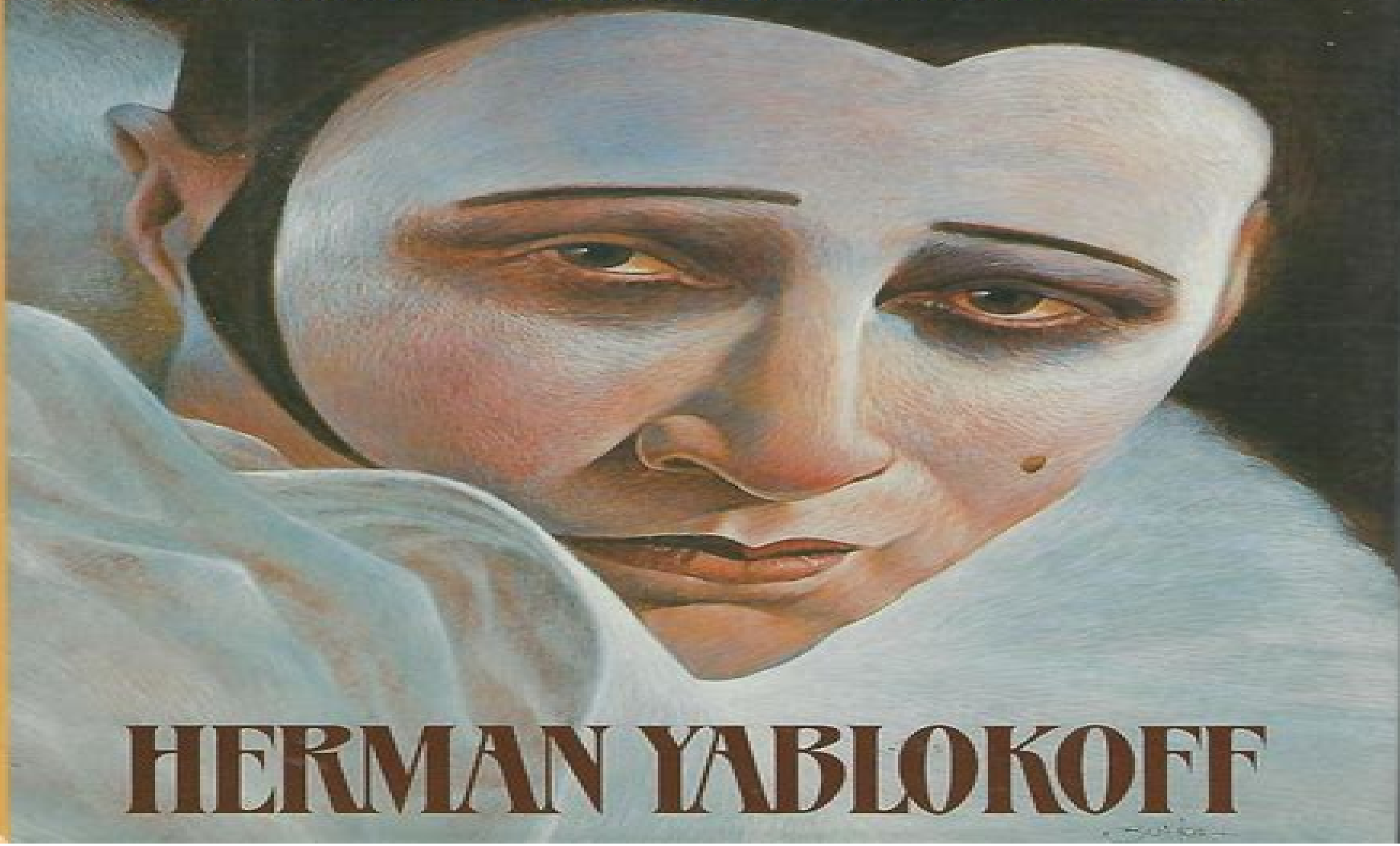


DER PAYATZ

Around The World With Yiddish Theater



HERMAN YABLOKOFF

Der Payatz Around The World With Yiddish Theater

Groucho Marx



Der Payatz Around The World With Yiddish Theater:

Der Payatz Herman Yablokoff, 1995 Herman Yablokoff was a master of his craft He was an actor singer songwriter playwright director and producer in a world that has virtually disappeared In *Der Payatz* his autobiography Yablokoff the showman stages a vivid recreation of his times The result is breathtaking and captivating as Yablokoff with genuine theatrical style offers the story of his life He introduces himself in 1960 In Warsaw Poland for a concert tour Yablokoff attempts to enter the Soviet Union to visit his father's grave He then relates the story of growing up in Grondo early in this century With fascinating detail he reconstructs the vibrant Jewish life of the city The synagogues schools people and his family's struggle for existence all come to life again Yablokoff's love for the theater began at an early age as he became acquainted with the visiting Yiddish troupes that came to town He soon began to perform in children's roles Restricted from performing in Yiddish these groups would deliver their lines in that language until warned by a lookout to revert to Russian After a stint in the Polish Army as a musician Yablokoff still a teenager joined a group of Yiddish performers traveling in Lithuania In 1924 he arrived in America Immigration had recently been restricted On Ellis Island officials amazed at his youth greeted with skepticism his claim that he was an accomplished actor Remarkably a board of inquiry invited him to audition and his performance was awarded with entrance to the United States He toured with stock companies in the U S and Canada and struggled to gain entrance to the tightly controlled Hebrew Actors Union Herman Yablokoff was not an instant success but he eventually began his climb to the top of his profession Songs like *Papirossen* became international standards Another of his well known Yiddish melodies *Shveig Mein Hartz* was plagiarized into the popular hit *Nature Boy* And Yablokoff went on the radio known only as the mysterious *Der Payatz the Clown* His original compositions and unique story telling in song became widely popular and proved to be the turning point in his career Soon he was not only starring but producing directing and writing his own shows showcasing Yiddish performers such as Aaron Lebedeff Maurice Schwartz and Menasha Skulnik In 1947 in the midst of a hectic schedule he sought and obtained permission to entertain the remnants of European Jewry still in the Displaced Persons camps For months he traveled from camp to camp offering a song some laughter and tears to lighten the hearts of those who had suffered so much He considered it the most gratifying experience of his life It was in one of the camps that he discovered his niece Dora the only survivor of his family in Grodno Yablokoff's travels continued to take him around the world wherever Jews were found He entertained in South America Israel Scandinavia even in Cuba All the lush details of these places the sights sounds and people are here to savor Originally published in Yiddish *Der Payatz* was translated by Bella Mysell Yablokoff's wife and herself a star of the Yiddish stage They were a popular team for many years Herman Yablokoff died in 1981 and the Yiddish culture in which he thrived had already largely vanished But he leaves an enduring look at that culture The master showman captures all the drama and excitement of the world in which he lived giving us a riveting picture of a time that no longer exists So have a seat turn the page the

curtain is going up on another Yablokoff production *Yiddish Theatre* Author Joel Berkowitz,2008-03-06 This collection of essays conveys a broad range of fundamental ideas about Yiddish theatre and its importance in Jewish life as a reflection of aesthetic social and political trends and concerns The contributions cover such topics as the Yiddish repertoire including the purimshpil and the relationship between Yiddish drama and the broader European dramatic tradition the historiography of the Yiddish theatre the role of music censorship both by governmental authorities and from within the Jewish community and the politics of Yiddish theatre criticism Taken as a whole these essays make a significant contribution to our understanding of Jewish literature and culture in eastern Europe and the United States **Shakespeare on the American Yiddish Stage**

Joel Berkowitz,2002 The professional Yiddish theatre started in 1876 in Eastern Europe with the assassination of Tsar Alexander II in 1881 masses of Eastern European Jews began moving westward and New York Manhattan s Bowery and Second Avenue soon became the world s center of Yiddish theatre At first the Yiddish repertoire revolved around comedies operettas and melodramas but by the early 1890s America s Yiddish actors were wild about Shakespeare In *Shakespeare on the American Yiddish Stage* Joel Berkowitz knowledgeably and intelligently constructs the history of this unique theatrical culture The Jewish King Lear of 1892 was a sensation The year 1893 saw the beginning of a bevy of Yiddish versions of Hamlet that year also saw the first Yiddish production of Othello Romeo and Juliet inspired a wide variety of treatments The Merchant of Venice was the first Shakespeare play published in Yiddish and Jacob Adler received rave reviews as Shylock on Broadway in both 1903 and 1905 Berkowitz focuses on these five plays in his five chapters His introduction provides an orientation to the Yiddish theatre district in New York as well as the larger picture of Shakespearean production and the American theatre scene and his conclusion summarizes the significance of Shakespeare s plays in Yiddish culture

