

The Fraydele Oysher Yiddish Theater Collection: Contents and Highlights in Context

A Senior Honors Thesis

Presented in Partial Fulfillment of the Requirements for Graduation *with research distinction* in  
the undergraduate colleges of The Ohio State University

By

Tom Tearney

The Ohio State University

May 2010

Project Advisors: Professor Neil Jacobs and Professor David Miller, Department of Germanic  
Languages and Literatures

For twenty years, a significant resource and insight into the world of Yiddish theater sat dormant and untouched in the archives of The Ohio State University. Purchased in 1990 from an antiquities dealer by The Ohio State University, The Fraydele Oysher Yiddish Theater Collection was only first thoroughly examined and documented by a scholar in 2010. The collection is named for the previous owner, Fraydele Oysher, the sister of the much more famous Moyshe Oysher. Moyshe Oysher had a successful stage career, even appearing in some films. He is well known for his amazing voice as a cantor. Fraydele had a successful career in Yiddish theater herself, though she was often in the shadow of her brother. The collection is extraordinarily diverse, consisting of approximately 300 documents, with a date range of 1875-1990. The collection contains documents in Yiddish, English, German, Russian, Hebrew, Ukrainian, Polish, Spanish, Italian, Romanian and French. This collection consists of sheet music, play scripts, film scripts, hand-written music, photographs, handbill advertisements, sides, poems, news articles, receipts, reel-to-reel audio recordings, catalogs and even hand-written notes to and from Fraydele Oysher. The condition of the documents varies greatly, with some in near-mint condition, while others are greatly tattered and must be given the utmost of care when handling. Many documents were written on or otherwise marked. Marginalia included everything from business laments to doodles, annotations and edits. Other times, a document would be signed by the creator, and a note would explain that it was a gift, most often to Moyshe or Fraydele Oysher.

Documenting and assessing the contents of this particular collection proved to be particularly challenging, especially considering the orthographic challenges of dealing with several different alphabets and languages, often with several found within the same individual document. When possible, the YIVO Institute for Jewish Research standards for transcription into Latin letters were used. However, on occasion, a single individual will render her or his name differently

when using various languages. Other times, an individual's name will be so-often rendered in English that an English spelling adaptation will be necessary for consistency in orthographic representation of documents. Additionally, a title may occasionally contain a word used from a non-Yiddish language, such as English, which will require further inquiry into the norms of transcription and Romanization methodology, as well as issues of cultural ownership. These and other challenges will be examined when describing the methodological approach of cataloguing and indentifying the collection.

In addition to an explanation of the orthographic challenges in documenting this particular collection, a historical context of the development of Yiddish theater will be necessary to provide a background for the analysis of the collection. A brief summary of the growth and development of Yiddish theater will provide the appropriate context when assessing the collection's contents.

Finally, an analysis of the collection will identify highlights, trends and possibilities for future scholarship within the collection. The goal of this thesis is not to come to conclusions about the state of Yiddish theater, *yidishkayt* (Yiddishness) or any other broad and dissertation-worthy topics, but rather to identify and make public this invaluable collection whose contents were previously unknown to scholars. While this paper will not (nor does it set out to) revolutionize the field or even to add to the wealth of knowledge pertaining to Yiddish music and theater, it is of extreme importance. Due to the Holocaust, assimilation and other factors, new Yiddish materials are not widely produced. Older documents have endured, in some cases, hundreds of years of wear and decay. Considering the limited number of remaining documents from the once-vibrant Yiddish culture, a collection such as The Fraydele Oysher Yiddish Theater Collection is not only of scholarly interest, but is a cultural *oyster* (treasure). Understanding the contents and examining how these documents reinforce what we already know about Yiddish

culture and history, and ultimately, making these documents known to the world and scholars, constitute the goals of writing this paper.

Yiddish theater, which would eventually blossom into an international sensation, had much more humble roots than the bright lights of 2<sup>nd</sup> Avenue or Buenos Aires. Rather than performing in elaborate theaters, the first Yiddish actors were banded together in traveling troupes, similar to the non-Jewish troubadours, and performed in “wayside inns, communal halls, coffeehouses, and wine cellars” (Heskes *xvi*). The main opportunity for these troupes to play was on the holiday of Purim, a joyous Jewish holiday celebrating the Jewish people’s deliverance from genocide in Persia at the hands of Haman (Sandrow 2-4). Though no exact date is known as to when the first Purim play, or *purimshpil*, was performed, by the 16<sup>th</sup> century performances were widespread. While the Purim plays would always center on the biblical story from the *Megile*, the Book of Esther, secular story-lines and humorous digressions were also typically included in the festivities. Comic characters would often perform beside biblical characters, creating humorous scenes and providing entertainment.

By the early 19<sup>th</sup> century, the political landscape of Europe was much different than the situation Jews had faced 300 years before, when Purim plays first became popular. Starting with Napoleonic France and moving eastward, Jews throughout Europe were emancipated, either receiving equal rights or some improvement of rights. It should be noted, however, that these rights were often not fully implemented, were quickly overturned or were otherwise disrupted, leaving a still very difficult environment for European Jews to live in. Nonetheless, during this period of enlightenment, the *haskole*, a new group of intellectuals arose, and this group aimed at enlightening their fellow Jews. This period saw many new intellectual plays produced, written either for consumption by the masses or by the parlor-society.

It was during this period that the issue of language became particularly contentious, a legacy that, as this paper will illustrate, would continue well into the 20<sup>th</sup> century. Some Jews, like those of Germany, nearly abandoned Yiddish (and Judaism) altogether, and opted to use German. Still others attempted to ‘Germanify’ their Yiddish, developing a “sort of bastard dialect, *daytshmerish*” (Sandrow 24-26). Finally, some held that Hebrew should represent the new enlightened language of Jews. This disagreement ultimately led to an environment in which one can find a tremendous variation in the use of language, of orthographic representation and of political ideologies associated with language.

Towards the end of the 19<sup>th</sup> century, the Yiddish language became more consistent and a sense of Ashkenazic nationhood was growing as a national literature and a more uniform culture developed. In addition to literature, a theater was necessary for any national identity, and Abraham Goldfadn was quite capable in developing a professional theater. Goldfadn’s career lasted long enough to see a spread of Yiddish theater throughout Europe, a spread towards western European cities like London, and finally across the Atlantic Ocean to the new world, specifically New York. As the new century arrived, millions of Yiddish-speaking Jews were emigrating from Eastern Europe, and many would arrive in New York. The political freedoms of The United States and the dense Yiddish-speaking population centers, such as the Lower East Side, allowed for continued growth and development of Yiddish theater.

During the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup>, many prominent Yiddish actors from Europe made the journey to America, along with millions<sup>1</sup> of other Yiddish-speakers who would constitute their audience, their *oylem*. This new wave of immigrants included great

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<sup>1</sup> “Between 1881 and 1903, 1.3 Million Yiddish-speaking Jews arrived in the United States, most settling in New York City, specifically The Lower East Side” ( Sandrow 72).

minds and theatrical talents like Boris Thomashefsky, the Golubok brothers, Jacob Adler and Sigmund Mogulesko. This generation of Yiddish theater served an audience which was in desperate need of a theater and distraction. Living in crowded tenements, working long hours and feeling a tremendous longing for a reminder of home constituted some of the many hardships faced by this new wave of immigrants who were “scrambling for survival in a strange land” (Sandrow 77). Many new plays were written during this era that served as sentimental reminders of the old homeland.

While some new material attempted to maintain an artful taste, a new type of popular theater, *shund*, developed in the early 20<sup>th</sup> century. This *shund*, described by Sandrow as “theatrically flashy, melodramatic, and farcical” (104), was produced quickly and in great quantities to meet the insatiable demands of the very eager audiences. This hurried production of material was even dubbed “baking” plays. These plays were rife with jokes and recycled songs. Some of the more important names of *Shund* include Joseph Lateiner and ‘Professor’ Hurwitz.

A sort of higher *shund* also developed, consisting of historical melodramatic operettas. These operettas were “full of pageantry and fustian, creating scenes of monumental impressiveness for the audience to gape at” (Sandrow 112). A stage-language of sorts, a modified *Daytshmerish*, which emphasized the Germanic element of the Yiddish language, often would accompany high-*shund*. The names inseparable from these grand productions include Joseph Rumshinsky, Alexander Olshanetsky and Sholem Secunda, all of whom are well represented in this collection.

Finally, domestic dramas, which attempted to play the role of a sort of comedy that could also include moral and social directions, was yet another dominant Yiddish genre. Often these

dramatic and didactic pieces would be interspersed with comedic situations. Like other varieties of *shund*, these dramas would include popular choruses, whether or not they were relevant to the plot.

Beginning with more serious writers such as Jacob Gordin and continuing with the writers who would go on to form the Yiddish literary canon, a new intellectual theater grew in the early parts of the 20<sup>th</sup> century, overlapping with the golden age of *shund*. Well-known authors like Y.L. Peretz, Mendele Moykher Sforim and Sholem Aleichem would raise the register of Yiddish theater, allowing followers like Jacob Ben-Ami to create a sort of Yiddish art-theater.

As the 20<sup>th</sup> century progressed, a great diversity of Yiddish theater was available for the masses, with everything from farcical comedies to serious and artistic dramas available. Yiddish theater even began to spread to other large U.S. cities, such as Philadelphia, Detroit and even Cleveland, where Maurice Schwartz began acting. Schwartz was an intelligent actor who would further develop a Yiddish art-theater. It was during this period that popular actors such as Moyshe Oysher, Molly Picon, Aaron Lebedeff and Jenny Goldshtayn came to be the best-esteemed actors of the Yiddish stage, with Oysher and Picon participating in a new medium, film. Joseph Green would pioneer the Yiddish film industry, while Yiddish radio blossomed as well.

Tragically, history prevented Yiddish theater and song from blossoming into an equal member of the multicultural and international world we live in today. In Europe, National Socialists and their collaborators murdered six million Jewish men, women and children, “wiping out most of the Yiddish theater in Europe, artists together with their audiences”

(Sandrow 351). However, during these most trying and hopeless times, beautiful songs, poetry, art and theater were produced both in The United States and in the horrid conditions of ghettos, concentration camps, even extermination camps. This material created during The Holocaust was able to sustain hope and offer a brief respite from the agony of daily life in Europe, while in America they left a valued legacy that remains as cultural documentation (Heskes *xxviii*).

Following the war, assimilation, which had begun earlier in America, continued to diminish the Yiddish-speaking audience, while the young emerging state of Israel chose Hebrew over Yiddish, German, or any other language for various reasons. Accordingly, The Fraydele Oysher Yiddish Theater Collection does not contain a significant amount of documents from the second half of the twentieth century.

As previously stated, the goal here is not to contribute to the wealth of knowledge regarding the history of Yiddish theater and song. Without making a vast and overreaching conclusion, one can objectively say that the world of Yiddish theater, music and culture was extraordinarily diverse, transnational and drew from a multitude of sources. A background introduction to the complex history will now allow the contents of this collection to be examined in historical and cultural perspective and context.

Before discussing the actual contents of the collection, it is important to note the methodology of identifying and cataloguing the 294 documents. The documents were found in seven different rectangular boxes which each contained multiple thick manila folders. In the vast majority of cases, each folder contained only one document, but in select instances, an individual folder contained multiple, partially related documents. It therefore became necessary to devise a

unique system of reference, because linear feet, the standard reference unit for archival material, does not lend itself to materials stored in an unorganized and uneven manner.

Each individual document was numbered with a six digit code, which is comprised of three different numbers, for example *1.02.003*. The one-digit first number given represents the box number, so the value range for this first number will be *1-7*, as there are seven boxes in this collection which were already numbered.

The second number, which has two digits, represents the folder number. The folders were ordered starting at “*01*” and ascending until all folders in a given box were numbered, at which point “*01*” would again be the folder-number of the first folder of the subsequent box. This folder number is rendered as two digits for two reasons: firstly, since most boxes contain more than ten folders and no box contains one hundred folders, a two-digit number is most appropriate; secondly, a two-digit number will differentiate this number from the other two sets of numbers in a given numerical code. The value range will accordingly be *1-81*, as box 7 had the highest amount of folders in any box, 81. To determine which side of the box will be considered the front (from which the numbering of folders will begin), the lid of a given box should be lifted. If the documents are readily accessible from this side, the front of the box will be nearest to the viewer, and folder *01* will be the closest to the viewer. If the lid of a box is lifted and found to restrict easy access to the documents, the box should be rotated 180 degrees to face the front of the box, and numbering of folders should begin from this side.

The third and final number of a given numerical code will be a three-digit number and will serve to differentiate documents in instances where a single folder contains multiple documents. While the largest value for this number will only be *008*, as no folder contains more

than eight individual documents, this number will still be rendered as three digits. This will differentiate this number from the other two numbers which constitute the numeric code of a given document. This will also make easier the process in immediately knowing which part of the numeric code a specific number-set refers to. Additionally, making references should be easier. To determine an identification order for multiple documents in a single folder, the document found closest to the previously-established front of the box will be labeled as document *001*. The range of possible values for the third box will be *001-008*.

To review, a document identified as *1.02.003* will be located in the first box, in the second folder, and will be the third document from the front of the folder. It should be noted that the utmost care was employed to maintain the order of documents as they were originally found. Before any analysis was done, a computer inventory of the order of documents was compiled, allowing the opportunity to restore the original order in the event of a misplaced document. To avoid misplacement of documents, large dividers were used to mark spaces from whence an individual document came.

With the numbering-process settled, one can now address the multitude of orthographic challenges faced in cataloguing a collection containing documents in various languages, alphabets and spelling-systems. Orthographic issues in Yiddish alone are numerous, let alone the challenges faced in transliterating other languages such as Russian or Ukrainian.

