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# Nahum Stutchkoff's Yiddish Play and Radio Scripts in the Dorot Jewish Division, New York Public Library

AMANDA (MIRYEM-KHAYE) SEIGEL

## ABSTRACT

The Nahum Stutchkoff collection in the Dorot Jewish Division of The New York Public Library contains Yiddish translations, plays, song lyrics, and radio programs created by Yiddish linguist and playwright Nahum Stutchkoff (1893–1965). This article describes the collection in the context of the Jewish Division's holdings, using bibliographic details about his known works to trace Stutchkoff's career as a Yiddish actor, translator, director, playwright, and linguist. Stutchkoff's radio scripts in particular provide rare documentation of the golden era of Yiddish radio explored by Henry Sapoznik and Ari Y. Kelman. A detailed bibliography of Stutchkoff's published and unpublished works is included.

## INTRODUCTION: THE NAHUM STUTCHKOFF COLLECTION

The Nahum Stutchkoff collection in the Dorot Jewish Division of The New York Public Library contains unpublished materials for the Yiddish stage and radio, written by Stutchkoff (1893–1965). These include play translations, original plays, song lyrics, and radio programs. Throughout his prolific career, Stutchkoff acted, directed, translated and wrote plays and lyrics for the stage, as well as serialized radio programs and commercials for popular products like Manischewitz Matzohs, Breakstone's dairy products, and Kirsch Beverages. He also used his extraordinary linguistic talents (Yiddish, English, Russian, Polish, Hebrew, German, and French) to create massive thesauri of the Yiddish and Hebrew languages and a Yiddish rhyming dictionary.

Stutchkoff's manuscripts are significant not only because of his status as a prominent and accomplished figure, but also because they document Yiddish theater and radio—two interrelated areas that are often difficult to research

because of the lack of surviving original documents. Stutchkoff's scripts of translated and original plays provide important documentation of Yiddish theatrical repertoire and translation practices in Eastern Europe and in the United States. These manuscripts are in many cases the only texts available for particular plays, as so many Yiddish plays were never published. Additionally, his radio scripts are a particularly rich research source in an area from which perhaps even less documentation (both audio and written) survives.

## THE NAHUM STUTCHKOFF COLLECTION— AT HOME IN THE DOROT JEWISH DIVISION, NEW YORK PUBLIC LIBRARY

Nahum Stutchkoff's scripts are at home in one of the largest Judaica collections in the world and one of the most significant where Yiddish theater is concerned. The Dorot Jewish Division's collection includes books, periodicals, manuscripts, and ephemera in Jewish languages and on Jewish topics. Approximately forty percent of the holdings are in the Hebrew alphabet; other languages include (among others) English, German, Russian, and French. From rabbinic commentaries to Jewish history to Hebrew and Yiddish literature, the Jewish Division is renowned for its major holdings of manuscripts and early printed books, newspapers and periodicals, the American Jewish Committee Oral History Collection, yizkor books, and Yiddish theater materials.

Yiddish theater materials in the Jewish Division include published books and periodicals, manuscripts, and ephemera.

**Published materials** include plays, autobiographies, and biographies of Yiddish actors; Yiddish theater criticism; and reference books, songbooks, sheet music, and periodicals on the Yiddish theater. Yiddish-language periodicals in the Jewish Division also contain theater reviews, serialized autobiographies of Yiddish actors and composers, and advertisements for Yiddish theater and radio productions. In addition, interviews with Yiddish actors and theater personalities are included in the American Jewish Committee Oral History Collection.

**The Yiddish play manuscript collection** contains more than 1,300 manuscripts, including many from the repertoire of Boris Thomashefsky. This collection is a particularly valuable resource for understanding the history and repertoire of Yiddish theater, since the majority of Yiddish plays were never published.

**Ephemera** include the collection of Yiddish theater placards from New York and Buenos Aires, some of which are available online through the Library's Digital Gallery (<http://digitalgallery.nypl.org/nypldigital/index.cfm>). "Many of the New York placards were collected and presented to the Library by Yiddish magazine publisher Chonon Yankov Minikes, whose 1897 anthology *Di Idische Bihne* [The Jewish Stage] was the first book published in America to explore and celebrate the Yiddish theater" (Dorot Jewish Division, 2009).

The New York Public Library's **Library for the Performing Arts** also has holdings related to Yiddish theater: the papers of actors Luther Adler, Joseph

Buloff,<sup>1</sup> Bertha Kalich, Paul Muni, and playwright Ossip Dymow; the 1932 correspondence of the Moscow State Yiddish Theatre; musical collections of Vladimir Heifetz, Irene Heskes, Lazar Weiner, and the Mel and Shifra Gold Yiddish Music Project; archival recordings of Nahum Stutchkoff's radio drama, "Bay tate-mames tish"; commercial recordings of Yiddish songs; and footage of Yiddish theatrical and musical productions.

