibrant Yiddish community. You may contact Racquel by phone at: 858-458-1015 or e-mail: eleisorek@san.rr.com

Eseyen-Tsvey

In celebration of Itche Goldberg’s 102nd birthday, The Yidisher Kultur Farband is proud and honored to announce the publication of Itche’s new hard cover book, Eseyen-Tsvey (Essays-Two). This is a supplement to his previous Eseyen. Written in Yiddish, the book has over 460 pages and is a compilation of more recent speeches and writings.

Prof. Goldberg is a renowned Yiddish scholar, author, and editor of many books including the widely circulated Yiddish literary magazine, Yiddishe Kultur. He is a respected educator and has been responsible for elevating knowledge and love of Yiddish culture. His hundredth birthday was celebrated in April 2004 to an overflow audience. Public sale of this book will be available during the IAYC conference in Teaneck, NJ on July 6-9 2006. The cost of the book is $36.00.

Also available will be other books distributed by The Yidisher Kultur Farband:
Eseyen (Essays) cloth $10.00
Yiddish Stories For Young People - Paperback $12.00
Our People Through The Middle Ages #2 Pb. $12.00
Lomir Kinder Zingen/Let’s Sing A Yiddish Song $15.00

To order the new Eseyen - Tsvey send a check for $36.00 payable to
Yidisher Kultur Farband
c/o Goldberg
141 East 3rd Street Apt. 6F
New York, NY 10009

Please allow 2-3 weeks for delivery.

Friends of SYSNA: Post-Doctoral Research Fellowship for 2006-2007

The Friends of the Secular Yiddish Schools in North America Collection at Stanford University Libraries, Department of Special Collections, is pleased to announce its Annual Post-Doctoral Research Fellowship for 2006-2007.

The sum of $4,000.00 is to be awarded to an applicant who will commit to at least 2 consecutive months (of applicant’s choice) to work in the impressive multi-lingual (mainly in Yiddish, but also in English and Hebrew) extensive SYSNA Archival Collection.

Fluency in reading Yiddish is required. A substantive publishable paper in Yiddish or in English is one of the goals of this fellowship. Scholars in Jewish/Yiddish Studies, Bilingual Education, American/Canadian Bilingual Studies and other related fields may apply.

The deadline for submission of applications (in triplicate) is June 20, 2006. Notification of award will be no later than July 17, 2006.

For the application, contact: Gella Schweid Fishman at: FofSYSA@aol.com

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The deadline for submission of applications (in triplicate) is June 20, 2006. Notification of award will be no later than July 17, 2006.

For the application, contact: Gella Schweid Fishman at: FofSYSA@aol.com

Eseyen-Tsvey

In celebration of Itche Goldberg’s 102nd birthday, The Yidisher Kultur Farband is proud and honored to announce the publication of Itche’s new hard cover book, Eseyen-Tsvey (Essays-Two). This is a supplement to his previous Eseyen. Written in Yiddish, the book has over 460 pages and is a compilation of more recent speeches and writings.

Prof. Goldberg is a renowned Yiddish scholar, author, and editor of many books including the widely circulated Yiddish literary magazine, Yiddishe Kultur. He is a respected educator and has been responsible for elevating knowledge and love of Yiddish culture. His hundredth birthday was celebrated in April 2004 to an overflow audience. Public sale of this book will be available during the IAYC conference in Teaneck, NJ on July 6-9 2006. The cost of the book is $36.00.

Also available will be other books distributed by The Yidisher Kultur Farband:
Eseyen (Essays) cloth $10.00
Yiddish Stories For Young People - Paperback $12.00
Our People Through The Middle Ages #2 Pb. $12.00
Lomir Kinder Zingen/Let’s Sing A Yiddish Song $15.00

To order the new Eseyen - Tsvey send a check for $36.00 payable to
Yidisher Kultur Farband
c/o Goldberg
141 East 3rd Street Apt. 6F
New York, NY 10009

Please allow 2-3 weeks for delivery.

Friends of SYSNA: Post-Doctoral Research Fellowship for 2006-2007

The Friends of the Secular Yiddish Schools in North America Collection at Stanford University Libraries, Department of Special Collections, is pleased to announce its Annual Post-Doctoral Research Fellowship for 2006-2007.

The sum of $4,000.00 is to be awarded to an applicant who will commit to at least 2 consecutive months (of applicant’s choice) to work in the impressive multi-lingual (mainly in Yiddish, but also in English and Hebrew) extensive SYSNA Archival Collection.

Fluency in reading Yiddish is required. A substantive publishable paper in Yiddish or in English is one of the goals of this fellowship. Scholars in Jewish/Yiddish Studies, Bilingual Education, American/Canadian Bilingual Studies and other related fields may apply.

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Yidisher Kultur Farband
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New York, NY 10009

Please allow 2-3 weeks for delivery.
1. A Treasury Of Jewish Folk Songs
   Ruth Rubin 1976
2. Jewish Folk Songs
   Ruth Rubin 1965
3. MirTrognAGezang
   Eleanor Gordon Mlotek 1977
4. Pearls Of Yiddish Song
   Eleanor G Miotek/Joseph Mlotek 1988
5. Lomir Kinder Zingen
   Itche Goldberg –
   Kinderbukh 1970
7. The Yiddish Song Book
   Jerry Silverman 1983
8. Lomir Alle Zingen
   Yiddisher Muzik Farband 1956
9. We Are Here
   Eleanor Mlotek/Malke Gottlieb 1983
10. 25 Ghetto Songs
    Malke Gottlieb/ Chana Mlotek Workmens Circle 1968
11. 30 Songs Of The Ghetto
    Congress Of Jewish Culture 1960
12. Songs Of The Ghettos
    Congress Of Jewish Culture 1972
13. Jewish Song Hits
    Joseph Estella Kammen Music Co. 1956
14. My Favorite Songs
    Sidor Belarsky 1951
15. Lider Tzum Zingen
    Avrom Raisin 1947
16. Zing A Lid (60 Songs)
    Albert Bitter 1940
17. Zing A Lid (50 Songs)
    Albert Bitter 1941
18. Lomir Zirigen
    Mikhl Gelbart Workmens Circle 1938
19. Zing Mit Mir
    Mikhl Gelbart Workmens Circle 1945
20. Mir Zingen
    Mikhl Gelbart Workmens Circle 1951
21. Ikh Her A Kol
    Jacob Schaefer
    Jewish Music Alliance 1952
22. Zing Mayn Folk
    Ben Yomen 1946
23. Zingen Mir
    Sam Liptzin 1975
24. Tumbalalayka
    Teddi Schwartz 1956
25. Yiddish Poets In Song
    Mordechai Yardeini Jewish Music Alliance 1966
26. Yiddishe Folks Lider Mit Melodyes
    L. Kahan YIVO 1957
27. Lomir Zingen
    Maxim Brodyn
    Jewish Music Alliance 1973
28. Old Jewish Folk Music
    Mark Slobin, Collections/Writings of Moshe Beregovski
    American Folklore Society 1982
29. Gezang Un Kamf #3
    Jacob Schaefer
    Jewish Music Alliance 1935
30. Gezang Un Kamf #4
    Jacob Schaefer
    Jewish Music Alliance 1936
31. 60 Folks Lider
    M. Kipnis Warsaw 1918
32. Sheet Music - 145 Songs
33. Black Leather Notebook - Handwritten
34. Yiddish Iz Mayn Lid
    Maurice Rauch
    Jewish Music Alliance 1986
35. Yiddisher Folk Lore
    YIVO (Vilna) 1938
36. Zumerteg
    Beyle Schaechter-Gottesman
    Congress for Jewish Culture and League for Yiddish 1990
37. Di Yiddishe Folks Lider
    Max Goldin/IzalyZemtsovsky
    Kompisitor Publishers St. Petersburg, Russia 1994
38. Yiddishe Folks Lider
    Moishe Beregovsky/Itzik Feffer
    Melukhe Farlag far Di Natzionale Minderhaytn in USSR, Kiev - 1938
39. Voices of a People
    Ruth Rubin
    Jewish Publication Soc. of America 1979
40. 140 Folks Lider
    Menakhem Kipnis and Z. Zeligsfeld
    Farlag A. Gitlin, Warsaw 1927
41. Textheft
    Moses Vogelhut
42. Songs of the Lodz Ghetto 1940-45
    Gila Ram
    University of Illinois Press
43. Songs of Generations
    Eleanor and Joseph Mlotek
    Workmen's Circle 1997
44. Anthology of Yiddish Folk Songs, Vol 1
    Aharon Vinkovetzky
I always was passionate about Yiddish songs. Perhaps this came about because Yiddish was my first language. Perhaps it was because my parents sang a great deal at home. People did that before we had radios and televisions. Perhaps it was because I had an uncle who was the lead tenor with the Oscar Julius Quartet and had his own radio program. Probably, all of the above.

When I was eight, I registered myself in an IWO Yiddish shule, without my parents knowledge. I also went to Camp Kinderland. In both places Yiddish song was important—with choruses and theatrical performances.

I started collecting when I was a young teenager, and put together a book of Yiddish songs. It started with those that I learned from my parents and in the shule. I added many that I found by spending hours in the Jewish room of the 42nd Street Library. That book is number 33 on my list. Many of the pages are yellowed and brittle.

Almost fifty years ago, I bought a high quality reel to reel tape recorder and recorded many Yiddish songs, with some brief commentary. I sang the songs a cappella. That recording is Numbers S-13 and S-13(a) in my collection. Bob Freedman has that recording in his collection. There are at least ten songs on those recordings, that I have never found on any other recordings that I own.

Almost 30 years ago, I had a conversation with a tennis partner about Yiddish music. He was a former music teacher and headed the program committee at the Greenburgh Hebrew Center in Dobbs Ferry, NY. We put on Yiddish music programs there. He accompanied my singing. We put on and recorded programs. They are in the collection as items S-13(b-h).

At first I collected LPs and later tapes and CDs. I kept the information on index cards. Later I set up databases on the computer. The information can be retrieved by title, artist, producer and country of origin. More than twenty countries are represented. The song information can be retrieved by title, lyricist, composer, first line, recording artist and books in which they can be found. The collection has almost 700 recordings and over 2100 discreet songs. I still collect recordings.

At our "Leyen Krayz" we end with singing of Yiddish songs. One of our members, Madeline Simon, is a choral director and plays the piano. We taped "Zikhroynes" and "Vi a Blitz".
Whether it’s programming for clubs or a change of pace in Yiddish class, here is a different way that my classes have found interesting. It is not meant to replace your regular routine, but rather to instill a bit of interest when things get a little boring. This list is a Yiddish translation of songs—oldies, but goodies. See how many bring back memories!

Shlekht tsu mir
Di levone iz geven gel
Zol kumen der regn oder dos shaynen
Glik iz nor a zakh vos m’ruft yosl
Ikh hob a rekht tsu zingen di bloye
Es iz bloyz a papirene levone
Dos alts shvartse kishef
Dem groysn shmatetsayt kapelye
Lomir onkuhn di muzik un tantsn
Ikh hob Hershlen zeyer lib
Foyle beyner
Alter puter milkh himl
Tsvey farshlofene mentshn
Ales pasirt tsu mir
Bloyz mayn Velvl
Roykh geyt arayn in dayne oygn
Vos tustu dem iberikn teyl fun dayn lebn
Yedes mol mir zogn shalom
Ikh hob gefunen a milyon-rubldike tsatske
Du verst bislekhvayz a teyve mit mir
Ikh hob tsugevoynt tsu dayn ponim
Shalom, shalom shvartser foygl
Libe briv in dem zamd
Royte zeglen in dem zun fargang
Ikh hob nit gevust vifl halt der zeyger

Periodically we have published the information of the pen-pal activities of pen pals all over the world. This is a wonderful activity for a person or a group. It can be used as a Yiddish club activity where writers share their letters or it can be done where the group or subgroups writes to another group.

It also can be used as a Yiddish class lesson. Many years ago the Bintl Briv was a popular column in the Forverts. Likewise letter-writing was the norm from mishpokhes in Europe to correspond with their American family members or friends.

If you are interested in becoming a briv fraynd, register at Der Bay’s website at: [http://www.derbay.org/penpal.html](http://www.derbay.org/penpal.html)

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write: all
method:
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write to: intermediate or advanced
email: written Yiddish by regular mail mit yidish oysyes
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France

Der yidisher briv-fraynd klub is world-wide with over 400 in: Argentina, Australia, Brazil, Canada, Czechoslovakia, Denmark, England, France, Germany, Hungary, Israel, Italy, Japan, Latvia, Mexico, Netherlands, New Zealand, Poland, Russia, South Africa, Sweden, Switzerland, Turkey, Uruguay and 35 states in the US.
YIVO Summer Seminar  
by Prof. Robert M. Shapiro

I am chairman of the YIVO EPYC Educators Seminar on East European Jewish Culture that will meet June 27 to 29 at the Center for Jewish History in NYC. The purpose of the seminar is to train and motivate educators from a variety of frameworks, including museums, colleges, secondary schools and supplementary schools, both Jewish and non-Jewish, to include more about the culture of East European Jewry in their teaching. Participants receive transportation, hotel, meals, materials and stipends of $550, through funding by the Rabbi Israel Miller Fund for Shoah Research and Education of the Jewish Claims Conference, the United States Department of Education, and friends of the YIVO.


Participants will have an opportunity to become familiar with the holdings of the YIVO Archives and Library, as well as the rich EPYC website http://epyc.yivo.org/home.php

The curriculum workshops will be led by Cynthia Peterman, chair of the Jewish history department at the Smith Jewish Day School in Rockville, MD; and by Leah Strigler, a Wexner Fellow and doctoral candidate at NYU. We hope to create the basis for an on-going community of educators sharing ideas and techniques for introducing and guiding students on voyages of exploration into the world of the East European Jewish heritage.

To get more information, please contact me. Applicants must be nominated by a principal, department head or dean and submit a current CV or resume. Applications can be submitted via e-mail or FAX (along with hardcopies sent by postal mail).

Yiddish Theater: A Love Story

I produced a full-length documentary on one of the last divas of Yiddish theater in New York. It is a new movie and the big American premiere will be at the San Francisco Jewish Film Festival in July.

Hale Porter and his wife attended a sneak preview screening and loved it. Are you able to schedule it at the IAYC conference in July. The film is 80-minutes long and can be shown as a DVD or VHS.

About "Yiddish Theater: A Love Story":

Enter the funny, larger-than-life world of Yiddish Theater through this new documentary film about the battle of Yiddish Theater to find an audience in contemporary NYC.

Shot in real time in one of the coldest winters in NYC, one Yiddish Theater has a week to raise funds to keep their show going, or it will close. Many miracles occur, but will it be enough to save a critically acclaimed Yiddish show?

The film includes unique scenes with many of the last remaining stars of the Yiddish stage as well as leading experts from the Yiddish world, including Seymour Rexite, Shifra Lerer, Zypora Spaisman, Zalmen Mlotek, Nahma Sandrow and many more.

Directed by Dan Katzir, this powerful and extremely moving film sheds new light on the importance of keeping Yiddish culture alive and the hurdles of bringing it to new audiences.

About the Creative Artists:

Dan Katzir's films won 22 International awards in the U.S., Europe and Asia and a nomination for the Israeli Academy Award. His film Out for Love...Be Back Shortly is a classic expressing the voice of his generation and is the most important film about the Rabin era in Israel. It was screened in the US on HBO. He holds an MFA from the American Film Institute (AFI) in Hollywood. Dan was a Lieutenant with the Israeli paratroopers.

Ms. Ravit Markus (Producer) is a graduate of the Film and TV Department at Tel Aviv University. Since moving to Los Angeles she has produced Yiddish Theater: A Love Story and a documentary for Channel 4 (UK).

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THEM “JEW CRACKERS”:
Fish on the Farm

Growing up on a chicken farm outside of Flemington, New Jersey left many memories. In fact, enough for a lifetime of storytelling. Actually it was a mile east of Baptistown on old route 12. The town was called that because there was an old Baptist Church there. The rest of town consisted of a general store, a post office, a tavern, an auto repair shop, the volunteer firehouse and a two-room schoolhouse.