Messiahs of 1933 Joel Schechter,2008-05-07 A lively examination of Yiddish theatre during the Great Depression

Promised Lands North and South ,2024-03-25 This book puts two of the most significant Jewish Diaspora communities outside of the U S into conversation with one another At times contributor pairs directly compare unique aspects of two Jewish histories politics or cultures At other times they juxtapose Some chapters focus on literature poetry theatre or sport others on immigration antisemitism or health Taken together the essays in *Promised Lands North and South* offer sparkling insight and new depth on the modern Jewish global experience *The Groucho Letters* Groucho Marx,1994-08-21 No personage is too big no nuance too small no subject too far out for Groucho s spontaneous hilarious and ferocious typewriter He writes to comics corporations children presidents and even his daughter s boyfriend Here is Groucho swapping photos with T S Eliot I had no idea you were so handsome advising his son on courting a rich dame Don t come out bluntly and say How much dough have you got That wouldn t be the Marxian way crisply declining membership in a Hollywood club I don t care to belong to any social organization that will accept me as a member reacting with utmost composure when informed that he has been made into a verb by James Joyce There s no reason why I shouldn t appear in Finnegans Wake I m certainly

as bewildered about life as Joyce was responding to a scandal sheet Gentleman If you continue to publish slanderous pieces about me I shall feel compelled to cancel my subscription describing himself to the Lunts I eat like a vulture Unfortunately the resemblance doesn't end there and much much more That mobile visage that look of wild amazement and that weaving cigar are wholly captured bound but untamed in The Groucho Letters

Inventing the Modern Yiddish Stage Joel Berkowitz, Barbara Henry, 2012 While Yiddish theater is best known as popular entertainment it has been shaped by its creators responses to changing social and political conditions Inventing the Modern Yiddish Stage Essays in Drama Performance and Show Business showcases the diversity of modern Yiddish theater by focusing on the relentless and far ranging capacity of its performers producers critics and audiences for self invention Editors Joel Berkowitz and Barbara Henry have assembled essays from leading scholars that trace the roots of modern Yiddish drama and performance in nineteenth century Eastern Europe and span a century and a half and three continents beyond the heyday of a Yiddish stage that was nearly eradicated by the Holocaust to its post war life in Western Europe and Israel Each chapter takes its own distinct approach to its subject and is accompanied by an appendix consisting of primary material much of it available in English translation for the first time to enrich readers appreciation of the issues explored and also to serve as supplementary classroom texts Chapters explore Yiddish theater across a broad geographical span from Poland and Russia to France the United States Argentina and Israel and Palestine Readers will spend time with notable individuals and troupes meet creators critics and audiences sample different dramatic genres and learn about issues that preoccupied both artists and audiences The final section presents an extensive bibliography of book length works and scholarly articles on Yiddish drama and theater the most comprehensive resource of its kind Collectively these essays illuminate the modern Yiddish stage as a phenomenon that was constantly reinventing itself and simultaneously examining and questioning that very process Scholars of Jewish performance and those interested in theater history will appreciate this wide ranging volume

Station Identification Ari Y. Kelman, 2009-05-27 Examines the culture of Yiddish radio in the United States during radio's golden age "We are Here" Avinoam J. Patt, Michael Berkowitz, 2010 Collects groundbreaking research on displaced persons (DPs) in Europe in the period after World War II and before the establishment of Israel By the spring of 1947 less than two years after Nazi Germany's defeat some 250 000 Jewish refugees remained in the displaced persons camps of Germany Italy and Austria Yet many Jews did not know whether to return to their home countries or move on to someplace else As a result these stateless displaced persons (DPs) created a unique space for political cultural and social rebirth that was tempered by the complications of overcoming recent trauma In We Are Here editors Avinoam J. Patt and Michael Berkowitz present current research on DPs between the end of the war and the creation of the State of Israel in order to present a more complete and nuanced picture of the DP experience challenging many earlier assumptions about this group Contributors to this volume analyze art music and literature of the DPs as well as historical records of specific DP communities to explore the first reactions of survivors to