Before describing the system that I employed, it should be noted that the topic of spelling and transliteration and their standardization has long been argued and dissected. Often times, a specific orthographic representation will be associated with specific political or ideological convictions of its proponents. The goal here is simply to explain which standards were utilized in

cataloguing this particular collection most efficiently, and I am certainly not the first to undertake an analysis of Romanization practices. Though at times tedious, transcription is an important practice which will maintain consistency in a given library's catalogues, using only one alphabet to describe documents of any language.

While consistency and clarity were the main objectives in the process of cataloguing, certain alterations to established norms were necessary for manifold reasons. Thus, it will be necessary to first review the standards of Yiddish-to-English transliteration set forth by YIVO, after which we can examine instances in which this system would not be optimal.

The standards employed will most closely resemble those of YIVO, which will be reviewed below / on the following pages:\*

<b>Yiddish Character</b>	<b>YIVO Roman Character</b>
א	-
אַ	a
אָ	o
ב	v
בֿ	b
ג	g
ד	d
ה	h
ו	u / v
וו	v
וי	oy
ז	z
ח	kh
ט	t
י	i / y
ײַ	ey
ײֿ	ay
כ	k
כֿ	kh
ל	l
מ	m
נ	n

<b>Yiddish Character (Cont.)</b>	<b>YIVO Roman Character (Cont.)</b>
ס	s
ע	e
פ	p
פּ	f
צ	ts
ק	k
ר	r
ש	sh
שׂ	s
ת	t
תּ	s

<b>Yiddish Di-/Trigraphs</b>	<b>YIVO Roman Character</b>
שזד	dzh
זש	zh
טש	tsh

\* Lists do not include final letters. From (Jacobs xv-xvi).

While these norms for Romanization were used in most instances, there are certain cases in which a deviation from this standard would be most rational and clear. It seems only natural that a language which draws vocabulary from several different language-components would pose a challenge in both spelling and transliteration. The use of silent letters serves to compound these difficulties. In addition, a significant element in Yiddish vocabulary, *loshn koydesh*,<sup>2</sup> does not always indicate vowel presence, making previous knowledge of a word necessary for pronunciation.<sup>3</sup> This adds challenges not only to transliteration into *galkhes*,<sup>4</sup> but even Yiddish spelling itself (The Yiddishists of the Soviet Union solved this problem by spelling all words phonetically and eliminating ‘superfluous’ characters such as final-letters). These and other concerns will now be systematically described, including the political ramifications of each decision wherever possible and relevant.

Among the most significant of dilemmas in creating a standardized writing was the continual argument of opposite poles regarding phoneticization. There was a tendency in some printing and writing to phoneticize the language, generally having one character for each phoneme (Schaechter 1). The alternative was the tendency to ‘Germanify’ the language. This propensity towards German stems from the attitudes of successful Jews of the Enlightenment, who felt their fellow Jews should take advantage of their recent emancipation and join mainstream Christian society. Nachum T. Gidal notes that “Enlightenment...and readiness to be assimilated became pioneers of the move to the religion of the majority, which the Christian-German State largely saw as the condition for social and professional equality under the law” (293). Along with the requisite religious assimilation, Jews needed to master the German

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<sup>2</sup> Meaning ‘language of sanctity,’ refers to Hebrew and Aramaic component of Yiddish (Jacobs 7).

<sup>3</sup> In these instances, Uriel Weinreich’s Yiddish-English, English-Yiddish dictionary was of tremendous aid.

<sup>4</sup> Latin characters

language to be part of German society. With most Jews knowing to read and write with Jewish letters as opposed to with *galkhes*, the easiest way to ‘enlighten’ the Jewish masses was to ‘Germanify’ the Yiddish orthography.<sup>5</sup> A commonly found example would be the addition of the letter “ה” in certain words, whereby "איר" would be rendered as "איהר" or even "יהר", both variations in an attempt to mirror the German *Ihr*. Since the collective of Ashkenazic Jews in Europe did not have a nation with authority to universally implement any reform or standards, as does, say, France with the *Académie Française*, the utilization of Germanified orthographic Yiddish is far from uniform. There are even instances of documents that contain an individual word rendered in various degrees of Germanified spelling. Fortunately, instances such as the previous given example do not always change the way a word is spoken. However, in rare instances, a word will be slightly different in its Germanized form, such as the Yiddish *zeyer* and the German *sehr*. In these instances, the transcription will reflect the Yiddish spelling and pronunciation.

In addition to German, issues arose pertaining to the often-subjective line separating a *loshn koydesh* element of Yiddish from a word that is purely either Hebrew or Judeo-Aramaic. To explain this concept, let us imagine a language *x*. If one were to find the word ‘croissant’ in a certain document and wanted to transcribe this word into language and alphabet *x*, determining the language from whence the word is found would be essential. If the original document were in French, the transcription should reflect the French pronunciation (IPA: krwa'sã). If the document were in English, the transcription should reflect the English pronunciation of this French-origin word that has become an accepted English-language word, now pronounced (IPA: krə'sant).

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<sup>5</sup> Ironically, this large dissemination of printed Yiddish material, designed to discourage Yiddish, actually helped the development of the Yiddish printed word, to the dismay of those who were proponents of a move to German.

This dilemma should illustrate a problem that is common to words in Yiddish, which necessitates the question of language origin, and determining whether a given word is accepted as purely Yiddish becomes essential. Fortunately, Yiddish speakers are often keenly aware of the source of certain words, a skill that Max Weinreich labeled as component consciousness, whereby speakers have an “acute awareness of the etymological origins of elements of Yiddish” (M. Weinreich from Jacobs 274). However, this component consciousness is not always accurate, and mistakes in identifying a source-language can lead to hyper-corrected changes in spelling, plural-formation, etc. Ultimately, Uriel Weinreich’s dictionary and discussions with professors and peers were necessary to come to a conclusion on a given word’s *Yidishkayt*. It should be noted, too, that at various times and among speakers of various social class and economic standing, there could be a great differentiation in what is considered part of a language as opposed to use of a foreign word.

In certain cases it was clear that a word was being borrowed from another language, and thus the word would remain as it was spelled in its native language. One concrete example encountered in this collection is the play *Der litvisher yankee* (The Lithuanian-Jewish Yankee). It seems only natural that this play should not be transcribed as *Der litvisher yenki*, as the word ‘yankee’ is an English word, and such a minor translation would reduce confusion about the word ‘yenki,’ which appears neither English nor Yiddish. An Anglophone can look at the English spelling of *tortilla* and realize that in certain cases, an adopted word does indeed maintain its foreign-spelling and pronunciation on occasion. In other instances, pronunciation will change to the language that has adopted the foreign word, as is done with the pronounced ‘l’ sound in *armadillo*. With American-Yiddish taking on many English words, the cataloguing of

this collection dealt with this issue commonly, and in nearly all cases, the English spelling of a clearly English word was used in Romanization.

Another source of confusion is the multitude of dialects found in the Yiddish language. With most Yiddish dialects, there are slight variations in vowel pronunciation which necessitate additional decisions in transcription. The prevalence of dialects found in this collection's documents is due to several characteristics of Yiddish. Lacking a central government, there was no way to enforce a standardized, non-regional language. Therefore, the prevalence of dialects found in documents could simply be due to the prevalence of dialects found in spoken Yiddish. However, the more probable explanation is the practice of using a variety of stage languages. Just as English-language theater and film productions had a certain stage pronunciation that was standard up until the beginning of the twentieth century, so too did Yiddish. Yiddish theatre is said to resemble "Southeastern Yiddish, since, historically, it was in that dialect region that modern Yiddish theater arose in the latter part of the nineteenth century" (Jacobs 2005: 286). However, the theater dialect abandons certain traits of Southeastern Yiddish which are clearly marked as strongly regional dialect. Still other plays with distinct relationships to geographic locations would reflect the dialect of that region.

When a title of a document was found rendered in dialect, in nearly all cases it was restored in transliteration to YIVO-standard Yiddish. One example from the collection would be the piece "Oy, dus lebn iz git," which was transcribed into the standard Yiddish, "Oy, dos lebn iz gut," by removing the regionally-marked vowels.

There exist, however, instances in which a certain figure, character or piece has become so notorious and publicly referred to in dialect that it would be inappropriate to standardize

this in its transcription. As an example, we can look at Sholem Aleichem's stories of a certain cantor's son. While the title, if pronounced non-regionally, would be *Motl Peyse, dem Khazns*, readers from Lithuania to Romania fell in love with the stories of *Motl Peysi*, as Sholem Aleichem's celebrity was such that these stories and his dialect were inseparable. While *Motl Peysi* was a fictional character, there are many issues that arise from the transcription of real-life names.

We can continue by examining the long-pondered query, what's in a name? A name is the most personal and sensitive of issues in transcription. While a multitude of issues is beyond our control in life, the freedom to dictate what we are called is generally afforded to an individual, even in terms of *halokhe*.<sup>6</sup> Therefore, much thought went into the way any given name should be transcribed. Several issues arise with the use of names, such as prevalence of a certain spelling, how transliteration should be used, and if an anglicized version of a name should be given.

Certain figures lived in various lands, including The United States and other English-speaking countries, and were thus able to render their names in Latin characters on their own. One popular example would be Sholem Aleichem, who rendered his name in a pseudo-German fashion (YIVO would render his name Sholem-aleykhem). When certain individuals made the decision on their Latin-character names themselves, the chosen spellings must be respected.

Another problem arises when certain persons are born in The United States, given American names and continue to utilize American pronunciation of their name. An example

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<sup>6</sup> Jewish law, which generally dictates how daily life should be lead.

would be Jenny Goldshtayn, who performed throughout the Americas. It would be inappropriate to transcribe this name as YIVO norms would dictate, rendering it as *Dzheni*. The name is clearly American, was used throughout America, and was never found to be transcribed in any form besides *Jenny*, and therefore the spelling *Jenny* seems to be the most appropriate.

There are certain instances in which the ‘American-ness’ or the ‘Yiddish-ness’ of a certain name is unclear, or when there are slight variations with an Anglicized version of a Yiddish name. We can look at the example of the Hebrew biblical name *Avraham*. It would only be appropriate to use this version of the name if referring to an Israeli or other Hebrew-speaker. The anglicized version of this name is *Abraham*, which can be shortened to Abe. There also exists a Yiddish version of this name, *Avrom*. So, the decision of whether to anglicize or not is called into question. In most cases, the Yiddish name, by which a certain individual had identified themselves during their lifetime, will be used in transcription. Thus, if poetry was being discussed in this collection, references would be made to *Avrom* Sutzkever (whose last name is not given according to YIVO standards, as this transcription has become widespread and accepted). Professor David Miller pointed out to Nahma Sandrow that one would never make a reference to Johannes Bach as *John* Bach, and this should be consistent in Yiddish as in German or other languages.

There are, of course, certain instances in which the above practices would not be ideal. For the same reasons that Sutzkever’s last name is not written according to YIVO standards, the first name of the grandfather of Yiddish theater will reflect the widely accepted and practiced version, *Abraham* Goldfadn.

One final issue is when individuals go by various names, changed their name at one point, or are referred to differently in different languages. Does one refer to the boxing great Cassius Clay or Muhammed Ali? In a more relevant example, Anglophones refer to the father of Zionism as Theodore Herzl, while in Hebrew he is referred to as Binyamin Ze'ev Hertsl. In this case, if one were discussing the figure in English, a reference should be made to Theodore Herzl.

With these issues examined, it should be apparent that the issue of transliteration is not simple. It should be understood that each orthographic decision has a political implication, and it is essential to not make concessions for Yiddish that would not be made for other languages. In treating Yiddish and its transcription as an equal among all other languages, the transliteration method employed in this paper was that which was most clear and logical, and political implications were not a strong motivating factor.

Now that the history, the methodology of cataloguing, and the norms and exceptions of transliteration have been examined, it is possible to discuss the contents of the collection and their significance in a historical and cultural context. We can begin by discussing the artistic value of the materials found. Certainly the collection's copies of Abraham Goldfadn's works are of a higher, historical-drama quality. The collection also contains music for classical pieces, whose artistic value could not be drawn into question. However, just as important to the understanding of any era, we can look at the material from the period whose quality is, diplomatically speaking, less than stellar.

One such piece that epitomizes the mediocrity of swiftly-produced, ‘baked’ material is a hand-written play entitled, “Ikh hob dikh lib,” (I love you).<sup>7</sup> Written by Izador Lilien, the spiral notebook, which appears to have belonged to Moyshe Oysher, is significant in that it reinforces our understanding of the mass-produced plays. However, more valuable is the material found within the notebook that is not the actual play itself, but rather notes, markings and scribbles. These notes found randomly on the backs of the pages of the play, or occasionally in the margins, contain dates, locations and names. Of extreme historical import are the randomly scattered dates of performances of this play. For example, the thirty-first page tells us that the play was successfully performed during the 1932-1933 season in Newark, New Jersey. Later on, writing in the margin notes that this production is the first attraction with ‘Oisher (sic) and Wein’ performing together.

In terms of actual content of the play, the writing is typical of the *shund* variety, extremely farcical and overly dramatic. The title itself, ‘I love you,’ is far from profound, and assures the potential theater-audience that there will be both love and love lost. One does not need to read far into the play itself to encounter this farcical romance, as well as interesting linguistic details. In the first scene, the protagonist describes a lost love, and the conversation is rife not only with English words interspersed in Yiddish dialogue, but also dialogue written in English itself (represented in Hebrew characters). The English dialogue seems somewhat forced and unnatural, as if the author felt obligated to exhibit a certain level of bilingualism. One example can be found on page two, on which our protagonist Harry greets women with, “Helo leydis, hau du yu du?” The pervasive use of English is an indication of the continued assimilation that the American Yiddish-speaking community was

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<sup>7</sup> Document number 4.01.001

encountering. By the 1930s, much of the Yiddish theater-going population was born and raised in America, and unlike their parents' generation, these Jews were exposed to a far greater amount of English.