We did not go to school there—it was for the “city kids”. We went to a one-rooamer that had no electricity or running water, and an old pot-bellied coal stove.

High school was in Frenchtown, four miles away, and on the Delaware River. When you consider that our family of four boys were the only Jewish boys in school, it meant that we had only each other as good friends. It was easy to say “no” when offered food, for it was usually treyf.

Things were very different then. I remember that we ate suppers, and dinner was eaten noontime—when dinner was supposed to be eaten. Many years later mom said, “if G-d wanted you to eat dinner at night he wouldn’t have called it supper”. Mom continued her wise philosophical oration by saying, “Even the goyem know what to eat at night—they eat supper.”

No holiday beat Pesakh. The first seder was always at zeyde’s house. He was my mother’s father. We called my father’s father “grandpa”. Mom said that was so because her family were “greenhorns” and dad’s family were “yenkees”.

Mom felt that way because one side spoke Yiddish while the other used “heynglish”. The distinction seemed to be more of the fact that one came before the war and the other after the war. Oh, I mean World War 1.

Let’s get back to Pesakh and the seders. Zeyde and bobie lived on Boerum Street in Brooklyn, and we lived on the farm in Jersey. It meant a two-hour ride into The City. Our transportation was the family car—a half-ton, International pick-up truck that was a deep maroon.

Naturally mom, dad, and little Semele rode up front. Seat belts, is that what you asked? Who cared about seat belts? Blankets, blankets, and bales of straw or hay to block the wind, that’s what counted.

Especially it was on the way home, that the cold hit us. Sure Pesakh is in the middle of the month of Nisan, but at night in the back of an open truck, it gets mighty windy and cold. The worst part was the cold steel of the truck bed. We learned it was more important to have the blankets below us as having them above.

We called a blanket a “koldre” and a quilt filled with goose feathers a “perine” (pronounced pehrineh). Mom wouldn’t let us take our “perines” — they were too valuable.

It was fun at the start, but the 60 mile trip seemed to last forever. We fell asleep on the way back. I guess the required four glasses of wine at the seder made us drowsy.

Food, food and more food was the most important thing to mom. Of course even more important was our health. Money wasn’t a problem, for we didn’t have much so we didn’t use much. My folks never had a financial advisor. They never had any money to be advised about.

Food, food and more food not only occupied mom’s mind, but was what hurried the boys along at their chores. A Pesakh breakfast meant matzo bray or matzo latkes. Actually, it was usually bray for breakfast and lathes at night.

Having a chicken farm meant that you had eggs. If you had a chicken farm, you had cracked eggs. If you had cracked eggs, you ate eggs—lots of eggs. The three-egg bray was the norm. The wood stove in the huge kitchen was always full of frying pans and the pans were always full of butter.

I hated taking peanut butter and jelly sandwiches to school when they were on matzo. The matzo always made crumbs and were messy. The other kids wanted them “Jew crackers” so we always brought extras along. Mom never new why we ate so much matzo in school until after we graduated. It was always us and them.

Every Pesakh Zolnerchik, our Polish neighbor on the other side of the creek, dropped by to get matzos—they “Jew crackers”. He said that the Jews really knew how to cook. His wife seldom came over, and always alone.

One time I remember Zolnerchik coming over and saying that them “Jew crackers” were like crispy Uneeda Biscuits.
Ellen Grinshpan and the (CFRB) Chelm Federal Reserve Board
By Philip Fishl Kutner

With the admission of the, Rzeczpospolita Polska, Republic of Poland, to the EU, European Union—the European Common Market, it was obvious in Warsaw that there was the necessity for a national financial policy. There was an intensive search undertaken throughout the Republic to find the most astute financial planner with impeccable fiduciary credentials.

There was a special joint meeting of the Senate (upper house) and Sejm (lower house). It was called by the President with the full backing of the prime minister. The unanimous decision was made to poll the members of the Warsaw Stock Exchange (WSE) to determine the person with the highest degree of honesty, integrity, intelligence, diplomacy, tact and knowledge of the international monetary systems.

The WSE had been reestablished in 1991 when the new political and financial system took place in Poland. In its early days it floundered because of the lack of a sound national financial policy. Advisors were called in from abroad and they concurred with the idea of needing strong leadership in the financial sector of the economy.

When the governments of the 49 provinces (Wojewodztwa) were contacted, and their approvals also were received, it was decided to go ahead with the vote. It was published first in Cedula the daily official bulletin providing information from the WSE (Warsaw Stock Exchange.) There are 26 members of the WSE and when they were polled, all selected Madam Ellen Grinshpan. What, you have never heard of Ellen Grinshpan? Who is this Ellen Grinshpan?

In the Chelm Wojewodztwo, in the municipality of Chelm, there was a matriarch who was head of the most successful Polish investment company—Ellen Grinshpan and Company. She was a mild-mannered, elderly, Jewish bobe who made her decisions based on the twirling lokshn as the strands swirled in the boiling chicken soup. Yes if it went clockwise, and no if it went counter-clockwise.

Even as a young child Ellen had shown great promise of her future potential. Her mathematical ability was far superior to any of the other children even at the gymnasia. She was able to count on her fingers faster than any boy in her class. Likewise her cooking ability was such that even the older women would come to Ellen for her unique recipes.

It was interesting to note that when Ellen tried this method of decision-making on a kroyt zup, a kartofl zup or even on a borsht, it was unsuccessful. To make the matter even more mysterious it was correct only when she used this method on her own stove, in her own kitchen in Chelm.

This created a problem for the national government. How could the Polish Federal Reserve Board not meet in the national capitol? It was decided that if the commission was given the title of Chelm Federal Reserve Board, it could meet in Chelm. It was also decided that the chairperson of the Board be known as the Chairlady.

However, there was an error in the printing of the announcement, and it went out as the Charlady of the CFRB. A charwoman is a woman who is hired to do heavy household cleaning, especially hired by the day.

When Ellen found out about the error in printing, instead of being angry, she was very pleased. After all it showed her humility and earthy background.

Everyone in the entire Republic of Poland was pleased with the wise choice of Ellen Grinshpan as the Charlady of the CFRB. Under her leadership the Republic of Poland flourished, and Chelm became renowned internationally as a center for financial advice. In fact the Dean of the Harvard Business School visited Ellen and offered her a professorship. Ellen graciously thanked the Dean, but declined the honor, for it would have taken her away from her beloved kitchen in Chelm.

To this very day if you visit Chelm, you can stop by Ellen’s home. On the first Friday morning of every month Ellen’s Kitchen Cabinet, known as the Chelm Federal Reserve Board meets to decide the Polish Federal Rate. The meetings are always over before noon so that Ellen can finish the traditional preparations for the shabes and then visit the Chelm Mikve.

Several reliable reports recently have been received by Fishl from members of Our Yiddish Club from Yenemsville who had returned to Chelm and had visited Ellen. The reports stated that if you tell her that you love to speak Yiddish, and that you are a reader of Der Bay, she will invite you for shabes dinner—and you can taste her famous chicken soup with lokshn un beblekh. If any other readers visit Chelm, please write Fishl of your experience there.
Accolades to hosts Gregg & Stephanie Hudis, and the conference chairman Sam Kutner.

For Teaneck Conference photos go to: Der Bay’s website and click on Teaneck Conference. Click on Photos. The URL is: www.derbay.org/teaneck.html

When the first conference was held at the University of Maryland in College Park, there were only four clubs involved. The first Board was only half its current size, and IAYC was not incorporated.

After ten conferences including ones in Maryland, Toronto, California, Florida, Wisconsin, Minnesota and New Jersey, IAYC is on solid ground. Each conference has been a success in every evaluation and was financially in the black. It is in the process of final selection for the next conference.

Since there is no executive director or paid office staff, the work is done by the board members. In addition to developing expertise in an advisory capacity for running a conference, board members are involved as presenters and entertainers.

Most important is its role as a resource for Yiddish groups—operating in the various formats. Board members visit prospective as well as member clubs in an advisory and presenter capacities.

An important element of IAYC support to its members is the regular periodic mailings sent in the form of books, CDs and program materials.

A Look to the Future

Having said all of the wonderful ways in which the IAYC has grown from a fledgling organization to a true grassroots movement, where do we go from here?

Innovations at the Teaneck conference have set the direction by:

• Working with other Yiddish organizations as sponsors, vendors and exhibitors—Workmen’s Circle, Folksbiene, Forverts, KlezKamp, the NYBC, JBI International, the Vilnius Institute, Chicago JCC Summer Institute, etc.

• Having an early orientation session.

• Awarding scholarships to young presenters.

• Greatly expanding the exhibitor/vendor displays.

• Showing recent Yiddish films.

• Offering shabes service in Hebrew/Yiddish.

• Recording key presentations.

• Introducing new areas like calligraphy.

Areas where IAYC will be improving include:

• Greater utilization of our Advisory Board.
• Greater outreach to non-member groups.
• Regular IAYC page on club news in Der Bay.
• New Board members in uncovered areas.
• Contact with groups overseas.
To see photos of the Teaneck Conference go to: Der Bay's website and click on Teaneck Conference. Then click on Photos. The URL is: www.derbay.org/teaneck.html
Marking Yiddish—Not Grading It

We have enough people who rate and grade Yiddish, often with low marks. That is a waste of time and often destructive. This article is an upbeat and constructive reminder of how to mark Yiddish that dog lovers can easily understand.

Marking is leaving a mark that you were there. Indian braves did it on the trail by either marking trees or leaving a pile of stones to show the path. Dogs leave a scent to mark their presence.

When you leave here, will you have left a mark for Yiddish? Did you make a difference? Sure it would be great to be able to leave a worthy piece of Yiddish literature or poetry, but most of us neither have the talent nor the knowledge of Yiddish to create a lasting piece of poetry or literature.

How can most of us leave a mark for Yiddish? How can we make a difference even if we are not Yiddish scholars, Yiddish performers or even know a great deal of Yiddish?

We can start with our own family. Some of us already are leaving a mark by telling our grandchildren to call us bobe or zeyde instead of grandma or grandpa. They can call the other grandparents—grandma or grandpa.

To this basic Yiddish marking we slowly can add words like zise meydele or vayse kats—short phrases that are easy to remember. Perhaps singing a lullaby is age appropriate. Whether it is for a grandchild or our own child the idea is the same.

If the above seems too basic and not significant enough, remember that Yiddish is not only a language of East European Jews, but also the culture. Here is where stories of your childhood or those of your parents or grandparents bring the life of the shtetl or city and the people into focus.

Still another area of marking Yiddish is to tell about our heritage, our genealogy. There are many areas to pursue in searching the story of our elders. Perhaps there are Yiddish letters, photographs with markings on the back or old silver candlesticks. Each item has a story, a history.

Whichever direction one goes, the important thing is that we leave a marking, an imprint that says Yiddish is/ was important to me and I hope my offspring will not forget this important portion of my and their Jewish heritage. So think about it and share with us your markings. Let us know the path that you are taking.

Pen Pal Column

This is a new column in Der Bay. It is for and by our over 430 briv fraynd all around the world who write to each other in Yiddish—mainly in Transliteration online.

To be added to the list, and receive a matching list of ten people with whom you can correspond, fill out the form on Der Bay’s website at: http://www.derbay.org/penpal.html
Your briv fraynd are matched to your ability level.

You will be asked:
The format in which you wish to correspond.
Your level of Yiddish knowledge.
Level of those with whom you wish to write.
Your address.

*********

Khushever fraynd,

Mayn yidisher nomen iz Khaye, ober do ruft men mir Raye. Ich bin geboyrn in Poylen, Rovno, (yetztike Ukraine) un hob iergelebt di Tzvayte Krig in Rusland. Bis di letste tsvey yor bin ikh geven a Yidishe ertsiyern un Director fun a Religyeuse Shule in Miami, Fl. Di letzte 10 yor hob ikh zikh oykh farnumen mit lernen Yiddish tzu dervaksene.

Yiddishe/ hebreishe musik is ale mol geven mayn grester fargnigen. Yetzt gefun ikh zikh in a gezelschaft fun yidn vos hobn oykh iergelebt di tzvayte krig un hobs lib tzu zingen Yiddishe lider.

Mayn repertuar fun Yiddishe lider is gantz groys. Dokh hayln mir di verter fun a lid vos fangt zikh on mit di dozike verter (Efsher kent ir mir helfn gefin in emittzn vos gedenkt dos lid. Dos lid iz geshribn gevorn in tzayt fun Krig.)

In a Litvish derfl vayt, in a shtibl in a zayt
Durkh a fenster nit kayn groys,
kukn kinderlakh aros.
Yingelakh mit flaksn kep,
maydelakh mit blonde tzep
Un tsuzamen dort mit zay,
kukn oygn shvartz tzvay.

Ikh gedenk nisht di andere verzen. zay bashraybn vi di Mame hot im gebrakht in mitn fun der nakht un im gelosn dort.

Ikh dank aykh furoys.
Mit shalom,
Khaya Berman HRBER@aol.com
California Institute for Yiddish Culture (CIYCL) Activities

We are pleased to announce the winners of the second annual CIYCL Poetry Translation Contest. This is the only poetry contest of its kind, inspiring skilled translators to bring the fruits of mame-loshn to a wider audience.

The winner is Kathryn Hellerstein for her faithful translation of Moyshe-Leyb Halper’s Di Balade fun Mayn Viglid (The Ballad of My Lullaby). A second prize goes to Andrew Firestone for his translation of Yisroel Shtern’s Nokhn Khirurgishn Tish (When the Surgery is Over).

The awards are sponsored by Chik Wolk and Stephen Lesser, respectively. Both winning translations are featured on our website, www.yiddishinstitute.org. The first place winner also is featured in the CIYCL member’s newsletter.

CIYCL thanks all those who submitted poems for their entries and encourages other Yiddish translators out there to submit a translation for the next contest. (Please see separate announcement of Entry Guidelines)

The CIYCL 2006 Contest!

Contest Rules: Your single entry of up to two pages must include the original Yiddish poem and your own, never before published English translation. Entries over the required length will be disqualified. Submissions must be received by October 15, 2006 via post: Miriam Koral Calif. Institute for Yiddish Culture & Language; 333 Washington Blvd., #118 Marina del Rey, CA 90292 or Email: miriam@yiddishinstitute.org

The First Place winner will be announced in Spring 2007 and will receive $180, plus publication on our website and newsletter.

The Seventh Annual Winter Yiddish Intensive:

The Art of Yiddish

Stage Presents: The Gift of Yiddish Theater
December 16-21, 2006
at Skirball Cultural Center, Los Angeles, CA

This is an immersion in Yiddish language and culture presented by the California Institute for Yiddish Culture and Language (CIYCL) in association with the Skirball Cultural Center and supported by Simha Lainer along with Nurit and Rick Amdur

Historic Milestone in Yiddish Academy Is Formally Instituted in Johannesburg, South Africa

Sixty years after the formation of the now defunct Yiddish Kultur Federatzye in Johannesburg, the Yiddish Academy which has been in existence as a project for four years was formally constituted at an Inaugural General Meeting on Monday 8th May 2006 in Johannesburg.

The following Office Bearers were elected

Aron Ehrlich (son of Yiddish writer Hyman Ehrlich o’h) Chairman
Eli Goldstein (Co-Chair)
Cedric Ginsberg (Vice Chairman)
Luba Janet (Treasurer)
Pearl Kaplan
Mona Berman (daughter of Yiddish writer Rachmiel Feldman o’h) – Cultural Affairs
Tamar Olswang (Music Coordinator)
Helen Heldenmuth (Events Coordinator)
Matthew Krouse (Library Coordinator)
Veronica Belling (Cape Town Coordinator and Consultant Librarian)
Eli Goldstein (Johannesburg

Leonard Talent Associates, Inc.