liberation and their understanding of place in the context of postwar Germany and in Europe more generally A number of the contributions in this volume challenge prior interpretations of Jewish DPs and Holocaust survivors including the supposedly unified background of the DP population the notion of a general reluctance to confront the past the idea of Zionism as an inevitable success after the war and the suggestion that Jews despite their presence in Germany strenuously avoided contact with Germans Far from constituting a monolithic whole then *We Are Here* demonstrates that the DPs were composed of diverse groups with disparate wartime experiences Responding to burgeoning scholarship on DPs and related issues *We Are Here* sifts through the copious records DPs left behind to shed light on the many facets of a vibrant DP society Scholars of the Holocaust and all readers concerned with the Jewish experience immediately after World War II will be grateful for this volume

Dislocated Memories Tina Frühauf, Lily E. Hirsch, 2014 The first volume of its kind *Dislocated Memories* Jews Music and Postwar German Culture draws together three significant areas of inquiry Jewish music German culture and the legacy of the Holocaust Jewish music a highly debated topic encompasses a multiplicity of musics and cultures reflecting an inherent and evolving hybridity and transnationalism German culture refers to an equally diverse concept that in this volume includes the various cultures of prewar Germany occupied Germany the divided and reunified Germany and even German Jewish memory which is not necessarily physically bound to Germany In the context of these perspectives the volume makes powerful arguments on about the impact of the Holocaust and its aftermath in changing contexts of musical performance and composition In doing so the essays in *Dislocated Memories* cover a wide spectrum of topics from the immediate postwar period with music in the Displaced Persons camps to the later twentieth century with compositions conceived in response to the Holocaust and the klezmer revival at the turn of this century *Dislocated Memories* builds on a wide range of recent and critical scholarship in Cold War studies cultural history German studies Holocaust studies Jewish studies and memory studies What binds these distinct fields tightly together are the contributors specific theoretical inquiries that reflect separate yet interrelated themes such as displacement and memory While these concepts link the multi faceted essays on a micro level they are also largely connected in their conceptual query by focus on the macro level on the presence and the absence of Jewish music in Germany after 1945 Filled with original research by scholars at the forefront of music history and Jewish studies *Dislocated Memories* will prove an essential text for scholars and students alike

The Houseguest Kim Brooks, 2017-05-16 An evocative historical novel set on the eve of America's involvement in World War II that follows a Russian immigrant family who agree to take in a dazzling Jewish actress to save her from the atrocities raging through Europe The New York Times It is the summer of 1941 and Abe Auer a Russian immigrant and small town junkyard owner has become disenchanted with his life So when his friend Max Hoffman a local rabbi with a dark past asks Abe to take in a European refugee he agrees unaware that the woman coming to live with him is a volatile and alluring actress named Ana Beidler Ana regales the Auer family with tales of her lost stardom and charms and mystifies Abe with her glamour and

unabashed sexuality forcing him to confront his own desire as well as the ghost of his dead brother As news filters out of Europe American Jews struggle to make sense of the atrocities Some want to bury their heads in the sand while others want to create a Jewish army that would fight Hitler and promote bold wide spread rescue initiatives And when a popular Manhattan synagogue is burned to the ground our characters begin to feel the drumbeat of war is marching ever closer to home Set on the eve of America's involvement in World War II The Houseguest examines a little known aspect of the war and highlights the network of organizations seeking to help Jews abroad just as masses of people seeking to escape Europe are turned away from American shores It moves seamlessly from the Yiddish theaters of Second Avenue to the junkyards of Utica to the covert world of political activists Jewish immigrants and the stars and discontents of New York's Yiddish stage Ultimately The Houseguest is a moving story about identity family and the decisions that define who we will become *Safe Among the Germans* Ruth Gay, 2008-10-01