In terms of content itself, the melodramatic plotline also does not hesitate to make itself readily and immediately known. In conversations in the opening pages, our protagonist reminisces back to an old love, a lover who has died. He then begins to recount his tale, telling of an opportunity to head to Alaska to search for gold. However, en route to Alaska his ship struck an iceberg and sank. It was at this point that I encountered a word in the text that one does not hear regularly in Yiddish dialogue, nor had I even seen such a word written in Yiddish. After examining the word, עסקימאזן (eskimozn), I could only help but smile. As the protagonist was relating his story, he shared: “Tsvey yor bin ikh geven tsvishn di vilde eskimozn” (For two years I lived among the wild Eskimos). It seems as though the farcical nature of this play, which tells the story of a New York Jew who traveled to Alaska seeking riches, later shipwrecked, lived among the Eskimos, and returned home only to find that his love has died, is readily apparent. Though the play may not be of the highest artistic value, it is a solid cultural artifact that supports our previous knowledge of the mass-produced, multi-lingual theater for which the audiences would pack the theaters.

As previously stated, in addition to the rich (or the not-so-rich yet equally important) content of the play manuscripts themselves, the writings in the margins and peripheries of notebooks were often interesting and of scholarly interest. One such example is the operetta “Farges mikh nit” (forget me not) by Yisroel Rozenberg<sup>8</sup>, the copy of which was worked on and annotated by Moyshe Oysher. In addition to several beautiful pencil-drawings of flowers,

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<sup>8</sup> Document 4.08.001

it seems as though Oysher kept notes on the progress and success of the play. Throughout the notebook, dates and names of cities such as Montreal, Detroit, Philadelphia and New York are written in margins. These locations are congruent with what is already known about Yiddish populations in North America, as these large metropolitan areas were home to a significant number of Yiddish-speakers and institutions serving a Yiddish community. In addition to simple dates and locations, the success, or lack thereof, was noted. One page simply states in English, “Business is bad.” While theater was immensely popular in this period, there was significant competition from other troupes, with troupes often splitting up and reforming, as well as troupes trying to steal star actors from one another. Occasionally, there would concurrently be several theater troupes in one city and a lack of theater in a different city. Thus, the life of theater actors was difficult, constantly in flux and not secure. It was not unusual, as is seen in these margin-notes, that a troupe would travel all throughout North America. Other times, the offseason in North America would lead actors to travel to the Yiddish centers of South America, particularly Buenos Aires. When examining the hectic life of a Yiddish stage star, it seems only appropriate that one of the definitive books detailing the history of Yiddish theater by Nahma Sandrow was entitled *Vagabond Stars*.<sup>9</sup> While the center of Yiddish theater during most of the period this collection covers was in North America, particularly New York, the collection has a rich amount of interesting documents from Europe which reinforce our understanding of Yiddish theater and life in that region.

With the indescribable extent of the inhumane oppression, destruction and mass murder that took place under National Socialist rule in Germany, a ‘small’ violation of human rights

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<sup>9</sup> This title was taken from Sholem-aleichem’s *Blondzhene Shtern*, from which *Wandering Stars* was a direct translation.

such as censorship can seem comparatively minor. However, one should not look at a given violation of human rights in comparison to other larger ones, and the censorship and oppression of Yiddish culture under Tsarist Russia is an extraordinary travesty in its own right.<sup>10</sup>

This collection contains a significant amount of documents printed within Tsarist Russia, with most having a small censorship number or stamp on the inside cover. This censorship number would usually simply be abbreviated “Це.” (Censor in Russian is Цензор, *tensor*), followed by a censorship identification number. It seems as though there was not one central office of censorship, as certain censor office stamps are dated and stamped from various locations. The earliest document which contains a censor number is music for the song “Am Olam”<sup>11</sup> by A. Bernstein, which was printed and passed through the censor’s office in Vilna in 1898. While Hebrew was perhaps allowed in this particular instance, Yiddish was generally censored or banned under the Russian Empire.

The prohibition of Yiddish is demonstrated clearly by multiple documents of sheet music printed and distributed by the *Gesellschaft für Jüdische Volksmusik* in St. Petersburg,<sup>12</sup> which was partnered with the Leo Winz company in Berlin. Most of the documents from this printer and distributor found in this collection are from 1912. The name of the Peterburg-based

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<sup>10</sup> It should be noted, however, that Antisemitism was widespread under Tsarist Russia, and this only grew later during Soviet rule. Although Antisemitism was officially illegal in the Soviet Union, Stalin employed several oppressive practices, including outright murder. Though the number of Jews killed by Soviets does not compare with Holocaust figures, Stalin had many Jewish artists, authors and playwrights ‘liquidated’ and essentially had eliminated Yiddish high-culture in The Soviet Union by 1952.

<sup>11</sup> Here is a good example of determining whether a word is Yiddish or Hebrew. While the word עולם exists in both Hebrew and Yiddish, the word און is generally only found in Hebrew. Most significantly, the lyrics to the song are in Hebrew, and thus ‘Am Olam’ is more appropriate than the Yiddish ‘Am Oylem.’

<sup>12</sup> In 1912, the city we refer to today as St. Petersburg was simply listed in a shortened form, Peterburg, as we see in document 5.01.001. However, during World War I, the city’s name was changed to the less-German ‘Petrograd,’ and document 6.58.001, printed in 1917, reflects this name change. Ultimately, the city would be renamed Leningrad, and following the collapse of the Soviet Union would return to using St. Petersburg.

distributor, which translates to ‘society for Jewish folk music’ is not a Yiddish made to appear more German but rather it is purely German. The contents and indices of these sheet music documents are written in German as well. The song lyrics themselves are written out in a sort of Yiddish, though the lyrics were written in Latin *galkhes* and even the spelling using the Latin characters tended to approach German. Thus the lyrics were in a linguistic middle ground, rendered in a non-uniform, non-Yiddish, non-German language. Though such hardships existed, with all Yiddish printing requiring manipulation in order to be printed, printing continued throughout the rule of the Russian Empire.

After the fall of the Russian Empire, a short-lived provisional government and a bloody civil war, the Bolsheviks gained control of Russia, and formed the Soviet Union. With this research being done in the twenty-first century, following the long and tense Cold War, it was a great surprise to see documents coming from America which expressed warmth towards the Soviet Union at any point in time. Music for a song “Sascha Pascha Yasche, It’s All The Same (sic)”<sup>13</sup> encouraged Americans to buy this “new hit song from our Soviet ally.” Next to pictures of Soviet soldiers, an advertisement encourages the observer: “For victory buy US war bonds and stamps.” While this sheet music from 1943 does not necessarily lead to any revelations on anything Yiddish or anything historically novel, it does speak to the importance of this highly diverse collection. A document such as this captures a brief moment in history and serves as cultural documentation of a time when ideologically different nations united in the world’s struggle against fascism.

This fascism, namely the German National Socialist regime, was responsible for the deaths of millions of innocent lives, including the deliberate extermination of six million

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<sup>13</sup> Document 7.47.001

Jews. While this collection cannot contribute to the solidly detailed and precise historical understanding of the Holocaust, the art, theater and music of this period can serve as cultural documentation of how American Jews tried to understand what was taking place in Europe. While the world did know about the existence of concentration camps much earlier than their knowledge about systematic murder camps, it was still surprising to encounter a document discussing concentration camps from 1939 in a purely Jewish sense. Document 6.06.001, sheet music for *Eternal Refugee*, with words and music by Joel Feig, detailed the plight of the Jews throughout history. The following are excerpts from the lyrics:

“Driven from the Holy Land, my name is Eternal Refugee...

“Persecuted in Spain. Some were burned to death and slain...

“In concentration camps of horror, the ocean and the sky is my soil. Today my blood is shed in endless pain.”

These powerful and vivid lyrics recall many hardships faced by Jews, such as mass murder during the Spanish Inquisition. While concentrations camps are mentioned, the extraordinarily horrific extent of the planned extermination of European Jewry was not known in 1939.<sup>14</sup> Regardless of whether the world knew about extermination camps, the world did indeed know about Antisemitic policies and Jewish suffering in Germany. In the years following this song’s publication, the Wannsee Conference would find Germany’s answer to the ‘Jewish question.’ Despite receiving eyewitness accounts of the terror in ghettos and camps, the leaders of the superpowers did nothing to save Europe’s Jews. Joel Feig could not have known how sadly accurate his title *Eternal Refugee* would be, as another chapter of Jewish hardship was unfolding in Europe. A people without a sovereign land of their own, Europe’s Jews had no

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<sup>14</sup> USHMM.org

place to flee, and they were left as defenseless, eternal refugees without refuge. This document is particularly important, as it serves as historical and cultural documentation of humankind's great tragedy. It is of particular scholarly interest to see a reference to concentration camps at this time in an explicitly Jewish song; though concentration camps such as Dachau were established in 1933, mainly to house political enemies, it is peculiar that already in 1939 they should be mentioned in the context of specifically Jewish suffering.

The aforementioned documents are but a fraction of the abundance of culturally relevant materials found in the Fraydele Oysher Yiddish Theater Collection. This thesis is important in that it catalogues these documents, places the materials in a cultural context, and most importantly, makes the collection known to other scholars. However, the possibilities of an undergraduate thesis are rather limited, and it is neither practical nor appropriate to explore all aspects of the collection here. Further, while it is not possible here to contribute to the ultimate wealth of knowledge regarding Yiddish music or theater, perhaps further investigation into this collection will lead to enlightening revelations. While I cannot at this time examine each possibility for future research, an additional way in which this paper is important is the identification of further research opportunities. There were several pervasive themes that were readily noticeable throughout the collection, and the field would greatly benefit from an examination of how this collection contributes to our understanding of these themes.

One issue that was prevalent in the collection was the issue of poverty and the hardships of living in poverty. Whether describing difficult conditions of poverty in rural Europe, or rather examining the wretched industrial conditions of the Lower East Side, Yiddish theater and music eternalized the suffering of many Jews throughout world history. One particularly sad and

touching musical piece, published in 1904, was entitled *Please Don't Take My Baby From Me*.<sup>15</sup> While at first this may sound like a song about a lover fearing losing their partner, it actually details the anguish of a lonely woman in a crowded city tenement, fearing the loss of her infant. The lyrics discuss how her husband had died, and now the police have come to take her child from her “in society’s name.” She begs the cop, pleading to him not to take away the child, but the policeman states that he must – it is his job. The policeman, not swayed by the grieving mother’s pleas, takes the child away. The mother falls to the floor in misery and loneliness, and dies on the spot. This song is but one of many instances in which music is used as a medium to cope with and process the terrible conditions that many Jews and other immigrants lived in around the turn of the century.

An additional theme that is pervasive in Yiddish culture and congruently reflected in this collection is the presence of conflicting feelings of where Jews belong and the notion of *di heym*. While *heym* can simply be translated as home, it also has a much stronger connotation, somewhere along the lines of ‘the old country.’ Immigrant Jews living in America would long for their life back on the *shtetl*, and in fact, many Jews returned to Europe after reaching America. While Joel Feig’s previously-mentioned labeling of the Jewish people as an eternal refugee is true in the sense that Jews never autonomously ruled an empire in Europe, perhaps in some ways this label goes too far. Though Jews often would be exiled from one land only to find blood-libels and pogroms in the next, Jews lived continuously throughout Europe for 1,000 years. Yiddish developed a national literature, resided in flourishing towns, was used as a language for commerce and trade in international cities, and was very close to achieving a unified national identity. In this sense, Ashkenaz, the term originally referring solely to the

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Document 5.10.001<sup>15</sup>

Rhineland but later encompassing lands further east, was perhaps a solidly established home, a *heyim* for these Jews. While the Jews residing in The Pale of Settlement certainly would have preferred to live without fear of violence and oppression, many chose to remain nonetheless in the place they felt was their home. Already one gets the sense that this is an issue rife with internal conflict, often pitting the desire for physical safety or better opportunity to work against the desire to remain in one's homeland, where many Jews truly felt they belonged.

Some Jews, however, readily welcomed the change to American life. Tired of the poverty and violence of Eastern Europe, many Jews proudly took on American names and led 'American' lives. To some extent, many would still retain a longing for the lands of their fathers; others would try to assimilate as quickly as possible. The dichotomy of feelings towards the home is well represented in the collection. Nothing will illustrate the Jews' awkward mix of loyalty towards the old *heyim* and acceptance of American culture as does the operetta *Der litvisher yankee* (the Lithuanian yankee). The sheet music provided for this operetta<sup>16</sup> includes the particularly *Yinglish*-like song *Vot ken yu makh, s'iz Amerike* (what can you do, it's America). It does not take a trained Yiddishist to recognize that this title bears a striking resemblance to the English title; English words and verb declension have crept into the song title, leaving a farcical title which is neither Yiddish nor English. The songs contents discuss how quickly Jews assimilate and lose their Jewish markings upon arrival in America, noting most strongly that 'even the Jew has the face of a goy!' David Roskies puts it best, describing this song as "taking potshots at the rapid physical and moral assimilation of the Jewish immigrants to America. [The song title] bespeaks an ironic acceptance of the price that America exacts" (117). While Roskies goes on to describe this play as somewhat conservative, which warned that one

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<sup>16</sup> Found in this collection as 6.37.001

should not completely abandon *Yidishkayt*, there are other materials from the collection which truly illustrate a deep longing for the old country.