I had hoped to drop by and meet you at the IAYC conference in Teaneck, but I was called out of town. As we discussed, I am sending you the names and flyers of performers that hopefully you will add to your list of Yiddish performers and lecturers. They have all performed for many Yiddish clubs. They are:

Ruth Kaye, Tinton Falls, NJ
My Grandmother, My Mother & Me
wwwRuthkaye.com singer/actress

Naomi Miller, Tinton Falls, NJ
Amerike Hurrah & From Klezmer To Broadway
800-517-6500 singer

Hall Jeffrin, Tinton Falls, NJ
From The Borscht Belt To Broadway
800-517-6500 singer

Joey Russell, Tinton Falls, NJ
800-517-6500 comedian

23 Sugar Maple Lane • Tinton Falls, NJ 07724
800-517-6500 • 732-741-8832 • Fax 732-741-1409
E-mail: lentalent@aol.com
Merle Levy Writes About The 10th IAYC Conference

The conference was well worth the effort to get there. I haven't figured out what to pass on to Sacramento's Yiddish Club at our next meeting because I want to tell everything! We just got our photos back today, and so I'm reliving the week.

I had the added interest of knowing Hale Porter since my childhood. His daughter and I have been friends since she began dating my cousin in the '60s. They've been married for at least 20 years.

Teaneck was so welcoming. Donne said that he wished we could live there because of its proximity to NYC and the suburban feel. We had dinner at Anamore's. The owner treated us like family! It was a m'khaye to cap off our time in Teaneck there.

We went into Long Island to visit my Pitkin Ave. cousins. I saw this branch nearly every day because we lived in the same tenement in Brownsville.

Donne took Ethan to Ground Zero, Radio City and the wax museum. I have pictures of Donne cozying up to Lucille Ball's wax statue.

We changed our morning flights home to evening flights. I got NY's paratransit to pick me up at Port Authority Bus Station where the #167 Teaneck bus stops. We had some time to sit outside and have a hot dog and soak up the atmosphere.

Here is my laugh line for the trip. When I booked my ride to JFK with NY's paratransit, I forgot to ask how much the fare was. I called back to get the fare. Here's the basic conversation:

Me: "How much does it cost to ride Paratransit?"
Dispatcher: "The same as to ride the bus, lady."
Me: "And how much is the bus fare?"
Dispatcher: "Lady, are you pulling my leg? You don't know how much bus fare is????"
Me: "Don't let this accent fool you! The last time I lived here and rode the transit system, it cost a quarter. I'm pretty sure it's gone up since then."

It seems that he (and plenty of others) thought I was a local! That's how strong my accent is! I laughed about this for days! I left NY with my parents 37 years ago, but I still sound like Brooklyn (and proud of it)!

My wish is that someday we can host here or in the bay area. There are so many people in my Yiddish club who can't travel anymore. It would be great to bring the conference to them.

Dafke: A Hebrew Magazine Devoted to Yiddish

In July 2006, Bet Sholem-Aleykhem in Tel-Aviv (with Tel-Aviv University) published the first issue of "Dafke," a new Hebrew popular magazine devoted to Yiddish (dafkeyiddish@yahoo.com). The handsome color magazine, edited by Benny Marr, is lavishly illustrated, comprises 56 pages and is planned to appear twice a year.

Participants are journalists and scholars from Israel and elsewhere. The theme of No. 1 is "Journeys" and includes articles by Ruvik Rozental, Avner Holtzman, Yosef Guri, Admiel Kosman, Rivka Volpe, Yael Chaver, Riki Ophir, Matan Hermoni, a Hebrew selection from Glatshteyn's "Ven Yash iz Gekumen," Zehavit Stern, Hana Amit, interviews with the Hebrew poet Avot Yeshurun and Chava Alberstein, a graphic essay by Yirmi Pinkus, and recipes by Smil Holand.

My article is "Jews Sit and Eat Bread and Green Cucumbers in the Shade of the Orange Trees," extracts from and discussion of Yehoyesh's Yiddish memoir of his stay in Palestine in 1914 ("Fun Nyu-York biz Rekhoves un Tsurik" publ. 1917).

The magazine was presented at a gala evening in Bet Sholem-Aleykhem. Subscriptions are NIS50; each issue is NIS30. This is a groundbreaking event in the history of Yiddish in Israel and an occasion for rejoicing! E-mail: sholemal@zahav.net.il

Shootings at the Jewish Federation in Seattle by Judy Fox

Our hearts go out to the victims and their families from the shootings at the Jewish Federation in Seattle.

Here is a Yiddish poem for the victims of Seattle's Federation shootings. It is Kholemen Khaloymes (Dreaming Dreams) by Aliza Greenblatt, Woody Guthrie's mother-in-law.

For a copy in English and Yiddish look on pages 184 and 185 in Pearls of Yiddish Song: Favorite Folk, Art and Theater Songs by Eleanor Gordon Mlotek and Joseph Mlotek, published by the Education Department of the Workmen's Circle.
Buenos Aires Yiddish
From: Perla Sneh <perlasneh@2vias.com.ar>

The Ministry of Culture from the Autonomous City of Buenos Aires, through the Preservation Commission of Cultural Historical Patrimony and the Institute of History from the Autonomous City of Buenos Aires (integrated to the Sub-Secretary of Cultural Patrimony), with assistance from the National Library of Argentina) is pleased to invite you to "Buenos Aires dish" (Buenos Aires Yiddish), to be held in the National Library in Buenos Aires on September 18, 19, 20 and 21, 2006.

There is a Yiddish Buenos Aires. The invitation to walk across her does not seek to build a new chapter more or less exotic in an encyclopedia, but to recover places, voices, faces, gestures; ways of humor and debates; ways of memory; the living history of a texture made of theaters, redaction halls, restaurants, coffee places, streets, footpaths where a complex and effervescent culture weaved melodrama and journalism, poetry and gossip, militancy and pedagogy, politics and declamation.

We want to turn to these echoes of bygone voices. Buenos Aires dish wants to be a name for these traces. That is why we want to invite you to this meeting that will include artists, poets, philosophers, psychoanalysts, translators, journalists, musicians, actors, movie-makers—pacers of the urban memory.

They include:


Moydua fun der fishman-fundatsye
vegn subventsn farn yor 2007


Af tsu bakumen a kontrolirke ("Checklist") mit detanl vegn dem neytikn inhalt fun an aplikatsye, zayt azoy gut un vendt zikh (af yidish) tsum vayterdikn adres:

Fishman Foundation
3616 Henry Hudson Parkway, Suite 7B-N
Bronx, NY 10463

Dos iz oykh der adres tsu velkhn men darf shikn di aplikatsyes (3 copyes).

Baym oysteyln premyes veln di priyoritet bakumen di vos hohn noch keyn mol friyer nit bakumen kayn oysgeteylte premye metsad der fishman fundatsye.

A Notice from the Fishman Foundation Regarding the Deadline for 2007 Grant Applications

The deadline for applications requesting funds for NEW projects that aim at strengthening Yiddish among young children and adolescents, particularly in the USA, during 2007, is October 15, 2006. Applications must be IN YIDDISH and must supply a description of the intended project, a detailed budget (up to $2,500) and a letter of agreement from the tax-exempt agency agreeing to receive and monitor the expenditure of any funds that may be awarded. Projects are judged on a competitive basis.

In order to receive a checklist that covers all of the necessary details of an application, please contact (in Yiddish) at the address below.

The Fishman Foundation
3616 Henry Hudson Parkway, Suite 7B-N
Bronx, NY 10463

This is also the address to which the application should be sent (in triplicate). To be received by October 15, 2006. Awards will be announced in early November 2006. Applicants that have never received Fishman Foundation Funds will be preferred.
This issue marks the beginning of a new column in Der Bay. Every month we shall publish news of IAYC club activities. Our clubs represent some of the most active groups, and their success stories and activities can be inspirational and a source of information for programming; and membership acquisition, indoctrination, and retention.

There have been many instances when Der Bay readers have visited other clubs while they were on vacation, traveling on business, or relocating to a new area.

Your editor asks that you send in information for publishing your club’s ideas and successes. Thus sharing can be a way of helping others to have a more successful group. Among the clubs there are unique ways of publicizing meetings, working in conjunction with other groups, celebrating holidays, visiting children in classes, putting on programs for JCCs and temples, publishing articles in local papers and corresponding with other individuals or Yiddish clubs in Yiddish.

One suggestion is that you give thought to your club’s name. In many cases the common usage is to call it “name of city, area, condo…” Yiddish Club or Vinkl.

What follows is an incident that happened to Fishl several years ago. He received a call from a 92-year-old woman who asked to have her club listed in Der Internatsyonaler Kalendar. When she was asked the information about the club, all the facts were given except the name of the club. When it was suggested that it be called “The Name of the City Yiddish Club,” the response was a definite NO!

This created a dilemma. How do you have a listing for a Yiddish club that doesn’t have a name? The woman said, “I’ll ask the goyls, and call you back next week.”

Sure enough the following week the phone rang and she said in an excited voice, “The goyls have a name.”

So what is the club’s name? The response came clearly over the phone, “SPY.”

When asked what kind of a name that is for a Yiddish club, the response was, “It stands for Society for the Preservation of Yiddish.”

The Mame-Loshen Group from Winnipeg, Manitoba, Canada

Our group meets the first Sunday morning each month at the Gwen Sechter Creative Living Centre.

Our aim is to perpetuate the Yiddish language and culture—why?

1. Because we love the humanism of Yiddish literature.
2. We love the Yiddish language.
3. This is our way of honoring the six million victims of Nazism whose language was primarily Yiddish.

We begin each session with Yiddish folksongs. We read, as a group, from classical Yiddish writers. We carry on the business of the group in Yiddish. We encourage members to speak Yiddish, and they will learn even if they can’t initially.

We appreciate the efforts of the IAYC and make use of the good materials that they send us. For example, our closing program in June was the adaptation of Fiddler on the Roof in Yiddish.

We wish the IAYC a “yosher koach” at the conference, and we hope you will continue with your work.

Respectfully submitted,

Fred Narvey
Chairperson of the Mame Loshen Group
146 Magnus Ave Sharon Home
204-334-0650

Editor’s note: Fred is an anecdotal writer of Yiddish and English stories. Many of these stories reflect experiences he had on the road as a traveling salesman. Fred also sings with the Stay Young Choir. He and his wife celebrated their 70th wedding anniversary this summer.

Winnipeg is a remarkable Yiddish-friendly community considering its size and the amount of Yiddish programming that takes place there.

There were twelve Canadians registered for the IAYC Conference in Teaneck, NJ. Two of them came from Winnipeg. For Sharon Love this was her fourth IAYC conference, and for Rochelle Zucker it was her fifth. Rochelle’s sister Sheva was the Saturday morning keynote speaker.
Briv fraynd

#433
Name: Janine Oswald
Age: 29
Email: janine@janine-oswald.de
Hobbies: Literature, Theatre, Sports
level: advanced
write: advanced
method: written in yidish oysyes
Address: Janine Oswald
Konradstr.4
41468 Neuss/Germany

Ikh heys janine oswald un ikh voyn in neuss, vos iz nisht azoy vaft fun disldorf un köln. Ikh bin geven a studentke far yidishe limudim in disldorf. In may hob ikh zikh farendikt dem studium un itzt darf ikh a kuk ton, vos ikh ken arbetn. Ikh hob lib arbetn in a farlag, ober dos iz nisht azoy laykht.

Ikh hob lib leyenen, oykhet oyf yidish. Ikh hob sakh geleyent fun un vegn sholem aschn, vos ikh hob lib. Vos ikh hob oykhed zeyer lib is geyn in teater.

Ikh hob hanoe fun makhn sport. Ikh loyf a sakh mit di hint (ikh hob tsvey hint un tsvey kets). Dem sof vokh vel ikh loyfn a halbn maraton in dorem deytshland, in stuttgart.

Lebn yidish hob ich zikh studirt germanistik. Beys di limudim hob ikh gearbet az a lererke far kindlen, vos zeynen nisht fun deytshland un kenen nisht keyn deytsh. Ikh hob oykhet gearbet far a tseytung, a teater un a farlag. Dos iz a sakh un ikh darf zogn az ikh hob zikh badarf etlekhe yorn far di limudim. Itst bin ikh 29. Ot a do iz a bisl vos vegn mir.

My Yiddish Experience in Paris
By Jane Peppler

I was at the three-week intensive Yiddish summer course at the Medem Bibliotheque in Paris. It was packed with students from high-school kids of 16 and 17 to elderly people, students from Italy, France, Czechoslovakia, Byelorussia, the U.S., etc.

One of my two teachers (Ruby Monet) said she hopes someday the two threads of Yiddish speakers – the orthodox community, with its living-evolving but primarily oral Yiddish, and the academic community - much smaller, but with an appreciation of literature and history, with a richer vocabulary - will merge and strengthen each other. Given the irascible nature of many, this may never happen, but it's a lovely dream.

I was in the intermediate class, with 20 members. I asked a few of my fellow students why they were studying Yiddish. A young Russian girl said, "I have to be able to speak Yiddish with my zeyde while he lives." One non-Jewish French man, a German teacher, said he is a devoted student of European history and had decided he would never understand it without understanding Yiddish.

A number of the students began studying Yiddish out of nostalgia then realized that there is a world of Yiddish speakers. One of our two teachers (Natalia Krynicka, who teaches Yiddish at the Sorbonne) brought journals, newspapers, and magazines currently being written and published in Yiddish. There were about twenty of them, it seemed, published everywhere from Israel to Poland to France to America.

It's possible the biggest block to learning of Yiddish is: the snobbish, members-only attitude of many who are native speakers or who learned long ago. "Only MY kind of Yiddish is good," or "so-and-so is an American, how can she/he be a good teacher," or "what an awful accent that person has," or "that person uses a vocabulary I reject."

Yiddish-speakers as well as readers comprise a VERY SMALL pond. It's neither helpful nor productive to denigrate the people trying to jump in as beginners to learn Yiddish.

It's the kindly, patient people who encouraged me enough to take the next step - to go to the Medem, which was a fabulous experience – and I in turn encouraged somebody else to go too! He took the beginning class and was amazed to see how much came back to him - he remembered the alphabet from Hebrew school, his grandparents and father had spoken Yiddish to him when he was a child.
The Jewish People’s Philharmonic Chorus

The Jewish People’s Philharmonic Chorus (JPPC) was the featured act at the recent IAYC Conference. It is part of our modern Yiddish renaissance—over 30 members, ranging in age from 30-80, many of whom speak or are learning Yiddish. The JPPC is remarkable in its vast, century-spanning repertoire—largely unknown but exciting oratorios and comic operettas, labor anthems, folksongs, and popular tunes—all in Yiddish. Committed to strengthening Yiddish as a living language, The JPPC commissions and premieres new Yiddish choral works by composers such as Bella Gottesman, Binyumen Schaechter, Josh Waletzky, and Mark Zuckerman.

The JPPC shares the rich legacy of Yiddish song by performing throughout NYC’s tri-state region. The JPPC has performed its Outreach Concerts at Carnegie Hall, at Lincoln Center, and at Ground Zero, as well as the North American Jewish Choral Festival and other musical conferences. So that the newest generation can carry on the lamp of Yiddish song, the JPPC also performs with the Pripetshik Singers, made up of Yiddish-speaking children from ages 6-17. Besides its Outreach Concerts, The JPPC also performs its NYC Spring Concert with highlights from that season’s choral repertoire.

We are here to sing – for you! The JPPC is looking for new audiences to which we can reveal the power and beauty of Yiddish choral music. If you would like your group to have this moving experience, we are ready to help plan a program. We can provide either an entire concert or perform several numbers to enhance a commemoration or special event. For availability and booking arrangements, please email us at the JPPC. We look forward to hearing from you!

If you have a good voice, enjoy choral singing, and live in the New York metropolitan area, come sing with us. Speaking or reading Yiddish is not a requirement, because all of our musical texts are transcribed into Roman letters. Some sight-singing or music reading is a plus, but tapes or CDs of vocal parts are provided for those who need them. There is a simple audition to be accepted into the Chorus.