divdiv This book tells the little known story of why a quarter million Jews survivors of death camps and forced labor sought refuge in Germany after World War II Those who had ventured to return to Poland after liberation soon found that their homeland had become a new killing ground where some 1 500 Jews were murdered in pogroms between 1945 and 1947 Facing death at home and with Palestine and the rest of the world largely closed to them they looked for a place to be safe and found it in the shelter of the Allied Occupation Forces in Germany By 1950 a little community of 20 000 Jews remained in Germany 8 000 native German Jews and 12 000 from Eastern Europe Ruth Gay examines their contrasting lives in the two postwar Germanies After the fall of Communism the Jewish community was suddenly overwhelmed by tens of thousands of former Soviet Jews Now there are some 100 000 Jews in Germany The old somewhat nostalgic life of the first postwar decades is being swept aside by radical forces from the Lubavitcher at one end to Reform and feminism at the other What started in 1945 as a remnant community has become a dynamic new center of Jewish life DIV DIV *Stoogeology* Peter Seely, Gail W. Pieper, 2007-05-15 In the world of slapstick comedy few are more beloved than the Three Stooges Throughout their 190 short films they consistently delivered physical verbal and situational comedy in new and creative ways Following the trio from outer space to ancient Rome this volume provides an in depth look at their comedy and its impact on twentieth century art culture and thought This analysis reveals new insights into the language literary structure politics race gender ethnicity and even psychology of the classic shorts It discusses the elements of surrealism within the Stooges films exploring the many ways in which they created their own reality regardless of time and space The portrayal of women and minorities and the role of the mistake in Stooges works are also addressed Moreover the book examines the impact that the Columbia Studios style and the austerity of its Short Subjects Department had on the work of the Three Stooges films that ironically have outlasted more costly and celebrated productions *Yiddish Language & Culture Then & Now* Philip M. and Ethel Klutznick Chair in Jewish Civilization. Symposium, Leonard Jay Greenspoon, 1998 A selection of 15 papers from the October 1996 gathering of the annual Klutznick Symposium in Omaha Nebraska The topics

include anger and homecoming in 20th century Yiddish literature Yiddish culture and urban landscape in interwar Vilna the Yiddish theater in Omaha from 1919 to 1969 and the metamorphosis of the matriarchs in modern Yiddish poetry No index Distributed in the US by Fordham University Press Annotation copyrighted by Book News Inc Portland OR [Der Bay](#) ,1991 [The Pakn Treger](#) ,1996 [Humanistic Judaism](#) ,1995 "*Scorned My Nation*" Dror Abend-David,2003 By comparing versions of Shakespeare's play in three languages reveals changing social and political perspectives relating to Jews and stereotypes about them The histories of the reception of The Merchant of Venice reveal continuing reciprocal relations among the three cultures In Germany the center of the play shifted from Elizabethan romantic comedy to the character of the Jew who became an important figure in a country involved in determining who was a German and who was an alien The latter stereotype culminated in the Nazi image of the Jew Both the Yiddish and Hebrew translations presented counter images of the Jew either as a moral foil to immoral Christians or in tragic or heroic opposition to antisemites In postwar Germany the play has served as a point of departure for discussions about German Jewish relations in general and the Holocaust in particular **Maurice Schwartz e i teatri d'arte yiddish** Antonio Attisani,2018-09-03 La vita nell arte di Maurice Schwartz sommo attore yiddish stata un continuo combattimento su pi fronti un combattimento pieno di episodi drammatici e comici di tragedie e di incidenti farseschi condotto a capo di un piccolo esercito di attrici e attori impegnati nella ricerca della felicit attraverso la creazione teatrale e cinematografica sempre alle prese con appassionanti sfide artistiche e faticose questioni economiche o politiche La vicenda si svolge dall inizio del secolo scorso in Russia a Londra e in America continua con la Prima guerra mondiale e l Et dell oro del teatro yiddish si protrae fino alla Seconda guerra mondiale e la Shoah per concludersi con il sogno di un teatro yiddish in Israele Schwartz e tutti gli altri protagonisti di quest avventura che per fortuna ben documentata in tutti i suoi aspetti sono qui presentati in un grande affresco epico un libro questo che almeno tutti gli uomini e le donne che portano la vita in scena o ne sono appassionati spettatori dovrebbero leggere [Index to Jewish Periodicals](#) ,1996 An author and subject index to selected and American Anglo Jewish journals of general and scholarly interests

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