It comes as no surprise that people would feel somewhat disoriented coming to a land where a different language is spoken and a different culture reigns. The dense population of Yiddish centers and the harsh realities of industrial life only exacerbated this feeling of estrangement. Rubin Doctor's song *Ikh benk nokh mayn shtetele*<sup>17</sup> (I long for my small town) was published in 1917 at a time when many immigrants were freshly arrived.

What is much more peculiar is a similar document published in 1950, Harry Lifson's *Ikh benk nokh Grodno*.<sup>18</sup> This is much more curious, as by 1950 a large proportion of Jews living in America were already second, even third generation Americans, whose parents or grandparents had made the transatlantic crossing. The use of Yiddish as a whole was in fast decline in general, as assimilation continued to reduce the use of Yiddish in Jewish-American homes. Perhaps Lifson longs so greatly at this time of decline not only because assimilation was threatening Yiddish in America, but also because Yiddish-European towns such as Grodno had recently (at that time) been annihilated, with significant numbers of inhabitants murdered.

A final possibility on the spectrum of staying in Europe vs. choosing to immigrate to America is the choice to completely immerse oneself in American culture. The language of one document, sheet music for *Amerike Ruft* (America is calling),<sup>19</sup> is particularly indicative of the call to assimilate. Written in 1942, early on in The United States' involvement in World War Two, the song informs, "dos land ruft undz geyn in krig," (the country is calling us to war), and even mentions "eyn fareynikt folk" (one unified people), referring to one unified America. This

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<sup>17</sup> Document 7.78.001

<sup>18</sup> Document 7.73.001

<sup>19</sup> Document 6.77.001

document would be of particular interest to a scholar of ethnic and national identities, and the internal struggle that spawns from overlapping identification.

One final element that for some Jews served as a feeling of home (or *heym*) was the Land of Israel, or after 1948 the State of Israel. While there were common mentions of the Land of Israel in previous Jewish theatrical and literary history, for example Abraham Goldfadn's historical operetta *Bar Kokhba*,<sup>20 21</sup> there was a surge of patriotic music for Israel following the State's establishment. Already in 1948<sup>22</sup> there was mass production of patriotic Israeli songs. One song, which is found within a beautifully-printed color jacket with photos of soldiers from Israel and a copy of Israel's proclamation of independence, is *The Eternal Song Salute To Israel*.<sup>23</sup> This music contains a dedication to the sons and daughters of Israel, which is reminiscent of Goldfadn's *Klog fun tsions tekhter*. Note that clearly missing from this document is a mention of the thousand years of Jewish culture in Ashkenaz, and the document shows pictures of new, strong and tan Israeli soldiers, the ideal of 'the new Jew.' While it is to be expected that such a document would be produced for American Jewry after a Jewish state was proclaimed, the great surprise in encountering this document was who wrote and scored this piece: Harry Lifson. It may be recalled that Lifson wrote the previously mentioned *Ikh benk nokh Grodno*, which expressed a great longing to return to *di heym*, Ashkenaz. What is more peculiar is to recall that this song of longing for Grodno was published in 1950, two years following Lifson's *Eternal Salute To Israel*. While Israel was declared in 1948 to be a home for all Jews,

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<sup>20</sup> A very well-known play of Goldfadn's, "Bar Kokhba" details the Jewish revolt against Roman rule in 132 C.E., which was led by Simon bar Kosiba, popularly known as Bar Kokhba, meaning "son of the star" (Scheindlin 54).

<sup>21</sup> Documents from this operetta are found in document 7.12.001, which is titled "lider fun der yiddisher bine" (songs of the Yiddish stage). This includes the song *Klog fun tsions tekhter* (laments of Zion's daughters), which expresses a strong connection to the Land of Israel.

<sup>22</sup> The new Jewish State of Israel declared its independence on May 14<sup>th</sup>, 1948.

<sup>23</sup> Document 7.72.001

early on it became clear that there were certain ways Jews had to conform to the model of a ‘new Jew,’ who should speak Hebrew, not Yiddish. Perhaps in 1950, when Lifson wrote of yearning for Ashkenaz, it was already clear to the author that the Yiddish culture, which was devastated in Europe, would not find a welcome home in the new State of Israel. Others, such as S. Chesney, referred to *Medines Yisroel* (“The State of Israel” in Yiddish/Ashkenazic Hebrew, as opposed to *Medinat Yisrael* in modern Israeli Hebrew) as *di alt-nayer heym*, (the old-yet-new *heym*).<sup>24</sup> The relationship between Jews, Jewish language and Jewish homeland is very complicated and cannot be concluded here. However, this collection does contain a wealth of cultural documentation regarding these issues that would be of particular interest to any scholar seeking to expand on this relationship.

Ultimately, this paper will accomplish the personal goal of making such a tremendous collection known to scholars of Yiddish and theater. It will hopefully achieve the scholarly goal of encouraging continued use of these materials and further investigation into peculiar and noteworthy documents. While I humbly intend not to overreach by making any large conclusions, the deliberate selection of documents discussed in this paper, as well as the catalogue of the collection itself, should speak to the truly heterogeneous nature of Jews, Jewish theater and Jewish song. The nation of Ashkenaz, which did not survive to gain national self-determination as many other European nations have achieved, had an incredibly rich and diverse culture. While the Fraydele Oysher Yiddish Theater Collection at The Ohio State University represents but a fraction of the cultural wealth of the Yiddish world, it is nonetheless a treasure that contains cultural relics from particular moments from the past. While some materials are from plays or songs that only met brief success, other Yiddish songs from the collection are still

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<sup>24</sup> Document 7.71.001, music for “Medines Yisroel,” lyrics in Yiddish.

sung today in Yiddish circles. Regardless of past cultural reception or financial success, all of these materials will be preserved for future generations of scholars, safely stored in the archives of The Ohio State University. For such a wealth of cultural materials, a logical and clear catalogue of the collection's contents was merited. By first discussing the history of Yiddish theater, it was possible to describe the collection's highlights and peculiarities in context. Additionally, by identifying pervasive themes found throughout the collection, further scholarship is encouraged, which simultaneously acknowledges the limited range of conclusions this paper can reach. The scholarly value of this collection has in no way been exhausted, yet for the above reasons, this paper was warranted as an initial step into this cultural documentation. Hopefully, the scholarly world will take interest in this truly amazing collection, whose breadth is astonishing. From Moscow to Buenos Aires, from the Bronx down to Hester Street, documents come from all across the world. Covering over one hundred years, the collection ranges from the very old to the modern. The content includes everything from the life-altering and moving to the sometimes agonizingly mundane. Such a paper can only be concluded by describing this marvelous collection with the Yiddish word for a treasure, *oytser*.

The Fraydele Oysher Yiddish Theater Collection  
Contents catalogued by Tom Tearney

**Box 1**

1.01.001

*Goles marsh*

Words: Moris Roznfeld,

Melody: P. Tsvankin

Winnipeg, Canada

1.01.002

*Beautiful Stranger*

Words: Henry Berman and Eli Spivack.

Music: Eli Spivack

Publisher: Exclusive Music Company 15 W 82nd St, NY

Written: "To great singer Moishe Oisher," signed Eli Spivack 1945/8, copy 1945

1.01.003

*U.S. That Means US*

By Monty Siegel.

Sing Song Music, 40th Street. "Where opportunity beckons you" "The Greatest spot on Earth"

1936

1.02.001

*Omar abaye*

Music: Lipa Feingold

Piano: M. Wolf

Words: Aliza Greenblatt.

Copyright 1939

Brooklyn, NY

1.03.001

*Riboy noy shel oylem*

Written: H. Sternberg

Arranged: Jack Stillman.

Back Cover: Joseph Baish National Theater

1944

1.04.001

*L'chu nranno.*

Written: H. Sternberg

1.04.002

Written on front: Fraydele Oysher

*Oyf dem nayem yor*

By: H Sternberg

1.04.003

Written on cover: Fraydele Oysher's copy

*L'Chu nranno*

By: H. Sternberg

1.04.004

*L'Chu nranno*

By: H. Sternberg

1.04.005

*L'Chu nranno*

By: H. Sternberg

1.04.006

*L'Chu nranno*

By: H. Sternberg

1.04.007

*Shuvi nafshi fun Lallel*

Written on text: For Fraydele

By: H. Sternberg

1.04.008

*V'al ydei*

By: Kaminsky

1.05.001

Sheet Music, Flute part.

Unidentified song

By: Alexander Olshanetsky.

Back cover: Duet for *Julia and Babe*

1.06.001

Blank sheet music from Carl Fisher brand sheet music. Theater Orchestra Edition.  
Cooper Square, NY.

1.07.001

Sheet music for bass

By: Alexander Olshanetsky.

Stage directions: Enter Jack

1.08.001

Written on front: M. Oisher (sic)

Song for Jack, #10 *A bisl Glik*

Included: Parts for trombone, drum, violin, clarinet,

1.09.001

Unidentified sheet music

Cello part

Stage directions: Entrance Jack

1.10.001

*Mayn Shtot*

New York

Music: H. Sternberg

1.11.001

*Duet fun Fraydele un Milton*

Written on music sheets

1.12.001

Music for: *Ariya mi predeshch, moya Zara* (In Cyrillic characters)

By: M.J. Glinka.

1.13.001

*Beys Hamigdesh*

By: Alexander Olshanetsky

1.14.001

Drum music, unlabeled

Stage directions: Entrance Jack

1.15.001

*Hungaria Wedding*

Violin part

On Olshanetsky stationary

Also included: *Julia and Babe*

1.16.001

*Julia and Babe duet*

Trombone part

By: Alexander Olshanetsky

Stage directions: Entrance Jack

1.17.001

*Julia and Babe*

Cello part

By: Alexander Olshanetsky.

1.18.001

Duet: *Wilmer and Meltzer united*

Trumpet part.

By: Alexander Olshanetsky

Also included: Cornet parts

## **Box 2**

2.01.001

Written on: Elgin hotels stationary - Montreal, Canada

Role fun dem khazns tekhterl: Francis

2.02.001

Role fun dem khazns tekhterl: Stanley

Written in pencil: Toyber

2.03.001

Role fun dem khazns tekhterl: Yokhl

2.04.001

Role fun dem khazns tekhterl: Morris

2.05.001

Note

Cover: Contents in Yinglish, i.e. “interteynment” and “peydsh” (page)

Copy of H. Feinstein

2.06.001

Lyrics for: *Rokhele dem khazns*

2.06.002

“Rokhele dem khazns oder dem khazns tokhter“ (sic)

By: H. Sternberg

2.07.001

*Rokhele dem khazns*

By: H. Sternberg

2.08.001

*Dem khazns tekhterl in 4 bilder*

Libretto: William Siegel

Written on: Stationary of Irving Jacobson's National Theater - 2nd Ave and Houston, New York

**Box 3**

3.01.001

*Di khaznte fun arizona*

Libretto: William Siegel

Interesting: “First scene: Ergets in die vest“

3.02.001

*Hello mama - muzikalische komedie*

By: Izador Lilien

Anglicisms found on page 2, in opening song: Words like mountains, vacation, sensation

3.03.001

*Nebekh a Yesoymle - komedie in 2 aktn un 4 bilder*

No name given

3.04.001

Empire tape reel

Written on cover: Speech and lead into and music of *Halloween*

3.05.001

*Rokhele vet a kala*

Samuel Electrasta

4-5-34

Buenos Aires

A mayse nit fun a malke un nit fun a meydlekh. Nit tog-teglekh

Buenos Aires 17/5/34

Detroit Jan 24-31 1932

Boston Feb 1933 Franklin Park Theater

3.06.001

*A khazndl fun khelem*

By: Aron Noger

Back Cover: Max Friedlander Season 1935-1936

3.07.001

Written on cover: Fraydele Oysher

*Dem khazns tokhter*

By: William Siegel

Written over text: A matone tsu Fraydele Oysher

3.08.001

*Dem khazndls tekhterl*

Role fun Francis

3.09.001

*Dem khazndls tekhterl*

Role fun Khanine

3.10.001

*Dem khazndls tekhterl*

Role fun Stanley

3.11.001

Written: Fraydele Oysher, from Aron Nager

*Kinder libe - Muzikalishe komedie in 2 aktn 6 bilder*

By: Aron Nager

3.12.001

*Eyns un a rekht – komedie, drama in 2 aktn un bilder*

By: William Siegel

Interesting Anglicism: Desk

3.13.001

*A nakht in Paris! Opereta in dray akten*

By: Izador Lesh

Music: Alexander Olshanetsky

Written: Fraydele Oysher: 99 E 4<sup>th</sup> Street, NY

**BOX 4**

4.01.001

*Ikh hob dikh lib*

Copy belonged to Moyshe Oysher

By: Izador Lilien

Page on back of cast list: Amphoche Theatre: April 14, 15, 16, 1933

Page 6: Ice berg crash. “tsvey yor bin ikh geven tsvishn di vilde eskimozn“

Page 81: 1st attraction of team with Oisher and Wein (sic)

4.02.001

*Flamen fun libe: A melodrama in 4 akten*

No clear name

4.03.001

*Di drite perzon - familien drama in 4 akten*

By: Meyer Schwartz

4.04.001

*Going Somewhere*

Film Script

No date

4.04.002

Poem

*Di atle heym*

On back of writing pad from Hotel New Yorker

No name or date

4.05.001

*Bar mitzve*

By: B. Tom. (Possibly Boris Thomashefsky?)