The Chorus rehearses Monday evenings from 6 to 8 P.M. at the Marseilles Hotel, 230 West 103rd Street (SW corner of Broadway in Manhattan). Our season runs from September to June, except for Jewish and some national holidays. Call 212-989-0212, or e-mail BSchaechter@nyc.rr.com Better yet, come down to a rehearsal. Meet and make new friends who love to sing beautiful Yiddish songs.

Yiddish Is My Lorelei

What is Yiddish to you? This question was asked of a group of people, and it is amazing how varied were the responses. They all were very beautiful representations of their feelings.

Let’s start with your editor’s response.

Yiddish is like what the sea and foreign ports are to a sailor. It is the adventure of hearing, seeing and doing the new. It is the challenge of the unknown. It is my Lorelei.*

Here are several other responses:

“Yiddish is like the comfort that a crying child feels when she is cuddled by mama next to her breast.”

“Yiddish is like that first enchanting kiss on a moonlit night while you both are overlooking the glassy calm lake.”

“Yiddish is like the first gulp of cool water that one feels at an oasis after a long trek in the desert under a scorching sun.”

“Yiddish is like the feeling of holding your first grandchild shortly after being born. It is even more gratifying than when your own eldest was born.”

“It’s my very soul. It was the beginning of my education.”

“Yiddish, to me, is that old and familiar mame-loshn that I grew up with, and that our people have been speaking for hundreds of years, I also see Yiddish as that young and vibrant language that keeps adding new words and attracting young speakers in universities and study groups.”

It might be worthwhile for you to take a moment, and ponder the meaning of Yiddish to you. Also this could be the core of a club meeting. Some of the thoughts could be published in your club newsletter, synagogue/temple newsletter, Anglo/Jewish newspaper, our Yiddish press or in Der Bay.

*There is a German legend that tells of a beautiful maiden, whose name was Lorelei. She threw herself into the river because of the unfaithfulness of her lover. After her death she became a siren. Thereafter she could be heard singing on a rock along the banks of the Rhine River, not far from St. Goar. The music hypnotized sailors, and lured them to their death. The tale is based on the name of a rock that echoes not far from Sankt Goarshausen, Germany.
Yiddish and IAYC have lost a champion.

Harold was more than a personal dear friend—he was a leader. The first IAYC Conference at the University of Maryland was his idea, and he co-chaired the event. Then he was co-chair again at the conference in Chevy Chase located at the 4H International Headquarters.

As the first IAYC president he saw it grow and become incorporated as a 503c organization. In the early years Harold was part of the team that visited the prospective conference sites. It was at these times that we became very close and shared wonderful stories about our families—especially the grandchildren.

His area of expertise was in working on the proposed budget. His ability to crunch numbers was uncanny. This last year he was very helpful to us even though he was not well enough to attend the Teaneck Conference.

When Harold and Ann moved to Michigan, he planned to chair a third conference and already had contacted a prospective committee.

His love of Yiddish and strong leadership ability was shown at the Yiddish of Greater Washington. President Jonathan Sunshine related Harold’s contribution to YGW and said that the move to Michigan left a void in the group.

Then there was the writer’s group and a talent for writing short stories, plays and poetry and translating Yiddish. I recall a story he wrote about my years in New Jersey as a temple president and the many unusual and funny situations that arose.

His interest in community went beyond Yiddish. The love of Judaism was further shown in Ann and his interest and work for (Mekhar) MACHAR/The Washington Congregation for Secular Humanistic Judaism. He served several terms as its president.

Jules Abrams, who was the first Mekhar president, and a close friend, said that Harold had published three books of poetry.

Harold was born in Goniacz, Poland, but when he was only a year old his family moved to Veracruz, Mexico. Nine years later they immigrated to Detroit.

During college (1930s), he participated in the Detroit sit-ins in the auto plants that helped in the unionization of the auto industry. At Wayne University a Ph.D. was earned in City Planning.

In his career Harold was a planner with special interest in transportation. It started in Detroit with Southeast Michigan Transportation and later going on to Maryland where he retired in 1985 as City Planner for Montgomery County.

Harold left a wonderful family. All were listed in the Detroit and Washington papers.

Here we wanted to pay tribute to his activities on behalf of Judaism and his broad interest and achievements on behalf of Yiddish. We all shall miss him.
My Partnership with Yiddish
By Philip Fishl Kutner

Every partnership has a relationship component.

One day, in retrospect, it occurred to me that each of us has many partnerships. Some are legal and binding like marriages and mortgages while others are loose and more fragile—like friendships.

What actually is my partnership with Yiddish? There is no contractual agreement. There is no binding clause. No one will lower my pay, remove food, or shelter from me because of Yiddish.

Then what is this partnership we have? As a child, it was important to please my parents—especially mama. Could it be possible that I am trying to please mame-loshn? But who is mame-loshn? She is not a human being.

To me mame-loshn is the totality of my Eastern European heritage. She is all of the tribulations that my folks and their folks experienced. It is an important part of who and what I am.

So what is my role in this partnership, and what is the role that Yiddish plays? For a partnership to be successful, each party must personally handle a fair share of the burdens and likewise receive a fair share of the rewards.

Yiddish has already done its share. Mame-loshn has created a literature, poetry, theater and music to fulfill demands and needs of the most discriminating connoisseur. However, what has been, is, and what will be my personal contribution to this partnership?

To each of us the answer is a personal matter. This concept is thrown out as venue for each of us to look deep into our minds and scrutinize our own feelings, activities, and desires.

What is your personal relationship with Yiddish? Is it a one-night-stand? Is she a vacation companion? Does mame-loshn accompany you only at the monthly Yiddish vinkl meeting? Does your partnership consist merely of sending that check to Der Bay, NYBC, YIVO, WC, JPPO, or any of the other acronym organizations?

All partnerships are fragile at times. How do you handle the times that mame is not the kind, loving, gentle soul? Are you forgiving? It is not always easy to accept criticism—especially from someone whom you believe is less knowledgeable than you.

Dear reader stop for a moment, ponder your situation, and perhaps share your thoughts with us.

Der Bay’s Website Listings

If you turn to the back of any issue of Der Bay, there you will find:

Networking is having others help you get what YOU want. Der Bay is a great networking tool.

Co-operation is the basis of success. Few of us do not rely on someone else for information or advice. While location, location, location is the mantra for the real estate broker, networking, networking, networking, is the best and cheapest form of advertising. Do you wish more gigs for a klezmer group? Do you a translator, Yiddish teacher, Yiddish club or a performer? Check the listings.

On Der Bay’s homepage there is a box to search for a word or phrase in the hundreds of pages in the website. It is a Google search of this site. If you google at Google with your name, you also may find your listing/s on Der Bay’s website.

If you wish to check Der Bay’s listings, go to http://www.derbay.org
This takes you to the homepage, click on presenters. Here is the alphabetical listing by last name. It is divided by last names into A-L and M-Z.

Would you like to:

• Add your listing.
   If you are not listed and wish to be, send the information you wish to include. Check the listings to see the format used.
• Update it.
   Have you moved? Do you have a new phone number or a new e-mail address?
• Add new information.
   Do you now have e-mail or a website?
• Remove part of the information.
   Do you prefer to have your phone number or e-mail address removed?
• Remove an entire listing.
   Are you no longer involved in the activity and wish your listing removed? Did you notice someone who is no longer with us?

While der internatsyonaler kalendar is updated regularly, the presenter list is done mainly upon request.

Ideally, you would check not only your listing, but for a teacher, a club, a lecturer, translator, etc. There is a separate page for klezmer groups with over 160 U.S. listings. For an even more detailed listing see Ari Davidow’s Klezmer Shack at: http://www.klezmershack.com/index.html
Jewish Radio Shows on the Internet
Source: Ari Davidow, Excerpted from his site

http://www.IsraelNationalRadio.com. In Israel—1-800-270-428; in United States and in Canada—1-800-270-4288; in England—00-800-3-700-7000; in Australia—00-11-800-3-700-7000. E-mail Benyamin Bresky.


E-mail: mail@FiveTownsRadio.com

Radio Free Klezmer: An internet-only, 24hr/ day broadcast of new wave Klezmer and other Jewish music. home.comcast.net/~radiofreeklezmer/ links to music and the current playlist. E-mail Radio Free Klezmer. (Eric Levine)

YidishMusic: broadcasting live 24/7 from São Paulo, Brazil. Automated radio, allows continuous broadcasting even on Shabes. Made to meet the different time zones in the planet. YidishMusic WebRadio is heard in over 60 countries. Average of 15000 visitors each month, It has no sponsorship. http://www.YidishMusic.com.br

INTERNATIONAL

E-mail Radio Jai. (Danny Saltzman)

Canada

British Columbia: Vancouver: Ethan Minovitz and Alan Tapper co-host Anthology of Jewish Music on CFRO-FM 102.7 (Vancouver Cooperative Radio). Every Sunday 10 to 11 a.m.” Telephone messages can be left at, (604) 684-8494. Web: http://www.coopradio.org. E-mail: emanovitz@canoemail.com


Ontario: Toronto area: Monday - Friday, 10:00am -11:00am. CHIN Stereo FM Radio 100.7 "SHALOM with Zelda Young". Sunday, 8:30am - 10:00am, simulcast on FM101.3 and AM1540. “SHALOM with Zelda Young”. Broadcast Station: Telephone: (416) 531-9991. Fax: (416) 531-5274. Web: http://www.zeldayoung.com E-mail Zelda Young.

Quebec: Montreal: "Jewish Digest" weekly half hour broadcast on Radio Centre-ville, 102.3FM Saturday 8:30 am. RCV is a multi-ethnic broadcasting in seven languages. English programming starts Friday evening until Saturday afternoon. Jewish Digest features interviews and a variety of Jewish music, Sephardic, Mizrachi, Klezmer. Web: http://www.radiocentreville.com. E-mail Leslie Lutsky. (Leslie Lutsky)

Italy: Milan: The Italian Center for the Study of Jewish Music (the only Jewish radio program in Italy). Radio Popolare Milano, FM 101.5 or 107.6. E-mail YUVAL Italia. (Francesco Spagnolo)

United Kingdom: London: The "SomethingJewish" show covers Jewish rap to Klezmer. Sundays 3.30pm to 4.30pm on 104.4fm. Web: http://www.somethingjewish.co.uk. E-mail Something Jewish. (Leslie Bunder)

UNITED STATES


Connecticut: Middletown: N’Shoma Sunday 11 a.m. to noon on WMRD-AM 1150 simulcast on WLIS-AM 1420 Old Saybrook, CT. Contemporary Klezmer & Jewish music with older material and original Jewish music. E-mail Richard B. Kamins. (Richard B. Kamins)


Florida: Tampa: The Sunday Simcha eclectic mix, Klezmer, Chassidic, Israeli, Yiddish, Ladino, Mizrachi, and contemporary. Sundays in the Tampa Bay area and beyond on WMNF - 88.5 FM 12-2 PM. On the Internet at http://www.wmnf.org. Hosts Kevin Frye & Marc Rosenwasser. It was Mike Eisenstadt, E-mail Kevin Frye. (Kevin Frye)


Massachusetts: The Berkshires: "The Klezmer Hour," hosted by Seth Rogovoy from Williams College radio station WCFM (91.9 FM) in Williamstown, Internet, Mondays 9 to 10pm. Traditional Klezmer, neo-Klezmer and non-Klezmer-based New Jewish Music. Tuesdays a few minutes before 9pm Eastern Time and click on the word "Receive" if you have Real Audio. If you don't, there are instructions about how to get it. http://wso.williams.edu/orgs/WCFM/realaudio.html. Broadcast while school is in session.


Missouri: Columbia, MO: On KOPN-FM 89.5 "Jewish Spectrum," hosted by Carol Greenspan early Sunday mornings. All types of Jewish music, for mid-Missouri. Mailing Address Carol Greenspan/Jewish Spectrum, KOPN Box 19, KOPN Radio, 915 E. Broadway, Columbia, MO 65201.

New Jersey: Southern New Jersey / Eastern Pennsylvania: Jacob Freedman, Host/Producer of "Sunday Morning Klezmer 2's Day," Jewish Music, Art and Culture, on WBZC-FM 88.9 FM (Chatsworth, NJ) / 95.1 FM (Burlington, NJ / Bristol, PA). Tuesdays, 6:00 to 9:00 a.m. EST (01:00 to 04:00 UTC), The Web pages http://www.angelfire.com/nj/WBZCFMsndymnngklzmr/ and the WBZC-FM's Real Audio Broadcast is at wbzc.bcc.edu:8080/ramgen/encoder/wbzc889.rm?usehostname.

New York: My radio segment "Muzikalishe nayes" on the "Forverts-sho" Saturday nights, 8-9pm, WMCA AM in New York City, 570 AM. E-mail Muzikalishe nayes. (Itzik Gottesman Associate Editor of the Forverts)

New York: Lorin Sklamberg, hosts a music segment on WBAI's show, Beyond the Pale, Sundays, 11-noon, 99.5FM. On RealAudio simulcast from http://www.wbai.org

New York: WSIA, 88.9FM, Staten Island, NY, live on the Internet, http://www.wsia.fm. The Kol Isha Show with the Rockin' Rebbeetzin Michele Garner Fridays 8-10am and The Happy Chevrav Show with Rabbi Eliezer Garner Sunday 11 am-1 pm. Contact: WSIA Michele Garner, 2800 Victory Blvd., Staten Island NY 10314. E-mail: OrPnimi@aol.com

Ohio: Cleveland: Jewish Community Radio is a weekly radio show featuring klezmer, hasidic music, Torah parsha, news from Israel and local happenings. Sundays 7:00AM-8:00AM hosted by Tzvi Turner and The Doc. Fridays 12noon - 1:00PM hosted by Yisroel Mendelson. Broadcast on 88.7FM WJCU in Cleveland, Ohio and on the Internet at ClevelandJewishRadio.tripod.com. E-mail Tzvi Turner. (Tzvi Turner).

Ohio: Cleveland: Shalom America on the air for over 38 years in Cleveland, Ohio. Sundays 7-9 AM on WELW 1330 AM in Cleveland. In English with news from Israel, Chassidic, Hebrew, Yiddish, Klezmer, Cantorial and Ladino music, call-in contests. Contact shalomamerica@netscape.com

Ohio: Oberlin: Sara Marcus is the DJ, "Diaspora Studies: Jewish fusion and klezmer music" Sundays, 11 AM - 1 PM on WOBC * 91.5 FM * Commercial-free radio in Oberlin, Ohio

Oregon: Portland: Jack Falk, hosts the Yiddish Hour (on the air since 1979), heard Sunday mornings on KBOO-FM, Portland, Oregon. E-mail Yankl Falk.

Pennsylvania: WNWR AM 1540 Philadelphia daily. Barry Reisman Show, Monday - Friday 3:00 P.M. - 4:00 P.M. and Sundays 6:00 P.M. - 7:00 P.M. Reisman's klezmer, Yiddish, and Israeli music http://www.wnwr.com/jewishindex.html. E-mail: Radiobarry@aol.com, (Barry Reisman).

Texas: College Station/Bryan: Mike Sherman hosts "Rejuvenating Heritage," Jewish music, 7-9PM Weds on 89.1 FM, KEOS. Israeli pop/rock, Yiddish, Klezmer, and other Jewish music. Web page: http://stat.tamu.edu/~sherman/KEOS/Klezmers how.html. (Mike Sherman).

Credits to: The KlezmerShack Ari's home page http://www.klezmershack.com/contacts/klezradi o.html

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Pirates of Penzance in Yiddish

Off-Broadway Premiere of Al Grand’s "Pirates of Penzance" Commandeers Folksbiene’s 92nd Season

Yiddish translation loyally polishes Gilbert & Sullivan original helping it captivate anew.

On October 29 music, song and Yiddish will break out at the JCC in Manhattan, 334 Amsterdam Avenue, when the National Yiddish Theatre – Folksbiene presents the Off-Broadway premiere of Al Grand’s Yiddish translation of Gilbert & Sullivan’s operetta "Pirates of Penzance." The costumed and choreographed production, directed by Allen Lewis Rickman, with music direction by Zalmen Mlotek, through November 12. (This is a limited engagement; just 16 performances. Performed in Yiddish with English and Russian supertitles. "Di Yam Gazlonim" melds two languages to create a theatrical marvel. "Di Yam Gazlonim" features a cast of 14.

Created by lyricist William S. Gilbert and composer Arthur Sullivan, "Pirates of Penzance" premiered in New York in 1879. Gilbert & Sullivan were so popular in New York their "H.M.S. Pinafore" played in 9 of New York’s 11 theatres simultaneously! While Grand’s Yiddish translation has been in development since 1988, the Folksbiene-produced "Pirates of Penzance" marks not only the translation’s professional Off-Broadway premiere, but it is the first staging entirely in Yiddish. (Past versions featured portions of the book in English.) Folksbiene presented a one-night-only concert version of the operetta — also directed by Rickman, with music direction by Mlotek — in May 2004.

Grand a resident of North Bellmore, Long Island has completed Yiddish translations of two other Gilbert & Sullivan operettas — "Trial by Jury" and "H.M.S. Pinafore." His twin obsessions of Yiddish and Gilbert & Sullivan are uniquely compatible.

Now in its record 92nd consecutive season, the newly renamed National Yiddish Theatre – Folksbiene, is America’s only professional Yiddish theatre. Folksbiene champions a two-fold mission: to be the custodian of a rich cultural legacy, while developing new works to add to this legacy.

"Pirates" ducats, which are $40, can be acquired via Ticket Central -- by phone at 212-279-4200 or online at www.ticketcentral.com. For more information visit www.folksbiene.org. Folksbiene is in residence in the state-of-the-art JCC, at 334 Amsterdam Avenue (76th Street, NYC). Contact: Beck Lee at: 718-403-0939

Yiddish on Your Computer

by Prof. Raphael Finkel

For those who want Yiddish letters on their computer, there are various methods you can use. You can find discussions of computer issues and Yiddish at: http://www.uyip.org/

You are welcome also to use my shraybmashinke, which is at: http://www.cs.uky.edu/~raphael/yiddish/makeyiddish.html

It lets you type in text in Romanization. You need to follow transcription rules pretty precisely.

Sloppiness like "tz" instead of "ts" or "ai" instead of "ay" will lead to misspellings. You can then decide in what form you want it to display the Yiddish in proper characters. I suggest that you pick Unicode UTF-8. You can copy and paste the result into your email.

Another option is to use the shrayberke, which is at: http://www.cs.uky.edu/~raphael/yiddish/shrayberke.utf8.html

This software (which takes a while to load into your browser) lets you type Roman letters and immediately see Yiddish text. Once again, you can copy and paste, although you might need to relax your browser's security settings to do so.

The Seattle Yiddish Group

We are a friendly circle of people who want to hear Yiddish spoken, sung and discussed in a relaxed informal setting. Fluency in Yiddish is not required since readings, songs and conversation have been translated into English. Interested persons of all ages, opinions and persuasions are welcome.

We meet at the Hillel Center for Family Life, 4745 17th Avenue NE, Seattle, on the third Sunday of each month, from 2 to 4 p.m. Please call or e-mail Murray Meld for information or to verify the date.

From time to time, the Group will sponsor special events or film showings. It belongs to the International Association of Yiddish Clubs and to the National Yiddish Book Center. It also collects Yiddish books and recordings to be sent to the NYBC for preservation.

For further information contact:
Murray Meld, Co-chair
5033 44th Ave. NE
Seattle, WA 98105
Ph: 206-523-6564 E-mail: murmelo4@aol.com
Co-chair: Frank Krasnowsky Ph: 425-788-4535
Libe Khaya Berman  
fun goldele@rcn.com

Ikh hob geleyent ayer briv in Der Bay un shik aykh do di iberike strofes fun dem troyerikn lid “DOS FARVOGLTE KIND”--fun Khane Heytin. Ikh banuts zikh mit dem lid ven ikh red tsu mayn klas vegg khurbm. Ikh shik a kopye tsu Fishl Kutner oykh. Di ershte strofe hot ir; di iberike zaynen azoy:

Khaye’s briv
Mayn yidisher nomen iz Khaye, ober do ruft men mir Raye. Ich bin geboyrn in Poylen, Rovno, (yetztike Ukraine) un hob ibergelebt di Tzvayte Krig in Rusland. Bis di letzte tsvey yor bin ikh geven a Yidishe ertsiyern un Director fun a Religyese Shule in Miami, Fl. Di letzte 10 yor hob ikh zikh oykh farnumen mit lernen Yiddish tzu dervaksene.

Yiddishe / hebreishe musik is ale mol geven mayn grester fargnigen. Yetzt gefun ikh zikh in a gezelshaft fun yidn vos hobn oykh ibergelebt di tzvayte krig un hobn lib tzu zingen Yiddishe lider.

Mayn repertuar fun Yiddishe lider is gantz groys. Dokh fayln mir di verter fun a lid vos fangt zikh on mit di dozike verter (Efszer kent ir mir helfn gefinen emittzn vos gedenkt dos lid. Dos lid iz geshribn gevorn in tzayt fun Krig.)

fun Khaye
In a Litvish derfl vayt,  
in a shtibl in a zayt
Durkh a fenster nit kayn groys,  
kukn kinderlakh aroys.

Yingelakh mit flaksn kep,  
maydelakh mit blonde tzep
Un tsuzamen dort mit zay,  
kukn oygn shvartze tzvay.

fun Goldie
Shvartse oygn ful mit kheyn  
un a nezele a kleyn,  
lipelekh tsum kushn nor,  
shtark gelokte shvartse hor.

Di mame hot es do gebrakht  
yayngeviklt shpet bay nakht,  
gekusht es shtark, geveynt, geklogt
un shtil hot zi tsu im gezogt:

Fun haynt, mayn kind, iz do dayn ort,  
gedenk dayn mames letstn vort.

Mit di kinder shpil zikh fayn,  
zolst shtil, gehorkhzam, ruik zayn.

Kayn yidish vort, kayn yidish lid,  
vayl du, mayn kind, bist mer kayn yid.

Dos kind gebten zikh bay ir:  
ikh vil, mame, zayn mit dir!

Loz nisht iber mikh aleyn!

Er hot getsitert un geveynt.

Zi hot im tsugezogt a sak,  
nisht geholfn hot keyn zakh,  
es hot geshriyen neyn un neyn,
kh’vil nisht blaybn do aleyn.

Oyfn hant genuzen im
un mit a tsiterdiker shtim,  
vi amol in shtub bay zikh.

Ayngeshlefert im oyf gikh.

Mit royte oygn fun geveyn
gekusht zayn kepele dos kleyn,

gekusht im mit a harts ful shrek,  
aleyn gelozn un avek.

A kelt in droysn un a vint,

a shtime hert zikh: oy mayn kind!

Gelozn dikh oyf fremde hent,  
nor andersh hob ikh nisht gekent.

Es geyt a mame, mit zikh redt,

in droysn shreklekh kalt un shpet,

es veyet in ponem ir der vint,

got, hob rakhmones oyf mayn kind!

A fremde shtub mit mentshn ful,  
er geyt arum zikh fremd un shtil.

Redt nisht, redt nisht, vil keyn zakh,

zeltn ven er git a lakh.

Fremd far im iz yede shtim,  
fremd di shprakh men redt tsu im.

Zayn nomen, yosele, oykh fremd,  
zayn kinder-herts'l shtark farklemt.

A mames harts es filt gants gut,

zi rut nisht ayn kayn eyn minut,

zi filt dos harts es geyt ir oys,

zyt yosele iz fun shtub aroys.

Fremd far im iz yede shtim,  
fremd di shprakh men redt tsu im.

Zayn nomen, yosele, oykh fremd,  
zayn kinder-herts'l shtark farklemt.

A mames harts es filt gants gut,

zi rut nisht ayn kayn eyn minut,

zi filt dos harts es geyt ir oys,

zyt yosele iz fun shtub aroys.

Tsu moyshes mamen iz zi glaykh,  
azozi vi moyschen oyfn taykh:

elnt, eynzam, oyfn vint
hot zi gelozn oykh ir kind.
Yiddish in Paris?
by Ruth Kaplan

So why would one go to Paris to study Yiddish? Because it’s there?

“Alors,” I returned from a three-week intensive Yiddish language immersion program in the heart of Paris known as the “Summer University in Yiddish Language and Literature” sponsored by the Maison de la Culture Yiddish / Biblioteque Medem. As a result, my Yiddish is vastly improved, and my French a little less so. (My ability to mix the two in one sentence is most impressive!)

But, “far vos?” Why did I and 70 others from France, the United States, several European countries, Israel, Russia and Australia choose to spend three weeks in this fashion?

The Yiddish language—the language of Eastern European Jews that was decimated by the Holocaust—has been experiencing a “mini revival” among a small but resilient group of mostly secular Jews during the past decade or so. There are some amazingly vibrant institutions that support Yiddish, especially the National Yiddish Book Center in Amherst, Massachusetts where director Aaron Lansky has succeeded in saving thousands of volumes of modern Yiddish literature and depositing them throughout university libraries in the U.S. and elsewhere. You can read about his remarkable achievement in his recent account "Outwitting History." (Algonquin Books, 2004)

Locally, (Boston Area) one can study Yiddish at the Workman’s Circle on Beacon Street, and at some area universities. On Wednesday evenings from 7:30-8:30 p.m. one can tune into “The Yiddish Voice” on WUNR 1600 -- a weekly Yiddish radio hour hosted by Brookline resident Mark David.

But we all know that Yiddish has a limited future. It is no longer a language spoken on the street, unless that street is Meah Shearim in Israel or Williamsburg in Brooklyn. So why bother?

There are many reasons to bother. Modern Yiddish literature, which flourished in the mid-19th and early 20th century, is unbelievably rich and diverse. One can read poetry, essays, and novels of such literary giants as Sholem Aleichem (whose stories about Tevy the Milkman formed the basis for “Fiddler on the Roof”), Y.L. Peretz and so many others too numerous to mention. Their lives reflect both the tragedy and heroism of modern Jewish history. The experience can create and enhance a strong connection to one’s Jewish heritage.

But this is where my assumptions of the appeal of Yiddish were challenged and expanded. Much to my surprise and delight, a significant number of non-Jewish students were struggling along with me in my intermediate level class, and one of my two teachers, an amazingly adept Yiddish scholar, Natalia Krynicka, was a young Polish woman. Natalia is the head librarian of Biblioteque Medem.

It is difficult enough to explain to most Jews why their fellow Jews study Yiddish—so what motivates the non-Jew? And why do Jewish people tend to assume that others who are not members of their faith or ethnic group would not be interested in studying a Jewish language?

One of my fellow non-Jewish students who hails from the Lorraine region of France explained to me that his native language, which is a form of Frankish and is closer to German than French, very much resembles Yiddish. Moreover, his grandparents had Jewish friends whose Yiddish expressions worked their way into his family’s language. Frankish is truly dying out. By studying Yiddish, he found a way to feel closer to his own heritage.

At our culminating event upon completion of our program, I had a lengthy conversation in Yiddish with a non-Jewish classmate who is French, and who teaches German. As he spoke no English, Yiddish was our best connection. So, I have returned home with a new determination to recommend the study of Yiddish to anyone—Jew and non-Jew alike—who would enjoy entering a rich universe of powerful literature and the very special connection that comes with conversing with fellow idealistic travelers committed to this marvelous language filled with cultural and historical significance.

In the end, I cannot comment on all the motives of the others—Jews and non-Jews. We were too busy studying, speaking and just enjoying the experience. When I asked one of my fellow French-Jewish students why she studied Yiddish, she answered: “I am not sure.” The same goes for me, except to say that reading, writing and speaking Yiddish is one of the most pleasurable and meaningful pursuits I have ever experienced, and hopefully will continue to. I guess that is reason enough.

Ruth Kaplan began her study of Yiddish in connection with a Master’s degree she received in Near Eastern and Judaic Studies from Brandeis University. Ms. Kaplan is also a member of the Brookline School Committee.
Japanese Yiddishist Visits Seattle
By Murray Meld, Co-Chair
The Seattle Yiddish Group

Professor Yoshijii Hirose, one of ten Yiddish-speaking Japanese scholars, and head of The Jewish Literary Society of Japan, came to Seattle for a visit. It was to meet again with the teacher who had sparked his interest in Yiddish—an entirely new language for Hirose at that time.

His class with Dr. Edward Alexander, now Professor Emeritus of English Literature at the University of Washington, had introduced him to Isaac Bashevis Singer’s “Shosha”. wanting to pursue Singer in the original led to subsequent studies in Yiddish and Judaism at Oxford.

The visit was his first in thirty years. Meanwhile, Dr. Hirose has translated “Shosha” and Singer’s short story, (for which as yet there is no English translation) “a eunuch who got married and a rabbi who remarried” into Japanese. He also has published articles in the forvertz and afn shvel. The current issue of the society’s journal, shlemiel, has “in search of the sense of ambiguity”, an analysis of Cynthia Ozick’s the Puttermesser Papers.

At Dr. Alexander’s invitation, I had the pleasure of sitting in on his conversation with Dr. Hirose. While they also discussed academic and professional matters, the subject of Japanese attitudes toward Jews and Jewish culture came up. Because of limited contact, stereotypes are common, but even though books like Mein Kampf and the Protocols can be found in bookstores, there isn’t any anti-semitism, he said. Indeed, there was serious academic study early in the 20th century of the relationship between Japan and the Tribes of Israel. Respect for parents and tradition made Fiddler on the Roof very popular.

Since The Symbolic Meaning Of Yiddish (2001), and Shadows of Yiddish on Modern Jewish American Writers (2005), Dr. Hirose’s latest book Is The Yiddish Influence on American Literature. It was reviewed in the February 24th issue of the Forvertz by Michael Krutikov.

At Notre Dame Seishin University in Okayama, some of Dr. Hirose’s students are engaged in translating Rosten’s Joys of Yiddish into Japanese. A pair of graduate students are intensively studying the literature of Jewish-American authors. Membership in the Jewish Literary Society numbers over one hundred.

I found him a most enjoyable passenger. We spoke in Yiddish on the way to and from the university campus. He was excited to see the change in the student landscape since the ‘seventies.

Worlds within a World: Conversations with Yiddish Writers

A velt mit veltelekh: shmuesn mit yidishe shraybers Itche Goldberg: oyb nit nokh hekher.

The League for Yiddish is pleased to announce that the film Itche Goldberg: A Century of Yiddish Letters (Itshe Goldberg: Oyb nit nokh hekher), the first film in our series Worlds within a World: Conversations with Yiddish Writers (A velt mit veltelekh: shmuesn mit yidishe shraybers) is available.

The film is an interview with Yiddish poet, essayist, literary critic, editor and educator Itche Goldberg by his former student, Professor Eugene Orenstein of McGill University, enhanced by photo stills and music. The film is 83 minutes long. The interview is entirely in Yiddish with English subtitles. In it, 101 year old Itche, who has become synonymous with the linke (progressive) Yiddish movement, discusses his life: his upbringing and schooling in Poland and Canada, his work as an educator and editor, the achievements and failures of the linke shuln, and his views as a literary critic. This is a rich picture of the life and world of a man who attended the funeral of the great Yiddish writer I.L. Peretz over 90 years ago and has remained creative in Yiddish circles.

The film is directed and edited by Josh Waletzky, director and editor of Image before My Eyes and Partisans of Vilna. Josh is the recipient of the Silver Ducat at the Mannheim International Film Festival for Image and First Prize at the Anthropos International Film Festival for Partisans.