Gifted to Fraydele from Buenos Aires, 1957

4.06.001

*Khelemer khazndil*

By: Aron Noger

Starring: Fraydele Oyshe

4.07.001

*Der yidisher nigen: Operette in 3 Akten 6 Bilder*

By: Ben Menachem

Copyrighted to: Max Friedlander, 1936-7 Season, Buenos Aires

4.08.001

*Farges mikh nit*

By: I. Rozenberg

Edited: Moyshe Oyshe

1932 May 13

Philadelphia

Note laments: Business is bad

Throughout notebook, city names: Montreal, Detroit, Philadelphia, NY

4.09.001

*Sara sheyndl: lebensbild mit gazing un tenz*

By: Joseph Lateiner

Cyrillic title given as well on cover

Warsaw, Nalsvki Street no. 32

Inside cover: Other works from Progress Press listed, including secular and non-Jewish such as Tolstoy

Publishing House of the Yiddish Stage

4.10.001

*Di dray farlibte oder dem tatens lidele - Opereta in 2 akts mit 1 bild*

By: Louis Freyman

Includes: tage drawings

4.11.001

*Di gasnzinger: opereta in 2 akten un 6 bilder*

By: Avrom Blum

4.12.001

*Di kleyne ganifte*

No name given, but handwriting matches that of 4.03.001, by Meyer Schwartz

4.13.001

*Naye vintn - naye opereta in 2 akten mit bilder.* By: Moyshe Oysher

**BOX 5**

5.01.001

*Shlof mayn kind*

By: J. Schuman

Publisher: Gesellschaft für jüdische Volksmusik, Petersburg und Leo Winz, Berlin, 1912

Adverts on front and back in Latinized daytshmerish

Censor number.

5.02.001

*Basse malke*

By: J. Schuman

Publisher: Gesellschaft für jüdische Volksmusik, Petersburg und Leo Winz, Berlin, 1912

5.03.001

*Schlof mayn kind, ich wel dich vigen*

By: A. Schitomirski.

Publisher: Gesellschaft für jüdische Volksmusik, Petersburg und Leo Winz, Berlin, 1912

5.04.001

*Hamavdil*

By: Joseph Rumshinsky - for voice and piano

Published: Metro Music Co. 58 Second Ave New York.

Inside title Germanified: "Hamawdil" – Lyrics given in *galkhes* in dialect

5.05.001

*Esterke*

Words and music: Yankele Brisker.

Arranged: Jacob Davidson

Published by J. Leiserowitz Pub. Co, 200 5<sup>th</sup> Ave. New York

Copyright 1922

5.06.001

*I Love You*

Words: Totten Smith

Music: Alfred E Aarons

Stamp: Sheet Music Dept, The O'Gorman Co.

Published by Sol Bloom, New York. New Amsterdam Theater Building.

Copyright 1903. Copyrights listed for various countries and uses – Sandrow mentions rampant fraud, and thus multiple copyrights became necessary

5.07.001

*Neopolitan nights*

Words: Harry D. Kerr

Music: J.S. Zamecnik

Copyright 1925

Stamp: Theodore Presser C., 1712 Chestnut Street, Philadelphia

Sam Fox Publishing Co.

5.08.001

*Every One Was Meant For Some One*

Words: Jeff T. Branen

Music: Evans Lloyd

Copyright in Britain 1906, assigned to Chicago 1907 for use by Will Rossiter

Back - Advertisement for new "mascot" song *Clover Blossoms*, words and music by Floyd Thompson

Copyright 1906 by Will Rossiter

A song that is musically good, "In After Years, When I am Old"

Bottom publisher's note:

"This little song has only been out a short while and has jumped into the front ranks of popularity. There's something about it that pleases people. So popular is this song getting to be that music dealers call it the "mascot" of the music business. They say it brings them good luck, so surely it should bring you some to sing it. Why not try a copy?" Ordering info given.

5.09.001

Top Cover: Dedicated to my father, Peru, Indiana

*Snow-Drift*

Composer: B.E. Shirk

Published by The Saalfield Publishing Co.

13 East 14<sup>th</sup> Street. Copyright 1875 by S. Turney

Melody, no words.

5.10.001

*Please Don't Take the Baby From Me*

As Sung by Miss Adelaide Ackland of Rice's "Mr. Wix of Wickham" Company

Music Supplement Hearst's Boston Sunday American, Sunday, Nov. 6, 1904

Published by Permission of American Advance Music Co, NY

Song about lonely woman in a crowded city tenement, husband died and police have come to take her baby in society's name. She begs cop not to, but it is his job. He takes away the babe, and the mothers falls on the floor and soon dies.

5.11.001

*Veulai: s'kon dokh zayn*

Melody: Shertok

Arranged for Voice and Piano: Henry Lefkowitz

"Jewish" Version (Yiddish): Chaim Tauber

Metro Music Co. 64 Second Ave, New York.

Copyright 1940 by Henry Lefkowitz, NY

5.12.001

"Victor Herbert's Masterpiece:"

*Ah! sweet mystery of life*

Lyrics: Rida Johnson Young

The Dream Melody from Naughty Marietta

The Witmark Black and White Series Publishers label. New York.

M Witmark & Sons, 1650 Broadway, New York

Copyright 1910. International Copyright Secured.

Inside Cover: Has list of prices for other Herbert works. Many decidedly non-Jewish, such as *When shall Again See Ireland*. However, includes Jewish "accent parodies" such as *Ze English Language*

5.13.001

*Oy s'iz a mekhaye, oy s'iz gut*

"From Julius Nathanson's great production *Zise libe*

Words: Max Badin,

Music: Max Cahan

"Successfully introduced by the popular soubrette Miss Annie Lubin"

Published USA 1924

Dates on cover: Feb 10,11,24,25

Jacobs Press, Boston

5.14.001

*The song of songs - melodie*

Words: Clarence Lucas

Music: Moya

Chappel-Harms Inc. 185 Madison Ave., NYC

London and Sydney

Copyright 1914

Inside: Lyrics in French and English

French by: Maurice Vaucaire

5.15.001

*Sleepy lagoon*

Words: Jack Lawrence

Music: Eric Coates

Chappell & CO RKO Building

Copyrights from 1930, 1940

5.16.001

*Out of the dusk to you*

Words: Arthur J. Lamb

Music: Dorothy Lee

Stamp: Philadelphia, Theodore Presser Co, 1712 Chestnut St.

Sam Fox Pub Co., Copyright 1922

Small corner: Zimmerman Printing, Cincinnati

5.17.001

*Song of the volga boatmen*

Harmonized by Carl Deis

G. Schirmer Inc, New York

Russian lyrics in Latin characters

English Version: Sigmund Spaeth

Copyright, 1926

5.18.001

*A dudele,*

By: Leo Liov

As sung by Cantor Hershman

Copyright 1921 by Jos. P. Katz

Copyright Assigned 1927 Henry Lefkovich, NY

5.19.001

*Kakha kakh*

Arranged for Voice and Piano: Henry Lefkovich

Hebrew: A. Ashman,

Melody : M. Zaira

Copyright 1949 H. Lefkovich

On back cover, lyrics to song given in Hebrew, Yiddish, English

5.20.001

*Akeydes Yitzhak*

Words and music: Abraham Goldfadn

Arranged :H.A. Russotto

Published by the Hebrew Publishing CO. 50-52 Eldridge St., New York, NY

Includes several songs, all in Yiddish

5.21.001

*Katerintshik: the organ grinder*

Yiddish: Moyshe-leyb Halpern

Published by Jos. P. Katz, 181 East Broadway, NY

Copyright J.P. Katz 1915

English Version: Joachim Raucher

Back cover has advertisement for other Jos. P. Katz songs in English, Italian, Russian

”Ask for Jos. P. Katz Edition to get correct copes“

5.22.001

*Der alter milyuner*

Pictured on front: ”Madame Bessie Thomashefsky”

Words: Jacob S. Rosenberg

Music: Herman A. Hummel

Published by R.G. Pub. Co., 6011 Quincy Ave, Cleveland, OH

Copyright 1920, Jacob S. Rosenberg

Bookmark on inside: ”Gift of Alan Woods“

On reverse, biography of Jacob S. Rosenberg: Songs Composed list, Recent Biography from ”The Cleveland Leader,” September 4<sup>th</sup>, 1916

5.23.001

Belonged: Marliyn Sternberg

Assorted piano arrangements

Copyright 1934, Amsco Music Sales Co., NYC

*Dark eyes*, Russian folk Melody

*Turkish march* by Beethoven from Ruins of Athens

*Minuet from Don Juan* by Mozart

*Gavotte in D* by Bach

*Cradle song* by C.M. Von Weber

*Auld Lang Syne*

*Cradle song* by Brahms

5.24.001

(All in Cyrillic)

*Volalista* (Volga boatman song)

Kontsertniy repertuar

Printed at gosudarstvennoe muzikalnoe uzdatelstvo

Moscow, 1957

Selling agent label: Leeds Music corp., 322 West 48<sup>th</sup> Street, New York

Stamp: Printed in USSR

5.25.001

*Yom Kippur minkhe: the day of atonement*

Poem by: Morris Rosenfeld

Music: Henry Lefkowich

Published by Jos. P. Katz, Copyrighted 1914

English version: H.J Margolis

Back has advertisements for 4 pieces: *Kum tsu mir in kheyderl*, *Oyfn pripetshek*, *Tsu mayn molk*, and *Yom Kippur minkhe*

5.26.001

*The Child*

Music: B. Paskhaloff

Published Jos. A. Katz, NY. Copyright 1917

5.27.001

*On the shore*

Collection by: W.H. Neidlinger

Arthur P Schmidt Co

Boston, 120 Boylston St, NY 8 West 40<sup>th</sup> St.

Copyright 1903

5.28.001

*Goodnight my love*

“Sung by Alice Faye in 20<sup>th</sup> Century Fox Production *Stowaway*”

Words and Music: Mack Gordon and Harry Revel

Copyright 1936 Robbins Music Corp, 799 7<sup>th</sup> Ave, NY NY

”Please announce title of production when broadcasting this number“

5.29.001

*This year’s kisses*, from 20<sup>th</sup> Cent. Fox Film “On the Avenue”

Words and music:Irving Berlin

Copyright 1937 by Irving Berlin, NYC

5.30.001

*(Have you forgotten) The you and me that used to be*

Words: Walter Bullock

Music: Allie Wrubel

Copyright 1937, Irving Berlin

5.31.001

*The widow in lace*

Featured in the RKO Radio Picture "New Faces of 1937"

Lyrics: Walter Bullock

Music: Harold Spina

Leo Feist inc

1629 Broadway, NY

Copyright 1937 Leo Feist

5.32.001

*I hum a waltz*

From 20<sup>th</sup> Century Fox Production "This is my affair"

Words and Music: Mack Gordon and Harry Revel

Miller Music, Inc, 1619 Broadway, NY

Copyright 1937

5.33.001

I'm happy darling, dancing with you

From Ben Marden's "Riviera Follies" of 1937

Lyrics: Joe Young

Music: Fred E. Ahlert

Leo Feist, 1629 Broadway, NY

Copyright 1937 Leo Feist

5.34.001

*Choir boy*

Words and Music: Dave Oppenheimer, Ira Schuster, Leo Edwards

Copyright 1937 Schuster and Miller.

Sole selling agents: Southern Music Publishing Co Inc, 1949 Broadway, NY

5.35.001

In the chapel in the moonlight

By: Billy Hill

Shapiro, Bernstein and Co Inc, NY. Copyright 1936

ASCAP stamp

Also interesting: Derechos reservados en mexico cuba y america central I sud.

5.36.001

*Blue Venetian waters*

Sung by Allan Jones in the MGM Production "A day at the races"

Lyrics: Gus Kahn

Melody: Bronislaw Kaper and Walter Jurmann

Copyright 1937 by Robbins Music Corp 799 7<sup>th</sup> Ave, NY

5.37.001

*I hum a waltz*

From 20<sup>th</sup> Century Fox Production "This is my affair"

Words and Music: Mack Gordon and Harry Revel

Miller Music, Inc, 1619 Broadway, NY

Copyright 1937

5.38.001

*A Message from the man in the moon*

Lyrics: Gus Kahn

Melody: Bronislaw Kaper and Walter Jurmann

Copyright 1937 Robbins Music Corp, 799 7<sup>th</sup> Ave, NY

Sung by Allan Jones in MGM Production "A Day at the Races"

5.39.001

G Schirmer's Choral Church Music.

Copyright 1940

Edited: T. Tertius Noble

Revised: Max Spicker

5.40.001

*Shterendel*

Arranged: M. Posner

In Yiddish and English

Jos. P. Katz, 191 E. Broadway

Written at top: Cantor Joseph Sternberg

Copyright 1925

5.41.001

Written on cover: Cantor Joseph Sternberg

*Kunst un folk gezangen far gemishten khor*

Farband fun yiddishe gezangs fareynen

Published by United Hebrew Choral Societies of U.S. and Canada

960 Prospect Ave, Bronx, NY

Copyright 1923

5.42.001

*Bay mirbbistu sheyn*

Sung by Aaron Lebedeff and Lucy Levin in Sholem Secundas *M'ken lebn, nor m'lozt nit*

By: Avrom Blum

Words: Jacob Jacobs

Now Playing at the Rolland Theatre

Eastern Parkway at St. John's Place

Tel DIckens 2-6600, 6601

William Roland, Gen'l Manager

Published by I. Kalmus, Brooklyn NY

Copyright 1933 by Sholem Secunda

Printed receipt: Gift of Mildred Rosenberger

Printed in accent "Ven du zolst zayn shvartz vie a tuter, ven du host oygen bay a kuter"

5.43.001

*Bulbe, humoristische folks-lid*

For four voices

Arr: Lazar S. Weiner

Published Jos. P. Katz 181 E. Broadway, NY

Pencil at top: Cantor Joseph Sternberg, E. Einstein

Copyright 1924, Jos. P. Katz

Rather than Italian "Mezzo", instructions: Baveglich

5.44.001

Kunst un folks gazing far gemisht khor

*May lid,*

By: M. Posner

United Hebrew Choral Societies of US and Canada

Copyright 1923 by Posner and United Hebrew Choral Societies of US and Canada

Words: M. Sorerives

5.45.001

*Der Rebe Elimelekh*

Words by Moyshe Nadir

Arranged for mixed chorus by Zavel Zilberts

Metro Music, 58 Second Ave

Dedicated to Martin Perr

Copyright 1935 Henry Lefkowitz, NY

5.46.001

*Memorial service for male voices*

Music by Cantor S. Ancis

Published by the Cantors Association of America, Los Angeles Branch.