Worlds within a World: Conversations with Yiddish Writers aims to provide a visual and oral document of prominent contemporary Yiddish writers so that present and future generations can “spend time” with these fascinating figures and gain insight into their work and milieu. Would that we had been able to do this for Sholem Aleichem, Peretz, Molodowsky, and so many others! Thus far, we have filmed poet/songwriter Beyle Schaechter-Gottesman and painter/writer Yonia Fain.

This is a perfect program for a Yiddish circle, class, or your local Jewish or documentary film festival. The film is available in VHS or DVD format. To order, send $30 plus $3 postage (in the US) to League for Yiddish 45 East 33rd St. Suite 203, New York, New York 10016. Postage for Canada $4.25. Postage for Europe, Israel, etc.--surface post $5, airmail $9. You can also pay by credit card or paypal. If you have questions, please contact us at info@leagueforyiddish.org or call 212 889-0380.
The Role of the Internet in the New “Virtual Shtetl”

Some readers may not have gone past the title, for they already are computer-literate or “I have lived this long without a computer and I am not going to start now.”

What can be said to those computer mavens that they already do not know, or to convince the last generation of holdouts to come along, albeit kicking and screaming?

The Yiddish Intellectual Aristocracy (YIA) varies in its assessment of the future of our beloved mame-loshn. It runs the gamut: from near demise (mainly in a few academic institutions, small pockets of Yiddish clubs and some ultra orthodox)—to a robust revival, albeit not reaching the zenith of pre-WWII (resurgence in Eastern Europe, Israel, Klezmer movement, the bursting of Yiddish institutes, conferences, summer programs, and the growth of Yiddish on the Internet).

The Computer-Free Readers

So you remember the days when the phone was down the hall or downstairs in the candy store. Do you remember when someone hollered out to let you know you had a call?

Do you remember the party lines? On the farm our number was 910-R-22. The R stood for ring and we knew it was our call if the phone had 2 long rings and 2 short ones. Anyone on the party line could pick up the phone and hear the whole conversation?

Somehow you did get your own phone and maybe even a cell phone for an emergency.

In the last 3 years Der Bay readers without e-mail has dropped from 65% to 30%. If you do nothing else but use your computer for sending and receiving e-mail and searching the net, you will have a much richer and enjoyable experience. It is now possible to hear Yiddish and read Yiddish on the Internet. Don’t be the last kid on the block to come out and play.

Computer-Maven Readers

Iosif and Shura Vaisman use the term “Virtual Shtetl” in their wonderful website at: http://www.ibiblio.org/yiddish/

The Der Bay website has an extensive listing of Yiddish sites and other Jewish sites at: http://www.derbay.org/jlinks.html and at: http://www.derbay.org/links.html

The links have a brief description of these other sites. There are over 140 Yiddish sites that are linked. All are worth visiting. For different needs, I tend to visit the following more often:

• Arbeter Ring • Arele • Beit Leivik • CIYCL • der bavebter yid • der yidisher tam tam • der velt fun yidish • Folksbiene Yiddish Theater • Forward • Freedman’s Yiddish Song Archives • Hatikvah Music International • KlezKamp • Klezmer Shack • Leyvik House • Medem Bibliotek • Mendele • NYBC • Onkelos refoyls yidish veb-bletl • Yugntruf • Understanding Yiddish Info. Processing • Users Guide to Yiddish on the Internet • Vilnius Yiddish Institute • Virtual Shtetl • Yiddishkayt LA • Yahoo Yiddish Teacher’s List • Yiddish Voice Radio • YIVO.
**Chava Rosenfarb**
*by Goldie Morgentaler*

On the 31st of May, the noted Yiddish novelist Chava Rosenfarb was awarded the degree of Doctor of Laws, honoris causa, by the University of Lethbridge. This marks the first time that a Canadian university has honoured a Yiddish writer. What makes this honour even more remarkable is that there are very few Jews living in this southern Alberta town of 75,000 and there are even fewer Jewish students at the university. Despite this, Rosenfarb received three standing ovations during the ceremony and was mobbed by students and faculty after it, many of whom were familiar with her work.

Several weeks later, the Blue Metropolis Literary Foundation of Montreal announced that as part of UNESCO’s designation of Montreal as the world book capital for 2006, Blue Metropolis has chosen Chava Rosenfarb as one of ten writers whose works will be permanently displayed on walls in various parts of the city. Of the ten authors chosen for this honour, Rosenfarb is the only one who writes in a language other than French or English. The Yiddish-language excerpt will be taken from her masterwork, *The Tree of Life: A Trilogy of Life in the Lodz Ghetto,* which is currently being published in English by the University of Wisconsin Press.

Chava Rosenfarb has been called a “phenomenon” in Yiddish literature, both because of her personal history as a survivor of the Holocaust and because of the prodigious output of novels, stories, poetry, drama and essays that were inspired by her experiences. She is the author of several epic novels of Jewish life in Poland. In addition to *The Tree of Life,* *Bociany* and *Of Lodz and Love* are also now available in English, as is her collection of short stories, *Survivors: Seven Short Stories.* As well, Rosenfarb has published four collections of poetry, written a number of plays—one of which, *Der foigl fun gelo* [*The Bird of the Ghetto*] was performed in Hebrew translation by the Israeli National Theatre—and numerous short stories and essays.

Rosenfarb was born in Lodz, Poland and was incarcerated with her family in the Lodz ghetto at the age of sixteen. In 1944, she was deported to Auschwitz. She worked at a labour camp in Sasel and was finally freed by the British army in Bergen Belsen. She began her writing career shortly after her liberation, publishing *Di balade fun nekhtikn vald* in *Di Tsukunft* in 1946. In 1950 she immigrated to Canada and settled in Montreal, where she began to write in earnest. In 2002, she moved to Lethbridge, Alberta.

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**Save Those Yiddish Books**

As a zamler for the National Yiddish Book Center, I am continually reminded of how important this is. We zamlers are the soldiers on the front lines of retrieving and saving our Yiddish treasured books.

Aaron’s name is the most recognized in the Yiddish community. His effort has been monumental and his achievements have matched his work. Amherst is second only to New York as a must see.

Yes, but what is it like being a zamler. What are the positive and negative aspects that go along with this title? The positive is easy. It is a deep sense of accomplishment. For me it is like finding a treasure in the bottom of the sea. It is like retrieving gold bullion in the chest of a sunken Spanish galleon.

But what are the everyday challenges? It usually starts with a call from someone who has contacted the National Yiddish Book Center and asked what they should do with some old Yiddish books. Your name is in the database as a zamler for your area, and your phone number is given.

Now comes the delicate part. How do we get the books from the donor’s home to your place before packing labeling and shipping. In many instances the donor will deliver the books—especially if there are only a few and the donor is a younger person who is cleaning out a home of a parent who is down-sizing.

There have been times when a sizeable collection was donated and it was necessary to bring boxes and do the hauling. In many cases you are asked questions because the donor assumes you are a Yiddish maven.

The NYBC has this down to a science. You are sent shipping labels with your return address listed. The cheapest way to ship is book rate at the U.S. Post Office. My boxes run between 25 and 35 pounds and the shipping charge is a little over ten dollars.

The NYBC is located at:
1021 West Street, Amherst, MA 01002

So contact the NYBC and become a zamler.
Catherine Madsen, zamler coordinator is at:
bookdonations@bikher.org or ph: 413-256-4900

If you happen to end up on hold, you can enjoy the wonderful sounds of Metropolitan Klezmer playing "Kalarash" & "Dancing with Chairs" from their CD entitled, "Mosaic Persuasion"
East Bay Kindershul
by Gerry Tenney, Director

The East Bay Kindershul offers a unique educational experience. As a link in the chain of schools that were established early in this century by immigrant Eastern European Jews, we pass along the rich culture of Yiddishkeit in a secular context. Steeped in the tradition of social justice, Kindershul teaches that Jews are a unique people, not the chosen people.

We see the understanding of Eastern European life, immigration and life in The 'New World' as essential to the child’s understanding of Jewish history. Finding out about one’s own family history then becomes a natural part of the school program.

We celebrate holidays, and strongly emphasize learning through cultural projects: art, music, drama, etc. We have done a Sholem Aleichem play, sang at the Berkeley and San Francisco JCCs. We made an animated music video of a Yiddish folk song, as part of a cultural exchange with a Jewish school in St. Petersburg, Russia. We have at least two family events, A Khanukah party with live Klezmer music, (I am the leader of California Klezmer) and a community seder for Pesakh.

We emphasize the Yiddish part of Yiddishkeit. Although it’s not possible to teach language in a school that meets every other week, we are Yiddish-friendly. Yiddish songs, Yiddish phrases, and stories translated from the Yiddish are a basic part of our curriculum. For some children this will be their only Jewish education. For others, it will be a prelude to Bas/Bar Mitzvah training. We offer a secular Bar/Bas Mitzvah class. Classes meet every other Sunday at the Berkeley Richmond JCC. We start at 10 a.m., and finish at noon. If you wish more information about Kindershul, call Gerry Tenney at: 510-465-7911 or e-mail: gtenney@earthlink.net

“Yiddish Theater: A Love Story”

“Yiddish Theater: A Love Story” is a full-length documentary with a running time of 80 minutes. It had its Los Angeles premiere at the FAIF International Film Festival at the Mann Chinese Theaters on Hollywood Boulevard and Highland.

The film, directed by Dan Katzir and produced by Ravit Markus, was made under the auspices of the Center for Jewish Culture and Creativity (CJCC). It recounts the compelling story of Zypora Spaisman, an octogenarian actress and Holocaust survivor with a passion for Yiddish Theater. Zypora dedicated her life to the oldest running Yiddish theater in the United States. The film, shot in New York, recounts her struggle to keep this ancient art form alive despite great odds. The story is a rollercoaster of emotions from touching vignettes to abounding humor, as this dynamic powerhouse achieves its goal. She garners rave reviews from the New York Times, while struggling to find backers in a bid to transfer to Broadway.

Dan Katzir is an Israel Academy Award nominated director, who has been the recipient of international awards. His films have been at prestigious festivals and screened on television around the world.

The Producer, Ravit Markus, produced “Porn Shutdown”, a documentary for Channel 4 (UK) Television, which aired on the Sundance channel in the United States. She is the Director of Strategic Planning at the Center for Jewish Culture and Creativity. She is now developing a new documentary as well as several fiction projects.

Partial List of Yiddish Publications

Afn Shvel, 45 E. 33rd St. Rm. 203, New York, NY 10016

Der Yidisher Tamtam, AEDCY, B.P. 3256, 75122 Paris CEDEX 05, FRANCE

Dos Bletl, 640 Roselawn Ave #600, Toronto, ONT M5N 1K9, CANADA

Forverts, 45 E. 33rd St, New York, NY 10016

Heshbon, 469 N. Orlando Lane., Los Angeles, CA 90048

Kultur un Lebn, 45 East 33rd St, NY, NY 10016

Lebns Fragen, 48 Kalisher Str., Tel Aviv, Israel

Pakn Treger, National Yiddish Book Center, 1021 West St., Amherst, MA 01002

Toplpunkt Rekhov Brener 14 Tel Aviv 63826 Israel

Tsum Punkt, 6125 Montrose, Rockville, MD 20852

Unzer Tsayt, 25 E. 21st St., 3rd floor, NY NY 10010

Yiddishe Kultur, 1133 Broadway, Suite 1019, New York, NY 10010

Yiddishkayt LA, 3780 Wilshire, #910, Los Angeles, CA 90010

YIVO, 15 West 16th St., New York, NY 10011

Yugntruf, 45 E. 33rd St. Rm. 203, NY, NY 10016
My Adult Yiddish Sandbox
By Philip Fishl Kutner

As I reminisce of my childhood and try to tie it to my love of Yiddish, the love of sand keeps cropping up. It is a personal adventure into the past. Perhaps you can glean your memories and tie them to your love and experiences to our mame-loshn.

*****

Who among us doesn’t remember playing with sand as a youngster? It may have been at the shore of a lake or the ocean. These were relaxed and carefree times with lots of fun.

There was sand in our hair, between our toes and the fine dust left on us after the sand was brushed off. Of course there was always the imagination of what to do with the gleaming tiny grains.

We could pile it up and make a cone-like hill and watch the grains slide down. Then there was the fun of running our hands through the sand forming ridges and furrows with the striped pattern of shadows.

Oh, how warm the sand felt in the afternoon and how cool it would be when the sun had not had a chance to heat it. Yes, it was dry on top but if you dug down far enough you did find the damp cool sand.

What else did we build? Well, there were castles and fortresses with moats around them. This leads me to one of the essential ingredients of a sandbox — water. Pouring the water into the moat and churning up the finer silt gave a murky color and added realism to our creative scene. Of course here was the flagpole on top — invariably a popsicle stick or one from a lollipop.

Not all of us sculpted in 3D. There were some who preferred finger painting or used the stick to draw scenes in the sand. The older kids played tic-tac-toe in the sand.

All was not fun, for there was the occasional speck of sand that got in the eye and the grit that managed to find its way into our sandwich.

Breaking or messing up your construction was also a hazard from the “bully” who thought it was fun ruining someone’s castle. Another killjoy was the well-meaning adult who had great advice on how to make it look more real.

How wonderful this sand material is, for no two beaches are exactly alike. These grains are remnants of ancient eroded granites and reworked sandstones. Almost every color imaginable is found, for the sands are the left over of a hundred minerals that comprised the original rock.

By far the most common sand mineral is quartz, for it is the second most common mineral in the earth’s crust (second only to feldspar). It also is the hardest common mineral. Quartz comes in many colors ranging from colorless rock crystal, thru pink, and all the way through to semi-precious stones.

You and YOUR Yiddish Sandbox

Creative art, music and storytelling all require you to dig deep down into your memory and devise new combinations, analogies and constructs.

As you read the article could you sense the Yiddish “bully”? Could you place yourself in the shtetl and ride along with Tevye on his daily milk route. Do you have memories of the Yiddish theater with its over-exaggerations?

The purpose of this article is to bring you back to your childhood when you had the thrills and excitement of discovery. It was when the sounds, smells and tastes were new. It was when you skipped ran and played. These are the feelings Yiddish gives me. It is what you can feel again by listening to a wonderful Yiddish singer, hear the provocative proverbs and read the beautiful Yiddish poetry.

The revelry of the Khasidim is infectious. It is this exuberance that is missing in many of our Yiddish club meetings. Music and/or humor should be a part of our get-togethers. There are many cassettes, CDs and books of humor that can be used to lighten the mood.

Come and play in my sandbox — my beautiful Yiddish sandbox. Won’t you bring your Yiddish-loving friends along? We can tickle and giggle. We can skip and hop. We can have lots of fun with our homey, funny, warm and cuddly Yiddish.

My Yiddish sandbox is not the only one around. If you have one, and want to invite me over, tell us all what games you play and who is coming? What toys are you bringing? We shall play grown-up make believe and remember the lives of our lost family members of Eastern Europe. We can honor those great Yiddish writers, poets, actors and musicians.
At one time I worked on a small farm in Long Island. It was my job to feed the ducks and I recalled the way we called the ducks in our village in Poland. "Tash, Tash, Tash" Hey American ducks, don't you understand the language of a Galitzianer? They understood the language of food very well, and began to run on their short red feet, with stretched out open mouths, pushing each other aside.

I stood and watched while they gorged themselves with mouthfuls of feed. They would throw up their heads to make it easier to swallow. Then they would repeat the process over and over again, running back and forth between the water and the food—The famous Long island Fat Ducks.

Finished with the ducks I went into the barn to put a rope around the cow, took her outside and tied her to a tree in order for her to graze. Then I went inside to eat dinner with the farmer and his wife. The farmer was a silent man with a wife who always seemed angry. He ate quickly looking down at his plate. When dinner was over, he signaled me to come outside with him. We were going to mow the grass.

"You don't cut grass too badly for a city man". This was a compliment from one who rarely spoke to me. "Then I will ask for a raise, if I am so good," I said in a jesting manner. The farmer actually laughed.