No Date

5.47.001

Envelope: Sent from Friars Club, 57 E 55<sup>th</sup> Street, NY NY 10022

To Mr & Mrs Sternberg

303 W. 66<sup>th</sup> St

NYC, NY

Inside Envelope: Card with painting on cover

Inside: Marilyn Michaels\* "Star Art"

Biographical info given

Back: New York Friars Club is proud to present: "Star Art" by Marilyn Michaels

Monday, April 16, 1990, 6:00 PM to 8:00 PM

Produced by Friar Ruth Stern

\*Daughter of Fraydele Oysher

5.47.002

Handbill

Teatro Mitre. Triunvirato 726. U.T. 54 Darwin 2249

Nor eyn mol, das letzte mol: Fraydele

*Fraydeles Khasene*

“Bazorg aykh mit biletn“

5.47.003

Handbill

Roosevelt Auditorium, 4<sup>th</sup> Ave and 17<sup>th</sup> street, NY

Dec 29, 30

Bloyz 3 mol

Fraydele zingt

Mit Fraydeles talantfule tekhterl Marilyn

Academy of Music, Lafayette Street, Brooklyn, New Years Eve, Dec. 31

Aaron Sternberg presents Moyshe and his sister Fraydele Oysher

Variety Theatrical Agency

121 2nd Avenue, NY Tel OR 4-0470-1 Cpr. 7th street

Bottom: Es nemen onteyl: Ben Bonus, Mina Bern, Leon Libgold, Lili Liliana, Mikhal Gibson, Malvina Rapel, Feliks Pibikh, Yehudith Berg, Shmuel Pershko

‘‘Tickets in tog fun di farshtelung in baks ofis’’

5.47.004

Handbill

Teatro Mitre

Compania Israelita de Operetas: Fraydele

Spanish date, Wednesday, 27 May 1936 (Miercoles...)

Spanish description: In Hebrew, Melodies, Operetta in 3 acts

Max Friedlander fun Nyu York prezentiert farn argentiner oylem di eyntsike oyf der yidishe bine Fraydele in *Akeydes Yitzhak*

Biblishe opereta in 3 aktn fun Abraham Goldfadn

Directed: Max Friendlander

Staring: Salamon Stramer, Clara Strama, Fraydele, Sr. Gold, Sr. Goldstein, Sr. I Zuckerman,

Ticket info at bottom in spanish.

5.47.005

Cut out form *Forward* (Yiddish edition) Thursday, March 29, 1979

Advertisement:

Fraydele Oysher mit ir tekhterl Marilyn Michaels

zingendik: yidishe neshome, tsu bapumen in Arbeter Ring, Sam Goody's and Menorah

5.47.006

Photo, B&W Fraydele Oysher. Closeup, showing hair, short under a hat. Holding Tzitzit

5.47.007

Photo, B&W Fraydele Oysher. Full Body shot. Dressed as Yeshive Bokher

5.48.001

*A khazndl oyf shabes*

By: M. Kipnis

Kipins Farlag, Warsaw

Polishised Italian: recitatiwo (Italian would be recitativo)

5.49.001

*Vos zhe vilstu mayn tayer kind?*

By Z. Zeligfeld

Verter un Melodie oyfgenumen fun Lubliner hazmir in yor 1917

5.50.001

*Feygele is geven a voyle moyd*

By: Z. Zeligfeld

Back, written in pen: Take me in your arms

5.51.001

*Papir iz dokh vays un tint iz dokh shvarts*

By: Z. Zeligfeld

5.52.001

*In vilden vald aleyh*

By: Z. Zeligfeld

Recorded by Mirl Rayzn in Warsaw

5.53.001

*Oy Avrom!*

By: Z. Zeligfeld

5.54.001

In Droysen iz a triber tog

By: Z. Zilberfeld

5.55.001

Brontshele

By: Z. Zilberfeld

5.56.001

A khaverte By: Z. Zilberfeld

Recorded in Grodno.

5.57.001

*Chapel by the Sea*

By: M. Greenwald.

“A meditation of unusual beauty. You are sure to like it”

Copyright Leo Feist, Inc, Feist Building, NY

\*Only a few bars, perhaps handed out for free to entice readers to buy whole copies.

Reverse: The "World's Best Music" Folios.

5.58.001

Catalogue

J. Katzenelenbogen

66 Canal Street, NY

Copyrighted 1898

Yehuda Katzenelenbogen: Moykher Sforim (Bookseller), Publisher and Importer

Der groyster oysval fun aler handlungn

“Hebrew religious books: Tanakh, Khumesh. mit englishe, dayshe, ungarishe un yudish-dayshe iberzetsungen”

Ales in holseyl un riteyl, tsu di biligste prayzen

Methods un Verterbikher in alle moderne shprakhn: english rayters, spelers, gremers, geografies, histories, arifmetiks un leter rayters

5.59.001

*Un di, se ben rammentomi*

Stage directions: Gilda and Rigoletto in the street, Magdalena and the duke on the ground floor

English and Italian lyrics

Copyright 1940

**BOX 6**

6.01.001

*Eybig dayn*

Words by Jacob Jacobs

Music by Jasha Kreitzberg

“As sung in the Goldberg and Jacobs musical production *A gast in Shtetl* by H. Kalmanowitch at the National Theatre Houston and 2nd Ave, NY, NY “

A Guest in Town: castlist given on reverse.

6.02.001

*S'vet zayn gut*

From the play *Second Marriage* by Louis Freeman

Music: Manny Fleischman

Words by Jacob Jacobs

Sung by Edmund Zayenda., Miriam Kressyn

Produced: Irving Jacobson and Edmund Zayenda at 2nd Ave Theater

Copyright 1953 - Metro Music Co.

6.03.001

*Der nayer yid* “Sung with great success by the famous cantor Josef Rosenblatt”

Words and music by Lipa Feingold

Published by L. Feingold 76th street, Brooklyn

Copyright 1928

6.04.001

*A zemerl - A chassidic ditty*

Arranged: A.S. Ellstein

“As sung by eminent tenor Cantor M. Hershman”

Metro Music. Copyright Jos. A Katz 1927, copyright assigned 1927 to H. Lefkovich

"Send for the complete catalogue of high class Jewish Music"

6.05.001

*Dos, vos du zest, keyn gliken hob ikh dir nit tsugezagt*

Words and music: Louis Gilrod

From Jenny Goldshtayns *Ir groyser sod*

Geshpilt in Geybil's Pipels-teatr, 201 boyeri (Bowery)

Sung by Aaron Lebedeff on Vokalien Records

Metro Music

Kammen Broders (Brooklyn NY)

Trio Press, 28th E 4th St. NY

Copyright 1927

6.06.001

*Eternal Refugee*

Lyrics and music: Joel Feig

As sung by the eminent tenor Kalmen Kalich

Written: With compliments to 'freidele' (sic), Joel Feig

Kammen music

Copyright 1939

"Driven from the Holy Land, my name is Eternal Refugee - Persecuted in Spain. Some were burned to death and slain." and "In concentration camp of horror, the ocean and sky is my soil and today my blood is shed in endless pain"

6.07.001

*Oy, s'iz gut!*

From operetta *My Malkele*

Libretto: William Siegel

Lyrics: Jacob Jacobs

Music: Abraham Ellstein, produced under personal direction of Jacob Kalich.

As sung by Molly Picon and Aaron Lebedeff

Playing at Public Theater, 2nd Ave at 4th Street. Metro Music. Copy. 1937

Castlist for play included

6.08.001

Kessler 2nd Avenue Theater. Michael Saks presents "Our Molly Picon" in Jacob Kalich and Abraham Ellstein's musical comedy *One in a million*.

Includes Molly Picon and Jacob Kalich biographies

Program with cast

6.09.001

*Meydele (Yingele)*

Words: Jacob Jacobs

Music: Abraham Ellerstein.

As sung by radio artists: Herman Yablokoff "The Payatz", Irving Grossman, Max Rosenblatt "The Dream Weaver", Leon Gold, Seymour Rechtzeit "Dos Kind fun Folk" and Meyer Steinwortzel

Metro Music

Henry Lefkowitz Copyright, 1934

6.10.001

*Ikh vel eybig dikh gedanken*

From play *Wish me luck*

Music: Abraham Ellstein.

Words: Jacob Jacobs and Izador Lillien

As sung by Muni Serebroff and Miriam Kressyn.

2nd Avenue. Copy - 1945 Henry Lefkowitz

6.11.001

*Sholem tantz*

As sung by popular stage & radio artist Seymour Rechtzeit

Words and Music: Abraham Ellerstein

Metro Music. Copy 1942, H. Lefkowitz

6.12.001

*Abi gezunt*

“Joseph Green and Benjamin J. Weinberg present the inimitable Molly Picon in the Sphinx film production ‘Mamele’ with Edmund Zayenda.”

Artistic director: Jacob Kalic.

Directed by Joseph Green

Music: Abraham Ellstein.

Words: Molly Picon

Copyright 1939 - Henry Lefkowitz. Metro Music

6.13.001

*Getraye libe*

Lyrics: Oscar Ostroff

Music: William Dubrow

Sung with great success by the Leading Jewish Stars

Distributed by William Dubrow. South Street, Philadelphia. Copyright 1931 by the writers. Trio Press

6.13.002

*Getraye libe*

Lyrics: Oscar Ostroff

Music: William Dubrow

Sung with great success by the Leading Jewish Stars

Distributed by William Dubrow. South Street, Philadelphia. Copyright 1931 by the writers. Trio Press

6.14.001

*Slikhes*

Edited, arranged and sung by Cantor Boris Charloff.

Hebrew Publishing Company. Broadway, NY, Copyright 1931.

Written: Mayn Fraydele: Fun Khazn Charloff

6.14.002

(Found Inside 6.14.001)

Receipt in Russian from: Jewish Music Store, Peterburg.

Total cost for 17 music sheets: 7 Rubles, 10 Kopek.

May 8, 1917

6.15.001

*Korets m'khomer*

Metro Music. Music by Cantor B. Charloff

Written: A matone tsu di berimter zeyngerin un kontsertistn Fraydele Oysher

Signed: Cantor Charloff

Copyright B. Charloff , 1928

6.16.001

*Fun yarid*

Words:David Goldstein.

Music by B. Charloff.

Metro Music. Copyright 1928 to Boris Charloff

6.16.002

Fun yarid

Words:David Goldstein.

Music by B. Charloff.

Metro Music. Copyright 1928 to Boris Charloff

Signed: Mayn zise Fraydele, fun Khazn Charloff

6.17.001

Boris Thomashefsky's greatest success *Erlikh zayn*

Sung by Regina Tsukerberg

From Thomashefsky and Phillip Laskovski's *Bar Mitsve*

Copyright 1927. Printed Trio Press

On reverse: Cast list

6.18.001

*Zorg nit mama*

Sung by Aaron Lebedeff and Bella Mayzel.

Valodka in Odessa.

Now playing at the National Theater, Houston & 2nd Ave

Music: Perets Sandler.

Lyrics: Louis Gilrod.

Saks / Goldberg Managers. Copyright Saks 1926.

Cast list.

6.19.001

*Yankele*

Music: Joseph Rumshinsky

Lyrics: Boris Rosenthal

As sung by Molly Picon in *Yankele* by Jacob Kalich

Shapiro music sales. Allen Street, NY.

Copyright 1924 by Joseph Rumshinsky

6.20.001

Es tsit! Es brit!

Words: Izador Lilien

Music: Joseph Rumshinsky

Sung by Molly Picon in *The Radio Girl.*, Produced by Jacob Kalich.

Now playing at Kessler Second Ave Theater, Pasternak, Sager and Parnes., Managers. Copyright 1929

Cast list

6.21.001

*Sholom-aleichem*

Music by Cantor Joseph Rosenblatt.

Arranged by Murray Rumshinsky, ASCAP stamp

Published by Trans-American Music. NY. Copyright 1960

6.22.001

*Eyshes khayil*

Music: Joseph Rumshinsky

Words: Izador Lilien. Sung by the famous artists The Bagelman Sisters. Moyshe Oysher and others.

Metro Music. Copyright 1938 H. Lefkowitz

6.23.001

*Ikh benk aheym* from *The Rabbi's Melody*

Music: J. Rumshinsky

Words by Ludwig Satz

As sung by the eminent artist Ludwig Satz.

Written on front: To Kol Nidre.

Copyright 1934 H. Lefkowitz

6.24.001

*Ikh benk aheym* from *The Rabbi's Melody*

Music: J. Rumshinsky

Words by Ludwig Satz

As sung by the eminent artist Ludwig Satz.

6.25.001

*Got, far vos shtrafstu dayne kinder?.*

For voice and piano: Joseph Rumshinsky

Copy 1924 H Lefkowitz.

Content about longing to go to Israel, to not be beggars in foreign lands.

6.26.001

*Kh'ken fargesn yeden nor nit in dir.*

Words: Molly Picon.

Music Joseph Rumshinsky

As sung by Molly Picon in Rumshinsky and Kalich's new production *Katinka*

Playing in Joseph Edelstein's Second Avenue Theater

Cast list on reverse

6.27.001

*Dos Fidele*

Music: Rumshinsky.

Sung by Molly Picon and Harry Field in Rumshinsky and Kalich's *The Girl of Yesterday* by H. Kalmanowitch and Kalich.

Now playing at Molly Picon's Folks Theatre.

Pasternak Sager Parnes, MGS.

Cast list on reverse

6.28.001

*Vyokh, tyokh, tyokh!*

As sung by Moyshe Oysher and Florence Veys *Dos heyst gelibt*

Hopkinson Theater, Hopkinson and Pitkin Ave, Brooklyn, NY.

Managers Oscar Green and Louis Goldstein.

Published by I. Kalmus

Cast list on reverse

6.29.001

*Vyokh, tyokh, tyokh!*

As sung by Moyshe Oysher and Florence Veys *Dos heyst gelibt*

Hopkinson Theater, Hopkinson and Pitkin Ave, Brooklyn, NY.

Managers Oscar Green and Louis Goldstein.

Published by I. Kalmus

Cast list on reverse

Sticky NOTE: "This my brother moishe. He was not only a great singer also a super stunning exciting cantor. very versatile. I miss him very much. "Death ends a life but not a relationship" Your Friend, Fraydele (smiley face)"

6.30.001

*Nem mikh tsu fun der mashin*

Lyrics: Louis Gilrod and Boris Rosenthal

Music: Herman Wohl.

Cast list

6.31.001

*Es benkt zikh aheym*

By: Hyman Freedman.

Published by Shapiros book store. Boston, Mass. Copyright 1923 Hyman Freedman.

6.32.001

*Oy kazala meni matiy*

By: P. Bondarenko

Jos. P. Katz, 1920, NY

6.33.001

*Oy, za gaem gaem and U sosida khata bila*

Two Ukrainian Folksongs

Jos. P. Katz, NY 1920

6.34.001

*Songs of Israel.*

Famous traditional Hebrew melodies with text for synagogue, school, and home.

Sold from Forest Music Store, Fall River, Massachusetts

Written in NYC, March, 1933. Copyright 1948.

6.35.001

*I want what i want when i want it.*

From Mlle. Modiste.

Lyrics: Henry Blossom.

Music: Victor Herbert

Witmark Black and White Series. NY. Copyright 1905.

Lyrics lamenting the “nagging” wife

6.36.001

*A kleyn melamdl*

As sung and featured by Renowned tenor Mayer Steinwortzel

Metro Music.

Arranged: Nicholas Grabovsky

Copyright 1935 by Henry Lefkowitz

6.37.001

*Vot ken yu makh, s'iz amerika*

Words: Jacob Jacobs

Music: Alexander Olshanetsky.

As sung by Aaron Lebedeff

From Alexander Olshanetsky's happy operetta "Der litvisher yankee"

As played at National Theater, Houston & 2nd. J Jacobs and H Katz, Manager. Copyright 1929.

Cast list on reverse

6.38.001

*My mother told me there'd be nights like this*

Words and Music: Bob Godfrey, Nick Kenny Charles Kenny

Copy 1954 Goldmine Music, NYC

6.39.001

*Kalinka.*

"Favorite song of the Moscow Gypsies"

Copyright 1918 Jos. A. Katz

6.40.001

*The one rose (Thats left in my heart)*

By: Del Lyon and Lani McIntire.

Shapiro, Bernstein & Co. NY. Copyright 1936

6.41.001

*Tango, yo tambien*

Lyrics: Amadori

Music: Francisco Canaro.

Julio Korn. B. Aires.

De La Pelicula (film) "Puerto Nuevo"

6.42.001

*Jahrzeit elegie für pianoforte.*

Zum andenken an Dr. Theodor Herzl.

Censors office: 1 July, 1905.

Composer: S. Gurewitch

Lyrics: Hebrew, Russian and German

6.43.001

*Di matbaye (the coin)*

Composed : A. Teres.

Published: A. Teres, NY, Houston St

Copyright 1905.

6.44.00

*El hatsipor (to the bird)*

Hebrew: Ch. N. Bialik.

Music: Samuel Luskin.

“Dedicated to the memory of Rose Slick Neifach by the Buffalo Jewish Choral Society”

Metro Music.

Copyright Luskin, 1939. Words in Yiddish and Hebrew.

6.45.001

*Der furman* (The coachman)

By: Pinkhas Yasinovsky.

Renanah Music, 86th St, NY.

Copyright 1941. English/Yiddish lyrics

6.46.001

*Vyokh, tyokh, tyokh!*

As sung by Moyshe Oysher and Florence Veys *Dos heyst gelibt*

Hopkinson Theater, Hopkinson and Pitkin Ave, Brooklyn, NY.

Managers Oscar Green and Louis Goldstein.

Published by I. Kalmus

Cast list on reverse

6.47.001

*Geslekh (Afrusisher gasn)*

By: Oskar Ostrof. 1936

6.48.001

*Yuden, ikh sukh a man.*

By: Turneul, Picon, Kalich.

Director: D. Celmeister.

By Boris Segall from Operette Tsipke Fayer

N. Teodorescu, Bucharest.

Text by Molly Picon

6.49.001

*Freytag tsu nakht*

Words and music: Solomon Golub

Jos Katz, 1924.

Yiddish / English lyrics

6.50.001

*Khanuka likht.*

Composed: Henry Lefkowitz.

As sung by famous cantor Joseph Shlisky.

Metro Music.

Words: Morris Rosenfeld.

English by Dr. Harry J. Margolis.

Copyright 1922 Lefkowitz

6.51.001

*Yidishkayt*

In Alexander Olshanetsky's *Der litvisher yankee*.

Sung by Araon Lebedeff and Bella Mayzel.

National Theater.

Copyright 1929.

Castlist on reverse

6.52.001

*Ikh bin a boarder bay mayn vayb*

Words & Music: Rubin Doctor

Published by Rubin Doctor, Houston Street, NYC. Copyright by author, 1922

6.53.001

*Es benkt zikh aheym.* Hyman Freedman.

Shapiro's books, Boston Massachusetts, 1923

6.54.001

*Samet un zeyd*

From Julius Nathanson's production *Samet un zeyd* by William Siegel

Music: Reuben Osofsky and Jacob Mushnitsky

Lyrics: Louis Gilrod. Copyright 1924.

6.55.001

*Ikh benk nokh mayn shtetele*

Words and music: Rubin Doctor.

Arr: M. Kortchmaroff

Published S. Schenker, Canal St. NY. Copyright 1917

6.56.001

*Du bist mayn matonele*

From: *Di tsvey troyim*

Music by Perlmutter & Wohl

Hebrew Publishing. 50-2 Eldridge, NY. Copyright 1907.

Words: Sol Small.

6.57.001

*Yineh ma tov.* (Psalm 133)

Music: Samuel Alman.

Copyright 1934. Published by Association of Ministers-Chanazim of Great Britain.

Sold by: Cailingold. Montague st, London.

6.58.001

*Der parom*

In Russian: Store for modern Jewish

March, 1911

Censor number

6.59.001

*As volt ikh gehat*

By: A. Zhitomirsky

In Russian: Store for modern Jewish

March, 1911

Censor number

6.60.001

*Sheyn nito der nekhtn*

By: M. Shalit

In Russian: Store for modern Jewish

March, 1911

Censor number

6.61.001

*Omar fun Eliezer*

By: L. Saminsky

In Russian: Store for modern Jewish

March, 1911

Censor number

6.62.001

*Di nakht*

By: L. Saminsky

In Russian: Store for modern Jewish

March, 1911

Censor number

6.63.001

Written: To my very dear friend, Fraydele

*Yidische nemen*

Words and music: Lipa Feingold

Published by Feingold, Rockaway Parkway, Brooklyn

Copyright 1934

Sticky note: This was given to me by the composer to approve it before the artwork was done. Fraydele. Mazal tov. Shalom.

6.64.001

Prof. Horowitz's Opera *Ben Hamelekh*

Composed by Perlmutter and Wohl.

Words: A. Schorr.

As sung by: Mr. Juvelier.

Copyright 1904 by Theodore Lohr. NY 286 Grand

6.65.001

*Der gott fun libe. Ven ikh zol vider zayn a kind*

Words: Louis Gilrod

Music: Herman Wohl.

Published by Louis Gilrod. 66 2nd ave. Copyright 1918.

Cast on reverse

6.66.001

*Minhag Khodosh - Naye Modes*

Original Hebrew words: Ch. N. Bialik.

Yiddish and English versions: L. M. Herbert.

Metro Music. Copyright 1931 Henry Lefkowitz.

6.67.001

*Israel (Yisroel)*

Music: Samuel Solomon.

Lyrics Oskar Ostrof

“A big hit for you! Only Oskar Ostrof can write such songs. Success!”

A hit from Chicago's only Yiddish Playhouse, The Douglas Park Theater.

Copy 1948 by Solomon.

6.68.001

*Seykhel un mazel*

Words and Music: Abraham Singer.

Metro Music. Copyright 1930, Singer.

6.69.001

*Der freylekher yid*

Words and Music: Abraham Singer

Label on Front: Freda Oisher - 325 Spruce St. Phila, PA.

Copyright 1930, Singer.

6.70.001

Di yidishe shikse

By Sholem Secunda

Copyright 1923 by Secund

6.71.001

*Di amerikaner rebitsin*

Libretto: William Siegel

Music: Sholem Secunda

Words: Anshel Schorr

As sung by Morris Nowikow

Published Philadelphia

Copyright 1922, Secunda

6.72.00`

*Dos yidishe lid*

Music: Sholem Secunda

Words: Anshel Schorr.

Metro Music. Copy 1928 Lefkowitch.

6.73.001

*Mir, di farekshente zekhtsin milyon*

Words: Pine Twersk

Music: Sholem Secunda. Metro Music Co.

Copyright 1939, Henry Lefkowitch.

6.74.001

*Yehi rotzon*

Music: Sholem Secunda

Words: Israel Rosenberg

Metro Music Co.

Copyright 1936, Henry Lefkowitz. In Yiddish

6.75.001

A gan-Eden af der velt

Now playing at Public

As sung by Aaron Lebedeff and Lucy levin

Music: Sholem Secunda

Libretto: William Siegel.

Lyrics: Jacob Jacobs. Copyright 1935, Secunda

Cast list on reverse

6.76.001

*Dos redele dreyt zikh*

As sung by Aaron Lebedeff and Lucy Levin. From *A khasene af der ist-sayd*

Libretto: William Siegel

Lyrics: Khaym Toyber.

Public theater. Copyright 1935, Secunda.

Cast list on reverse

6.77.001

*Amerika ruft*

Words: Wolf Younin

Music: Sholem Secunda.

Metro Music Co. Written: Freidele.

Copy 1942 Lefkowitz. "Das land ruft unz geyn in krig...Eyn fareynikt folk. " (sic)

6.78.001

*On libe*

Sholem Secunda

Handwritten music sheets.

6.78.002

*Geselekh*

Words: Oskar Ostrof.

Sholem-aleichems viglid below: *Shlof mayn kind*

6.78.003

Typed:

Fraydele. azoy heyst dos meydele. s'iz do nor eyne a sheyne a meydele a kleyne Fraydele.

Fraydele azoy heyst dos meydele. zi iz pitsel abrekele. tsart vi a shtekele Fraydele. Mit ire oygn tsu getsoygen, mayn harts tsu zikh hot zi nor zi. Ikh hob farloyrn angevoyrn. ikh hob nit mer keyn ruh, nor vi iz zi. Ikh darf nor Fraydele. azoy heyst dos meydele. zi iz kheyndik a hartzige zisenke shvartsinke Fraydele.

6.78.004

Written: Fraydele, vi zis es iz gevezen dort dos hart reyne libe hot unz dayn geport.

**BOX 7**

7.01.001

*Libe tsu kinder - kinder libe*

From *Hot khasene* at Kessler's 2nd ave theater

Published by Teres.

Words: Teres.

Music: Teres and Rumshinsky.

Copyright 1921 Teres.

7.02.001

*A mame iz der bester fraynd.*

Words: M. Zavodnick

Music: H.A. Russotto.

Published: S Schenker.

Copyright 1914.

7.03.001

*Am Olam*

By: A. Bernstein

Vilna 1898

Cyrillic, German, Hebrew.

Censor's office, 1898

7.04.00`

*Di velt iz a kinder shpil.*

“Sung with success by Annie Phillips.”

Words/music: Rubin Doctor.

Published S Schenker.

Copyright 1919 Schenker.

7.05.001

*The Lost Chord*

Words: Adelaide A Proctor

Music:

Arthur Sullivan.

Eclipse publishing, Philadelphia

Copyright 1902 Joseph Morris

7.06.001

*Mayn grine kusine - Motke fun slobotke*

Words and music: Morris Rund

Published J&J Kammen Brooklyn

Copyright 1922, Kammen.

7.07.001

*A mutters gebet*

By: Hyman Altman.

S Schenker Publishing, NY

Copyright 1912, Schenker.

7.08.001

*Dos pintelev yid*

The great hit of Thomashefsky's "People's Theater"

Hebrew publishing company, Canal st.

Words: Louis Gilrod

Composed: Perlmutter and Wohl. Pi

As sung by Madame Thomashefsky

Copyright 1909

7.09.001

*Es vil zikh mir*

Words and Music: Rubin Doctor

Pictured: Bessie Weissman of National Theater.

Published by Rubin Doctor, Houston st.

Copyright 1923 Doctor.