When my day's work was done, I decided to take a walk. I took the footpath that was near the house and walked into the woods. The sun had already set. Two clouds floated lazily in the dark blue sky like gigantic fans. The air was filled with delicious scents. I came through the trees into a field. I was awed by the fiery blazing sky. Upon the field lay the glare of the fading sun. It looked like an islet in a sea of woods. The complete stillness made a strong impression on me. I had come here first from a small village in Poland and then from New York City; noisy, dirty, filled with shouts, honking horns, fire engines, music, mud, horses. etc. The field looked like it recently had been planted with some crop and the young sprouts were just beginning to poke up their heads.

To my amazement I saw a person in the middle of the field. He was standing with his arms outstretched. I moved closer to take a better look. He was puny and pitiful against the flaming vastness of the sky. The closer I came, the stranger I felt. Then I began to laugh at myself. What a silly greenhorn. It was a scarecrow. He was dressed in an assortment of old clothes. I looked at him from every side.

The sticks upon which he stood were not visible. He had a cap on his head, a fancy coat without the buttons, and torn pants pushed into his boots. One foot was placed out a little further than the other, as if he was set to go somewhere. From one pocket there was a shmatte hanging out as if he might need to blow his nose. He looked like one of the poor village boys. His cap was tipped over his ear and he almost seemed to be smiling.

I called out to him as a joke. "Hey scarecrow, where are you going?"

"I won't stay here forever, a deep base, angry voice replied,"

When I heard him speak, I decided to speak to him. "What is your name?"

"My name is Yusel."

"Well Yusel you say you say you are not going to stay here forever. Where are you going?"

"Well the problem is that I cannot just leave my field for the birds."

"Why are you so worried about the birds?"

"Quiet, he said, I will tell you something. My job is to scare the birds so they do not eat the newly planted crop. However, I also have pity for the birds and once in awhile I let them take a little nosh. They are hungry and need to feed their young. So I struggle with the two jobs I have."

"I see Yusel that you are serious about your job." "Still, one day I will leave it all behind."

"Don't laugh at me. I mean what I say. No one should remain in one place their entire life."

"Well, I will come to see your tomorrow. If in the meantime you go out into the world, give it a greeting for me. I too will soon do the same as you and go out into the world. I am tired of being here and feeding ducks and mowing fields. I am not in a hurry. It is a hard decision. I already have left my village, friends and family. Now I have left the city. It did not suit me. It will take time to decide where I should go, or whether I should go. In the meantime I will stay here, feed the ducks, and think about it."
"You are a schlimazel" Yusel called to me. You can go anytime, but I do not believe you will."

"Maybe you are right. I am perhaps a schlimazel. Time will tell."

The clouds turned very dark. In the corner of the horizon one orange cloud remained like a large bear. I turned to leave and the sky began to shimmer like a turquoise jewel. I looked back at Yusel several times. He became smaller and smaller, as if he had begun his journey into the world already.

I had a lot to think about.

About the Author

Emanuel Verschleisser was part of the vibrant Yiddish literary world in New York City. He wrote during the years when the vitality of the Yiddish language was at its peak between the two World Wars. The huge Jewish immigration into America, beginning around the turn of the century, created a vast market for Yiddish language publications. Verschleisser was both a professional journalist and prolific writer in the ethnic Yiddish genre.

He was born in 1898 in Stareselye near Lemberg, Poland. He completed gymnasium and attended Lemberg University. In 1916, during World War One, he served briefly in the Austrian Army until being wounded and discharged.

After immigration to America in 1920, he began his literary career, publishing short stories, a humor column, current news events, literary criticism, and popular scientific articles for Der Morgen Zhurnal, Der Freiheit and Der Forvertz. He sometimes wrote under the pen name of Buchsbaum (his mother’s maiden name) and E. Hartnek.

In 1938 he published his first book of short stories Dertsaylungen (Stories). It is composed of 16 stories, half of which take place in Poland and half in America. His second book, Oif Shryberisher Shleeachen: Kritishe Esayen, was published in 1958. These essays are about the new young Yiddish Writers. His first book, Stories, was reissued in 1962. Emanuel died in 1959.

About the Translator

Tamara G. Selden, nee Kleinfeld, was born in the Bronx, New York City in 1931. The Yiddish language was a part of her daily life, both at home and in her neighborhood. She attended the Sholem Aleichem Folk and Mitshul and graduated in 1948. All classes were conducted in Yiddish and the courses of study included history, literature, bible, Hebrew, poetry and singing.

After a hiatus of many years Tamara discovered Jewishgen.Org. They were seeking volunteers to translate letters, postcards, headstones into English. She became an official volunteer. Tamara has received a great deal of appreciation from people all over the world for translating these precious documents. Many of the letters were written prior to and during WWII. These records are often from family members who perished in the Holocaust.

This past year she has been occupied with several translation projects. One of the more gratifying is the translation of the Yizkor book for the City of Slutsk, Ukraine, sponsored by Jewishgen.org. In addition she has especially enjoyed translating stories from her uncle, Emanuel Verschleisser’s book Dertsaylungen.

The major Yiddish influence in Tamara’s life was her father. He was a proud Yiddishist, who passed on his love of Yiddish by using it at home and giving her an extensive Jewish education.

“The Silence is Lifted”

"The Absolutely Complete Klezmer Songbook", by Yale Strom is a Songbook and CD of Klezmer melodies many of which never before had been printed or heard since the Holocaust. Yale is a musician, film maker, writer, photographer and ethnographer.

The book has out-of-print and unpublished melodies, 313 klezmer tunes, and a few with Yiddish text. "Until the mid-1970's klezmer was virtually unknown to the non-Jewish public and only nostalgically remembered by many Jews; today it is the way klezmer bands celebrate the resurgence of Yiddish culture," Strom said.

The song book has archival photos, cultural and historical background and an accompanying CD with 36 tunes recorded by Strom's klezmer band, Hot Pstromi. Some melodies are attributed to Strom's field recordings he collected in Eastern Europe among Jewish and Rom (Gypsy) Holocaust survivors who recalled melodies from childhood.

This unique collection will be a treasure trove for both the professional and amateur musician as well as enthusiast. To order your copy of The Absolutely Complete Klezmer Songbook ($49.95) by Yale Strom, call 212-650-4120 or http://www.yalestrom.com/

For further information contact the publisher: Zachary Kolstein, 212-650-4125
Dear Fishl,

I write to recommend to the organizers of the August conference as a potential keynote speaker Rabbi Y. Y. Jacobson who is, I believe, the most sensational personality in the world of living Yiddish today. This 34 year old scholar, author, editor and lecturer, scion of a well-known Chabad-Lubavitch family, is the editor of the weekly Algemeiner Zhurnal (Algemeiner Journal), where I have been proud to write a column for some time now.

When his father, the Yiddish journalist Gershon Jacobson passed away in May 2005, everyone was sure the paper would close, but Gershon’s youngest son, then not yet 33, has continued to edit, publish and expand the horizons of this major weekly in what can only be described as a major Yiddish success story.

Moreover, he has reached out to the secular Yiddish world in a spirit of generosity, and recently began to add classics of secular Yiddish literature, starting with Peretz, Sholem Aleichem, Reyzen and Katsherginski (this project, of text digitization, is in cooperation with the Vilnius Yiddish Institute at Vilnius University). Suddenly tens of thousands of readers are enjoying these authors, not just the tiny "official Yidishistishe krayzn"...

I suggest with all my heart that the organizers reach out and make this historic gesture to someone from the "other" (haredi) world of Yiddish who has himself reached out to the secular world of Yiddish with a hand of friendship, openness and sense of common purpose. And, by producing a truly impressive and variegated Yiddish publication each week, one that includes the religious and the secular, the old and new, the far and the wide, he is making an incalculable contribution to the vitality of Yiddish in our new century. We should all hear what he has to say and put to him our questions in a spirit of frank and cordial discussion.

With all good wishes

Dovid Katz

Research Director, Vilnius Yiddish Institute

Professor of Yiddish Language, Literature and Culture at Vilnius University

http://www.judaicvilnius.com

http://www.dovidkatz.net/
Yiddish at Your Local Library
by Philip Fishl Kutner

Today’s libraries are much more user friendly than they were in the past. Communities are more conscious of, and take pride in, their libraries. Even the so-called “typical librarian” of the past has greatly changed.

My first experience with an atypical librarian occurred when our high school (River Dell Regional, River Edge-Oradell, NJ) hired a football coach, Lou Gill. He was also the school librarian. That put an end to my notion that librarians are all old spinsters.

Locally, new or remodeled libraries are the norm. They are larger, airier and filled with many “niceties.” Imagine a coffee shop in a library—our new Belmont, CA library has one. All of our local libraries have separate sections for reading newspapers and magazines with sofas and armchairs. The children’s section has specially sized furniture for tots, and pre-teens.

For me the most important change that has taken place is the computerizing of the search process. It is hard to believe that some libraries still have the old card file cabinets. These are cumbersome and very labor intensive. Often the card is in the lowest row of drawers. While there are shelves that could be used, it is not uncommon to see someone bending and reading the cards in situ. Oh, what a back-breaker.

Unlike cards that are cataloged in only one or two categories such as by author, title or even category, computer searches can be done in many different ways—all the while being seated, comfortably and relaxed.

While your public library may have a small collection of Yiddish books, cassettes, etc., most libraries are part of a larger system that could be countywide or statewide. A computer search may turn up items in other libraries that have a reciprocal lending arrangement. Even though there may be a small fee, it is still cheaper and much less time consuming than having to travel to that other library.

Depending on your community there also may be collections at local Jewish Community Centers, Jewish Libraries (major cities), Jewish Day Schools and Temple Libraries.

For those of us who are visually challenged (that is the current politically accepted term), the Jewish Braille Institute International has cassettes of many Yiddish books that you can order FREE. Just call 1-800-433-1531.

Some Major Yiddish Library Collections

Bar Ilan University ———— Ramat Gan, Israel
Bibliothèque Medem ———— Paris, France
Brandeis University ———— Waltham, MA
Columbia University ———— New York City
Florida Atlantic University ——— Boca Raton
Harvard University ———— Cambridge, MA
Hebrew Union College ———— New York City
Hebrew University ———— Jerusalem, Israel
Jewish Public Library ———— Montreal, Canada
JTSA – 122nd St. & Broadway ——— New York City
Library of Congress ———— Washington, DC
McGill University ———— Montreal, Canada
National Yiddish Book Center – Amherst, MA
New York Public Library ———— 42nd St. & Fifth Ave.
Ohio State University ———— Columbus, OH
Oxford University ———— Oxford, England
Stanford University ———— Palo Alto, CA
Tel Aviv University ———— Tel Aviv, Israel
University College London ——— London, England
University of California ——— — Berkeley, CA
University of California ——— — Los Angeles, CA
University of Haifa ———— Haifa, Israel
University of Maryland ——— College Park, MD
University of Pennsylvania ——— Philadelphia, PA
University of Texas ———— Austin, TX
University of Toronto ———— Toronto, Canada
Vanderbilt University ———— Nashville, TN
Yale University ———— New Haven, CT
Yeshiva University ———— New York City
YIVO ———— New York City

The Library of Congress Classification System has 1-2 letters followed by 1-4 numbers

The Dewey Decimal Classification System goes up to 1000 and lists the following categories as:

296 Judaism
398 Folklore
439.1 Yiddish Language
492 Afro-Asiatic languages Semitic
492.4 Hebrew
839.1 Yiddish Literature

So visit your nearby library and see what it has in the way of books, films, cassettes, CDs and DVDs. Learn how to get other materials via the reciprocity of lending. Ask your librarian to order new materials. That is the way they know what to order.
IAYC 11th Conference Comes to Cleveland

This is the first in a series of reports on the IAYC XI Conference August 3-6, 2007 at the Marriott Cleveland East Hotel. Each month there will be an update and a report on another phase of this great Conference.

These conferences are only one facet of membership in IAYC. It is through group organizations of this sort that we can network and gain information that will make our clubs more knowledgeable and successful. It is at these conferences that we meet others who love Yiddish, and with whom we can share our Yiddish activities.

Why We Selected Cleveland

This might more accurately be, Why Cleveland Selected IAYC.

It is written that there is a time to sow and a time to reap…. Almost from the first IAYC conference there has been a higher than expected attendance of Clevelanders at the IAYC conference. When asked if they would host the next conference there was always a hesitancy. We believe in hungry ballplayers. If a person is not eager and fully committed it is not a good sign for leadership.

This time we have yet another winning combination of leadership and a strong conference committee. Harold Ticktin, the chairman, stepped forward. He is a retired attorney with extensive community and organizational contacts and a keen writing ability. We shall discuss more about the fabulous committee in detail in future issues.

Selection Requirements

For a conference to be successful it must have the right location and the right date. For the Cleveland conference we have a wonderful Marriott hotel that was built only 3 years ago—with all of the latest amenities. The committee chose the first weekend in August so that attendees would have the added advantage of attending the famous Concert in the Park. This Annual Klezmer Event in Cain Park has been an outstanding tradition in the Cleveland Jewish Community with almost 2,000 attending. Since the leadership of this event is also on the IAYC committee, it means that we have experience and ideal arrangements.

Conference Locations

This is the third time that IAYC is returning to the mid-west. Each time it has alternated with one on the East Coast. It was Milwaukee (the home of our IAYC President, Paul Melrood) to Baltimore, back to Minneapolis then to Teaneck, NJ. We are currently looking at San Diego as a possibility for the following one.

IAYC is the only major Yiddish organization that meets in different cities. Other future sites include Chicago, Detroit, Montreal, and Miami.

Contact Information

Chairman: Harold Ticktin, Ph: 216-272-3969
E-mail: ticktin@visn.net

Registration: Pauline Leber, Ph: 216-831-4177
E-mail: paulsam@adelphia.net
The Yiddish Network in Action

You sent me some times ago a complete list of all the persons whom I could try to contact in my area (Strasbourg, France).

This list has been of great use and as you asked to let you know how these people responded, I take the liberty to write to you again on this subject.

I contacted by email only four persons from the list you sent me:

- Pascal Curin F-67790 Steinbourg +33 (0)3 88 71 80 45 mailto:CurinP@aol.com has been of a great help in providing a lot of good information with all necessary links.
- Rafael Goldwaser F-Strasbourg 67000 +33 (0)3 69 57 43 37 goldwaser.rafael@neuf.fr answered this very morning. He is a comedian of some renown (Luftteater in Strasbourg). The Luftteater organizes also yiddish courses. So I shall join! Their Website: http://lufteater.free.fr/
- Richard Doust's e-mail address is no more valid I did not try the postal address
- Ulrich Kopetski at the Medem Center (Yiddish Library in Paris) was a great help for the ordering Yiddish manuals, dictionaries and - for people living in Paris - courses in Yiddish, medem@yiddishweb.com
- Their addresses:

Maison de la culture yiddish-Bibliothèque Medem
18, passage Saint-Pierre Amelot
F-75011 Paris
Tel : +33 (0)1 47 00 14 00
Fax : +33 (0)1 47 00 14 47
Web site : www.yiddishweb.com Thank you a lot for all your help

Bernard Magnin
11 quai Zorn
F-67000 Strasbourg
France Frankraykh

bernard.magnin@wanadoo.fr Tél : +33 3 88 36 77 94

Editor’s note: The Yiddish Network (TYN) is a free service of Der Bay. Members are in every state in the U.S., in 17 major cities in Canada and in 34 other countries. When you travel or relocate, they can be of assistance letting you know what Yiddish activities are occurring in their area—if any. Their names are not given out for commercial purposes.

Stanford Leyen Krayz

The ‘leyen krayz’ is an informal gathering of Yiddish readers, from students and faculty to community members of the San Francisco Bay area. We meet two to three times each academic quarter to 'khap a shmues' about a short work of Yiddish literature, which is provided to participants several days in advance.

Our readings can range from short stories to poetry, and even Yiddish theater.

Readings are approximately 10-pages. All levels of Yiddish readers are welcome!