7.10.001

*Vu nemt men amolige yor*

By: D. Meyerowitz

Arranged: D. Hornstein.

Hebrew Publishing. Copyright 1915

7.11.001

*A brivele der mame*

Arranged: I.R. Berman.

Edition: M. Lentzeridis, Constantinople

No date, but appears very old. (Since Constantinople, at least older than 1930)

7.12.001

*Selections from popular Hebrew operas* (English Cover)

*Lider fun der yidisher bine* (Yiddish cover) – Interesting that ‘‘Hebrew’’ used for Yiddish  
Hebrew publishing 1911.

7.13.001

*Got un zayn mishpet iz gerekht*

By: Meyerowitz and Berman

As sung by: J.P. Adler

Words: Louis Gilrod. No Date. British? Cost six pence.

7.14.001

Neue Zwölf Jüdische Volkslieder

Assembled: Eliokum Zunser.

Price: 2 Rubels

Katzenelbogen Verlag, Wilna, 1899

Inhaltsverzeichnis (contents): Der Peddler, Von Himmel zu D'rerd , Der Krisis, Der Jüdische Dichter, Das Goldene Land, Das unsterbliche Volk, Die L'vone, Schulamith, Von der Mutter Zion, Auf dein alten weg, Lischnath tarnad, Graschdanski brak....

7.15.001

Cyrillic: *Traviata Opera*

By: Verdi.

Printed in Moscow.

Stamp from Odessa.

7.16.001

*My Rose Marie.*

Words and Music: James A. Macelwee

Published: Church, Paxson & Company, NY. 1908/1910.

7.17.001

*Soyfer shel Moshiakh*

By: Abraham Goldfadn

Arranged by: Joseph Rumshinsky

Copyright 1916, Hebrew Publishing Company.

7.18.001

*Kunilemel*

By: Abraham Goldfadn,

Arranged: Joseph Rumshinsky

Copyright 1911, Hebrew Publishing Company

7.19.001

*Di nevue*

As sung by Mrs Prager

Copyright 1910, Hebrew Publishing Company

Words and Music: Perlmutter and Wohl. Prager pictured on front.

7.20.001

*A lid vun a feygele*

Publisher: Gesellschaft für jüdische Volksmusik, Petersburg und Leo Winz, Berlin, 1912

7.21.001

*Shabbes yontef un rosh khodesh*

Labeled: Freida Oisher, 325 Spruce St, Philadelphia

Words: Abraham Goldfadn

Arranged: Joseph Rumshinsky

Hebrew Publishing Company, 1918. Prager pictured. From "Shulamith"

7.22.001

*Mlave malke*

Publisher: Gesellschaft für jüdische Volksmusik, Petersburg und Leo Winz, Berlin, 1912

7.23.001

*Hamavdil*

By: D. Meyerowitz

Arranged: Joseph Rumshinsky

Hebrew Publishing Company, 1917.

7.24.001

*A vighid*

Publisher: Gesellschaft für jüdische Volksmusik, Petersburg und Leo Winz, Berlin, 1912

7.25.001

*O bozhe bozhe!*

Written: Joseph Sternberg

Copyright 1917, Petrograd. M. Shalit

7.26.001

*Biznes in Amerika*

Words and music: A. Silberstein

Arranged: Russotto

“Sung with success by Silberstein”

Schenker Publishing, NY. Copyright 1911

Pictured Russotto

7.27.001

*Baby rose*

As sung by Marie Malateste of Pixley & Malatesta

Written on cover: From Cantor Joseph Sternberg, Providence, RI.

Published: M. Witmark & Songs, NY

Words: Louis Weslyn

Music: George Christie.

Copyright 1911

7.28.001

*Frolic of the frogs*

By: J.J. Watson

Conservatory Publication Society, NY.

Purchased in Providence

7.29.001

*Sometime*

Words: Vincent Bryan

Music: Harry von Tilzer

Published: Harry von Tilzer, NY. Copyright 1908

7.30.001

*Childhood*

Words: Alfred Bryan

Music: Harry Mills 29th St.

Copyright 1908

7.31.001

*Mayn mames lidele*

Words and music: Rubin Doctor.

Published: Doctor, 1923.

7.32.001

*Im afraid to come home in the dark*

Words: Harry Williams

Music: Egbert van Alstyne

\*\*Pictured: Rogers and Deely. Deely in blackface

Jerome Remick publishing, NY. 1907.

Written on music: Mrs. L. Hodkinson.

7.33.001

*On the old see-saw*

“Featured in Gus Edwardss latest vaudeville creation *The rube kids*”

Words: Ed Gardener

Music: Gus Edwards

Pictured: Suzanne Rocamora.

Written on cover: Miss L Hodgkinson

Copyright 1907.

7.34.001

*Ben-ami*

Words: Abraham Goldfadn

Music: Louis Friedsl and Sigmund Mogulesco

Published: Theodore Lohr, Grand St NY

7.35.001

*Di nevue.*

Pictured: Pragerv

Hebrew Publishing Company, 1910.

7.36.001

*Ver hot di shuld?*

Words and music: A. Silberstein

Arranged: Russotto

Published Schenker Publishing. Copyright 1912

7.37.001

*Give me just one pleasing smile*

Words and music: Bernard E. Fay

Fay music, Providence.

Copyright 1908

7.38.001

Written sheet music

*A nakht on paris*

Music: A. Blum

7.39.001

Unlabeled sheet music

7.40.001

Unlabeled hand-written music.

7.41.001

*Paris bei nacht*

Hand-written sheet music.

7.42.001

Thick folder with "Oysher" written on cover. No contents

7.43.001

*A maysele*

Words: M. Elkin

Music: M. Gelbart

Metro Music Company.

Copyright 1930, Henry Lefkowitz.

7.44.001

*Aleyn*

By: H. Rosenblat

Metro.Music Company

By: M. Gelbart

Copyright 1922, Jos. A. Katz

Copyright 1927, Henry Lefkowitz

7.45.001

*Vigliid*

By: P. Galub

Poem and music: Solomon Golub

Metro Music Company

Copyright 1928, Lefkowitz

7.46.001

*Der neyer eli eli*

Written: prezentirt dem kantor yoysef shternberg fun bukarest rumenye

As sung by famous Cantor Joseph Rosenblatt

Arranged: Gozinsky

Published by Gozinsky, 166th street NY

Copyright 1924

7.47.001

*Sascha pascha yasche, its all the same*

“A new hit song from our Soviet Ally”

Pictured: USSR Soldiers on front

Words: T. Solodar

Music: Y. Miliutin.

Am-Rus Music Corp, 57th street.

"For victory buy US war bonds and stamps." Copyright 1943

7.48.001

Der yidisher vanderer

Words and music: Adolph King

Published: King Publishing, 2nd Ave

Written: “Miss Estelle Schininer, NYC”

Copyright 1925

7.49.001

*Vu nemt men amolige yor*

By: Myerovits

Arranged: Hornstein

Hebrew Publishing Company, 1915.

7.50.001

*Play fiddle play*

Lyrics: Jack Lawrence

Music: Emery Deutsch and Arthur Altman

Published: Edward Marks, NY

Copyright 1932

7.51.001

*Numo ferach*

“Frau R Lubarwsky gewidmet“

Publisher: Gesellschaft für jüdische Volksmusik, Petersburg und Leo Winz, Berlin, 1912

7.52.001

*Ben ami*

By: Abraham Goldfaden

Staged by B. Thomashefsky

Music: Friedsell

Text and Music for couplets by: Sigmund Mogulesko

Music for entire play.

Cast list given

7.53.001

*Khasn, kale, mazel tov*

Words and Music: Sigmund Mogulesco

Arranged: Friedsell

Hebrew Publishing Company, 1909

7.54.001

*Di yidishe neshome*

Pictured: Mme. Zuckerberg

By: Louis Gilrod and Friedsell

Published Theodore Lohr, 1909

7.55.001

*Rakhmim fun yeshive bokher*

Sung by B. Thomasheftsky

Music: Friedsell

Hebrew Publishing Company, 1906

7.56.001

*Zog zhe rebenyu*

By: I. Potoker and L. Zeitlin

Publisher: Gesellschaft für jüdische Volksmusik, Petersburg und Leo Winz, Berlin, 1912

7.57.001

*Ad mosay?*

Words and music: Max Kotlowitz

Arranged: Posner

Metro Music Company, 1930. Henry Lefkowitz

7.58.001

*A tfile*

Words: Yehoash

Music: Leo Perl

Metro Music Company. Copyright 1936, Henry Lefkowitz

7.59.001

*Fargesene kinder*

As sung by Khana Holander

Now playing at Grand Opera in Boston

By: Reuben Osofsky and Izador Holander.

7.60.001

*A yidish meydle darf a yidishen boy*

Aaron Lebedeff and Bella Mayzel in Alexander Olshanetsky's *A nakht in kalifornia*

Libretto: William Siegel

New York's biggest hit. Now 5 performances in Chicago!

Glickmans Palace Theater

Copyright 1927

7.61.001

*Mayn mames khupa-kleyd*

Music and words: Jenny Goldshtayn

Copyright 1927, Jenny Goldshtayn

Arranged: Alexander Olshanetsky

Cast list given on reverse

7.62.001

*Ikh bin farlibt*

Aaron Lebedeff and Bella mayzl. in Alexander Olshanetsky's *A Gan-eydn far tsvey*

Libretto: William Siegel and Joseph Lateiner

Music: Alexander Olshanetsky

Words: Jacob Jacobs.

Now playing at Goldberg & Jacobs National Theater, Houston & 2nd

7.63.001

*Zlatopol*

Played at David Kessler's 2nd Avenue Theater

Alexander Olshanetsky and Jacob Kalichs *What girls do*

Featuring :Molly Picon

Libretto: William Siegel

Lyrics: Jacob Jacobs

As sung by Leon Gold

Metro Music Company

Copyright 1935, Alexander Olshanetsky

Cast list on reverse

7.64.001

*Ershter kus*

By: Yisroel Rosenberg and Avrom Blum.

Song: *Veystu vos ikh fil?*

Music: Alexander Olshanetsky

Words: Izador Lilien

Trio Press Copyright 1931, Alexander Olshanetsky

Cast list on reverse

7.65.001

*Moldavishe Motivn* Ten Modern songs from Moldavia

Words: Dovid Seltser

Music: Mark Olfanetsky

Copyright NY, 1972..

7.65.002

News Article

“Fraydele Oysher: Non-Competitive Star In Famed Musical Family”

From: The Jewish Week-American Examiner

May 20, 1979

Fraydele a traditionalist: husband-and-wife role-switching is absurd.

Talks about following Moyshe to kheyder

7.66.001

*Public opinion*

Words and Music: David Meyrowitz

As sung by Jenny Goldshtayn at Gabel's Theater.

Published by Gabel, 1917

Cast list on reverse

7.67.001

*Vos vet zayn mikeyekh brikes*

Publisher: Gesellschaft für jüdische Volksmusik, Petersburg und Leo Winz, Berlin, 1912

7.68.001

*Di eybike mame*

Music: Harry Lubin

Words: Yisroel Rosenberg

Trio Press

Cast list on reverse

7.69.001

*Regendl*

By: Leo Liov

As sung by Cantor Hershman

Jos. A. Katz. E Broadway

Copyright, 1921 Jos. A. Katz

7.70.001

*Reb Levi Yitskhok*

Copy 1921 Jos. A. Katz

Metro Music Company

7.71.001

*Medines Yisroel*

Words and music: Rev. S. Chesney

Written crayon: Oisher.

“Dedicated to the New State of Israel”

Published: Chesney Music Co, Paterson, NJ

Copyright 1949. Written in Yidish

“Lomir geyn tsu der alt-nayer heym..”.

7.72.001

*The eternal song salute to Israel*

“Dedicated to the sons and daughters of Israel”

Pictured: Male and female Israeli soldiers

Words and music: by Harry Lifson.

Published: Symbolic Music, East 175<sup>th</sup> Street, NY.

Inside cover: Israel's proclamation of independence.

Copyright 1948 Bronx.

Reverse: Stamp of "Land for the Jewish Commonwealth"

Photos by United Palestine Appeal

Back cover has soldier in Tfillin with rifle on shoulder.

7.73.001

*Ikh benk nokh Grodno*

Words and music: Harry Lifson

Copyright 1950, Harry Lifson, Bronx NY.

7.74.001

*Der rebe oydet zikh*

As sung by David Wolinsky

Published: Max Leibowitz, 108 Stanton, NYC. Copyright 1922

7.75.001

*Bin ikh mir a khosidl.*

Words and music: Max Kotlowitz

Arranged: Henry Lefkowitz.

Metro Music Company

Copyright 1930, Henry Lefkowitz.

7.76.001

*Yom Kippur tsu minke*

Words: Moris Rozenfeld

Music: Henry Lefkowich

Metro Music Company

Copyright 1928, Henry Lefkowitz.

7.77.001

*A mames vert*

Published: A. Teres, Delancey Street

Copyright 1913, Teres

Words and music: Sol Small.

7.78.001

*Ikh benk nokh mayn shtetele*

Words and music: Rubin Doctor

Arranged: M. Kortshmaroff

Published: S Schenker, NY

Copyright 1917, Schenker.

7.79.001

*Tsions fon*

Words and music: Eliezer Manfred

Cyrillic: Warsaw, 1901

Censor's office stamp

7.80.001

*Mismor le Dovid*

From Jacob Gordon's drama *Gott, Mensch und Teufel*

Arranged J. Brody

Hebrew Publishing Company, NY. Copyright 1903

7.81.001

*A mutters gebet*

Words and music: Hyman Altman S Schenker Publishing, NY.

Copyright 1912.

## Works Cited

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