Our first meeting was:
Friday, October 20, 2006, 1:30 PM

We meet in Library / Meeting Room, Building 240
At this initial meeting, we will schedule the remaining meetings for this academic quarter.

The text for the upcoming meeting is a hilarious short story by Sholem Aleikhem, entitled "Beim Doktor." Copies can be picked up at the Taube Center for Jewish Studies, Bldg. 240.

If you have any questions, please e-mail, or call Dan Heller at 650-862-1573.

Editor’s note: Dan recently came from Toronto and is pursuing his studies towards a Ph.D.

Pen Pals

I know only words and phrases at this point, and can’t really form complete sentences yet. That’s the problem with trying to learn a language yourself, I suppose! Everything ends up sounding very dry and staccato until you’re able to learn from interaction.

That’s why I’m interested in a Yiddish pen pal, hoping it will pull me past that point and hopefully introduce me to some parts of the language that I simply would not be able to teach myself from a book.

I feel I know very little, but I am very eager to learn! Very excited to have found your website, as well!

Stephanie Fries
Department of Justice
Bureau of Criminal Information & Analysis
Investigative Services Unit
Phone: (916) 227-4618
Stephanie.Fries@doj.ca.gov
In reviewing the successes and shortcomings of this past year, there is much to tell. For me the best part of being an editor of an International Anglo-Yiddish newsletter is the very large number of Yiddish lovers with whom one comes in contact—all over the world.

Support for this newsletter comes in different amounts. Some cannot afford chai and send what they can—others more than make up for them. On the label is the date when you last contributed. If you have been supportive, my appreciation is deep and from the heart. If you have forgotten, won’t you please send your share?

Using the computer and the telephone are indispensable tools. On an average day I interact with 9-14 readers, potential readers, people who call or write with a question, and people who are potential conference presenters, entertainers vendors, advertisers and donors.

Der Bay has been a resource for the International Association of Yiddish Clubs (IAYC). As one of its founders, I have felt the importance of getting its message out along with all other groups fostering Yiddish.

The coverage of the 2006 Conference in Teaneck, NJ and the role of the Teaneck JCC Yiddish Club with its leaders Gregg and Stephanie Hudis were to show what a local group can do with the help of the IAYC.

Each month the front page was utilized to update the ongoing plans and to cover a key aspect of the Conference. Starting with this issue we shall do the same for the next Conference in Cleveland that will prove to be a real winner and not to be missed. The centerfold gave the complete program and then to show photos of the Conference.

Our original Chelm stories are in most issues and some have two. There are over 50 on the website. They all will be published in future issues. This will be part of a book some day that will include them, Chelm of pre WWII and the Chelm of today.

Oystsugn fun briv in der redaktsye (excerpts from letters to the editor), continues to be the most popular feature. About 18 of the 150 letters are excerpted each month along with the names and city of the sender. If writers wish to be contacted, then their mailing addresses, e-mail addresses or phone numbers are included.

Accompanying the hardcopy is Der Bay’s website: www.derbay.org Everyday Der internatsyonaler kalender is updated. There are calendars for 13 regions and major organizations worldwide.

Members of Der Bay’s The Yiddish Network (TYN) contribute many articles. The TYN is made up of over 240 worldwide who are a resource for Der Bay, and for our readers when they travel or relocate.

The briv fraynd (pen-pal) section is adding new people each week and has well over 400 listed.

Feature articles over the years have included many names from the Yiddish list of Who’s Who.

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A Jewish Affair
by Philip Fishl Kutner

Year's ago we went to Jewish affairs—today we go to Jewish Life Cycle Events (LCEs). We may have a gay time, but we do not say so.

Sally and I went to our oldest granddaughter's khasene. For that we shall write later in this article. Meanwhile many things needed to be done and said on planning for the affair.

For one's first affair (excuse me) life cycle event, everyone is happy, that is, except the honoree. She is crying. Well, wouldn't you, if someone gave you a patsh on the, you know what?

From then on all of these LCEs are happy. The person is happy and all the invitees (guests) are happy. That goes until the final LCE. At that point all the invitees are unhappy and the person.... I can't finish the sentence, because I do not know. However, let's get back to going to an affair.

For many months beforehand, all kinds of preparations need to be made. There is the airline reservations, hotel accommodations, the ride to and from the airports and, of course, the clothes—the tuxedo. Weinreich, Harkavy, Coldoff and Gavin do not have a Yiddish word for tuxedo. Is it a tukside or a malpe kostium?

Among all the hectic preparation for the affair is Macsine, the lovely Mac G4 computer. Each morning I wish her a lovely day, and each evening she is affectionately tucked in. All day I caress her keys and look into her eyes. She flirts back at me, and they are constantly changing with each touch of her keys.

As the days approach for our departure to Orlando, Florida for the affair, she somehow senses that she will be losing me for 6 days and she is unhappy. She is moving slower and her eyes are not twinkling. Maybe she overheard Sally say, “You will not be playing with Macsine for almost a week, heh, heh.”

No, I do not own a tuxedo, but this arrangement is wonderful. You walk into a store, get fitted and the measurements are sent to another store near the affair. You pick up the tuxedo the day before, and it is returned there. Imagine, not carrying the tuxedo on the plane to the affair or back again.

No, there will be no description of Sally's, saga of getting a gown, handbag, shoes, jewelry, etc. After all it is our first grandchild's khasene. Our Melanie is getting married. She was born on our wedding anniversary, so that makes her even more special.

THE KHASENE

An editor is like an open book, for much of one's feelings go into the articles. Unfortunately, all of the readers did not attend the khasene, not most of them, not many of them—only a very few. So all of this is nayes.

To say that the grandmother and mother of the bride were beautiful, and that the bride was radiant, is to tell only half the truth. To tell how exhilarated the grandfather was, is also something that cannot be put into words. Only poor Macsine was sad. Sally says, “Fishl acts like a bigamist. Meksin iz zayn tsveyte vayb.”

The wedding was in the Orlando Florida Mall Hotel which is attached to the huge mall. One does not need to go outside to visit the seven department stores or 250 stores.

Since daughter, Debbie, is an award winning quilter, she made the khupa. It features a centrally located Celtic Design mogen dovid. Radiating out between each point of the star are points of varying height. Encircling the star are the letters of the Hebrew alphabet, each shaded to complete the spectrum in 22 shades of color.

In front of the khupa Debbie made an appliquéd banner with the verse from Shir HaShirim (The Song of Songs), Kol Sasson V' Kol Simkha, Kol Khassan V' Kol Kallah.”

An unusual part of the wedding ceremony occurred just prior to the couple going under the khupa. The rabbi was seated at a table with the two witnesses and the couple nearby. He thoroughly explained the contents of the ketuba and had the four sign it. Hearing the explanation and witnessing the signing was a very moving experience to us all.

We kveld throughout the reception, the ceremony and even afterwards. To say it was a high is to minimize the feelings. Every bobe and zeyde should shep such nakhes.

Safely home and tired, it was time to catch up on the e-mail, hardcopy mail, der internatsyonaler kalendar on Der Bay's website and get this issue ready for the printer. Macsine was sluggish and pouted all day.

So maybe you would like to share your nakhes or sadness at one of the life cycle events you have attended or been the chief of party.
**The Jewish Pope**

The Jewish Pope is a blend of history and fiction. Legends and fiction have grown up around this bizarre Papal reign which took place in the eleventh century. The telling sticks to many of the historical facts. The story of the Jewish Pope is much too intriguing to dismiss. It caused a schism in the church when some backed the Pope in France and others backed the ‘anti-Pope’ in Rome.

**About the Author**
The book was first written in Yiddish in 1947 by Yudel Mark (1897-1975) who was a foremost Yiddish lexicographer of the 20th century and editor-in-chief of The Great Dictionary of the Yiddish Language. He was born in Palangna, Lithuania and was educated at the Vilna Gymnasium and the University of Petrograd. He is the author of many textbooks, essays, short stories and translated the works of Thomas Mann, Rilke, and other major European writers into Yiddish.

He was the editor of The Folksblatt, a daily Yiddish newspaper in Kovna, and one of the founders of YIVO. Mark immigrated to the U.S. in 1936, where he became the founding editor of Der Yiddisher Shprach. In 1970, he relocated in Israel where he received Israel’s top literary award, the Manger award in 1973. He died in 1975.

**About the translator**
Ruth Fisher Goodman, a professional translator of Yiddish books, documents and letters, was educated at the Workmen’s Circle Yiddish School in NYC where her Jewish History and Yiddish Literature teacher was Yudel Mark. She is a retired reading specialist and teaches Yiddish and American Jewish History at the Academy of Lifelong Learning, a division of Professional and Continuing Studies/University of Delaware.

She is the author of the award winning juvenile fiction book: Pen Pals (What it Means to be Jewish in Israel and America). Her second book Easy Steps to the Hebrew Alphabet (Teach Yourself Hebrew) was published in 2000. She serves on the Advisory Council of Retired Senior Volunteer Program (RSVP), is a docent at the National Museum of American Jewish History and is the founder of a Delaware tutor-mentoring program.

**Save Those Yiddish Books**

As a zamler for the National Yiddish Book Center (NYBC), I am continually reminded of how important this is. We zamlers are the soldiers on the front lines of retrieving and saving our Yiddish treasured books.

Aaron Lansky’s name is the most recognized in the modern-day Yiddish community. His effort to collect Yiddish books has been monumental and his achievements have matched his work. Amherst is second only to New York City as a must see for all of us.

Yes, but what is it like being a zamler. What are the positive and negative aspects that go along with this prestigious title? The positive is easy. It is a deep sense of accomplishment. For me it is like finding a treasure in the bottom of the sea. It is like retrieving gold bullion in the chest of a sunken Spanish ship.

But what are the everyday challenges? It usually starts with a call from someone who has contacted the National Yiddish Book Center and asked what one should do with some old Yiddish books. Your name is in the database as a zamler for your area, and your phone number is given.

Now comes the delicate part. How do we get the books from the donor’s home to your place—before packing labeling and shipping. In many instances the donor will deliver the books—especially if there are only a few and the donor is a younger person who is cleaning out a home of a parent who is downsizing.

There have been times when a sizeable collection was donated and it was necessary to bring boxes and do the hauling. In many cases you are asked questions because the donor assumes you are a Yiddish maven.

The NYBC has this down to a science. You are sent shipping labels with your return address listed. Book rate is the cheapest way to ship at the U.S. Post Office. My boxes run between 25 and 30 pounds and the shipping charge is a little over ten dollars a box.

So call the NYBC and become a zamler. Contact Catherine Madsen, zamler coordinator at: bookdonations@bikher.org

The NYBC is located at: 1021 West Street, Amherst, MA 01002

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You can purchase copies from:

**Ruth Goodman**
2806 Bodine Dr.,
Wilmington, De 19810
$17.45 includes shipping & handling—add 50 cents extra for each additional copy.
The Yiddish Fork in the Road
by Philip Fishl Kutner

What should you do when you come to a fork in the road? In jest someone said, “Pick it up.”

Seriously, decision-making is an art for some people and a science for others. We need to make decisions. Most are of little consequence. What to do at a light is important, but whether we should have scrambled eggs or sunny side up is of little importance.

A fork has tines that usually range from two for the large barbecue form to three for some fish and four for most of them. When we speak of a fork in the road we normally think of two choices, but most roads are intersections that give us three choices. Of course the right direction might be behind us, for we already may have passed our destination.

What are the Yiddish forks in the road, or more accurately what is our destination. Yiddish is all around us. It is in our very soul if we heard it as children.

Nostalgia is a strong force. It draws us back to the comfort of our childhood and all that we demand is to hear a Yiddish word, listen to a Yiddish melody or see a Yiddish film or show. It makes us feel warm and cozy. This fork is the easiest to take it demands little of our time or money. Remember, Nostalgia is Neuralgia. It leads to pain, for it is not fulfilling. If one were to use another analogy, it is like visiting the beach. This fork is like sitting on the beach sand and sunbathing.

The second possible path is like dipping your toes in the surf or even going into the water up to your waist. It feels good as the waves pass you and roll up on the shore. The water is cooling. It gives the feel of the water, the sand and the wind. Here you attend a Yiddish club meeting once a month, go to a klezmer concert, or hear a Yiddish lecture.

The third choice is study, practice and participate. You read a Yiddish paper, you take a Yiddish class, you attend an institute, conference, start a Yiddish group and even possibly teach a Yiddish class. In the small towns with maybe only one shul you may be the only “maven” available.

Finally, swimming out into deeper water gives the thrill of the waves and invigoration that comes with swimming. Here is where surfing, sailing, snorkeling, and deepwater fishing occur. Once you are away from the water’s edge and get involved with the deeper water activities, the challenges, pleasures and rewards occur.

My Neighbor, Mame-Loshn
by Philip Fishl Kutner

There were no fenced in back yards on our block in Fair Lawn, New Jersey. Our back yard was part of a large grass-covered area where our 3 children played. It was safe—even the few dogs were friendly.

On our block out here in San Mateo, California everyone has his back yard fenced in and his front lawn open. Our block is truly a United Nations. We have them from all the continents except Australia and Antarctica. I know most of the neighbors on both sides of our block, but not the one that shares my back fence.

My back fence neighbor is Mame-Loshn. If I want to speak with her, I need to go all the way to the end of our block and then along the side road all the way to the street on which Mame-Loshn’s house is located.

It was only after many years that I ventured one day to the end of the block and made two left turns and walked all the way to her house.

As I stood there looking at the house, my first impression was that it looked rather plain and not much different than the other houses on the block or even the ones on my block.

However, as I stood there my nostrils were enchanted by an aroma I had not sensed since my farm days and mama’s home-cooking. Not only was there a nostalgic inner glow, but a sense of warmth and comfort.

Shortly there were sounds emanating from Mame Loshn’s house. It was the sound of a clarinet and a woman singing. I could not make out the words, but they were beautiful and reminded me of mama’s singing Unter fishls vigele.

I walked up to the door, rang the bell and waited. Soon Mame-Loshn came to the door and welcomed me in. She served me hot tea in a saucer with a lump of sugar. We sat and talked for a long time. Actually, I did very little speaking because my Yiddish was only a few words that I remembered from my childhood. Mama was very understanding and offered to spend time teaching me—and she did.

My neighbors are not Jewish, and my backyard neighbor, Mame Loshn, is a figment of my rich imagination, but wouldn’t it be wonderful if we had a neighbor like my imaginary Mame Loshn?
Yiddish in the Wintertime.

Just as the weather changes so does our use of words. We replace warm and hot with cool and cold. We do not speak of sweating but rather of goose bumps and shivering. Here are a few of our wintertime words.

This gives us a chance to use different new words throughout the year. We shall follow this with a unit on Spring and Fall with planting and reaping, and with blossoms and falling leaves.

If your group has a special wintertime activity, please share it with us.

Shney foygl: A snowbird (one who goes to Florida for several months)
Shneyele: A snowflake (one who goes to Florida for only a few weeks)
Boots: Sh’tivl (singular and plural)
Freeze: Aynfrir
Frigid: Krirerdik
Frost: Frost
Galoshes: Kaloshn
Glove: Hentshe
Mittens: Kuliklekhn
Scarf: Shal, Sharf
Skid: Oysglitshn
Sled: Shlitn
Shiver: Tsiter
Sleet: Ayzregn

Mama Used to Say

Each of us remembers certain words or phrases that mama used to say. One of these my mama used when we boys did a particularly foolish thing or came home with a B on our report card.

TUM TAM, you are a tum tam (perhaps you galitsyaner heard (tim tam) or tamavate. When these childhood memories come back to me, I go to Weinreich or Harkavy or Niborski to see what the dictionaries say. Would you believe there is no tum tam listed? There is the Hebrew word “tam” (tof, shlos mem) meaning a jerk or moron.

I hope you will dig into your childhood memories and see if there are any pet words or phrases that your parents used that maybe are not even in the dictionary. Perhaps you could share them with our readers.