## NAHUM STUTCHKOFF COLLECTION PRESERVATION AND ACCESS

Nahum Stutchkoff's family donated many of his manuscripts and typescripts to the Dorot Jewish Division of the New York Public Library several years after his death. The collection is approximately twelve linear feet and contains more than forty individual volumes, which are stored in a secure, climate-controlled private area of the Jewish Division's stacks. Many scripts, particularly those for serialized radio programs, are stored numerically/chronologically in labeled binders both with and without rings. Other play scripts are stored in labeled light cardboard typing paper sleeves or in heavy kraft-paper sleeves. Items acquired without enclosures are kept in acid-free folders within acid-free archival storage boxes.

The scripts date from 1912 to approximately the early 1960s (many are undated), and were created in Eastern Europe and in the United States. The oldest items appear to be Stutchkoff's handwritten Yiddish translations during the 1910s and 1920s, followed by his original plays and lyrics from the 1920s and 1930s in the U.S., his radio plays from the 1930s through the 1950s, and his manuscripts for his Hebrew thesaurus *Otsar ha-śafah ha-'Ivrit* (published posthumously in 1968).

## CONDITION AND PRESERVATION

Although the collection is stored in a secure, climate-controlled environment, its contents are at risk of deterioration, especially the older items. Earlier manuscripts consist of notebooks with handwritten scripts; later materials such as Yiddish radio program scripts are typed. Many items have Stutchkoff's original notes in pencil and pen. The typescripts may be used without causing any damage and are not considered fragile. The older manuscripts are somewhat brittle. Some episodes of the radio series "Mame-lushn" have been digitally photographed by the Yiddish newspaper *Forverts*, rekeyed, and printed, making the content available in printed copies of the newspaper. Several episodes of the series "A velt mit veltelekh" have also been reproduced digitally by camera. Cur-

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<sup>1</sup> Editor's note: Additional archival holdings for Buloff are located at the Harvard College Library and the YIVO Institute for Jewish Research (RG 1146).

rently, the Library has not undertaken any formal efforts to digitize the collection or to make the original scripts available to the public in a digital format.

## ACCESS

Each Stutchkoff manuscript is cataloged individually and has a unique call number, as do all of the Yiddish manuscripts in the collection. There is no specific finding aid for Stutchkoff's manuscripts, although they may be added to the existing finding aid for Yiddish plays on the Jewish Division's website. Stutchkoff's manuscripts are classified as rare and are available for public use with the following restrictions: an appointment may be required to view them, photo identification must be presented by the reader; only one volume may be used at a time, under supervision; and conventional photocopying is prohibited.

## EASTERN EUROPEAN BEGINNINGS

Nahum Stutchkoff began his theatrical career as an actor, director, and translator of Yiddish plays in Eastern Europe. Nahum, or Nukhem, Stutchkoff (originally Stutshko) was born into a Hasidic family in the shtetl Brok, in the Lomza region of Poland on June 7, 1893. His family moved to Warsaw in 1900. Stutchkoff had a traditional Jewish education, attending *kheyder* and yeshivas. As a teenager, he turned to self-education and became active in the theatrical group of "Ha-Zamir," a Warsaw cultural organization under the leadership of I. L. Peretz. He made his acting debut in Sholem Aleichem's "Mentshn" (1917–1923) at the Ermitazh (formerly Muranów) theater in Warsaw (Zylbercweig 1934, col. 1464). This may have been in the 1909 production described by Boraisha (1909). Stutchkoff then traveled throughout Poland and Russia as an actor and translator with the *Kompanyets*, *Sharavner*, and *Kanievska-Kharlamp* troupes (Zylbercweig 1934, col. 1464).

The Jewish Division holds the earliest known manuscript from Stutchkoff's play translations. "Der dakhdeker, oder Shlyomke blekher," a Yiddish translation was presented by the *Kompanyets* troupe in Warsaw's Muranow theater in 1912. The original play, "Der Dachdecker," was written in German by Louis Angely (Zylbercweig 1934, col. 1464).

After Polish army service, Stutchkoff worked for Adolph Segal in Kharkov, Ukraine, from 1917 until 1921 as a translator and secretary of the cooperative actors' union known as "Unzer Vinkl" [Our Corner]. According to Stutchkoff's entry on "Unzer Vinkl" in the *Leksikon fun yidishn teater* (Stutchkoff 1969, cols. 4975–4977), the theater strove to gather young creative forces into a new collective, and despite the political chaos around them, managed to continue for a few years and even tour in Vitebsk and Minsk.

The Jewish Division holds manuscripts for translated plays performed by "Unzer Vinkl," including Jacinto Benavente's "Los intereses creados," Carlo Goldoni's "La locandiera," and Molière's "Les Fourberies de Scapin." "Unzer Vinkl" also performed Max Nordau's "Doktor Kohn," Yiddish plays by Sholem

Asch and A. Vayter, and “Dos kapore-hindl,” a free Yiddish adaptation of a French comedy by Voltaire—possibly “Candide” (Zylbercweig 1934, col. 1464).

Yiddish actor Zygmunt Turkow, visiting Kharkov with the Kaminska theater troupe, encountered Stutchkoff at “Unzer Vinkl” and was not impressed. In his *Teater-zikhroynes fun a shṭurmisher tsayt* (1956, p. 223), Turkow recalls: “The leadership [of ‘Unzer Vinkl’] lay in the hands of two inexperienced and incapable new actors, M. Rafalski and Stutshko (Stutchkoff). Soon after our arrival in Kharkov, we visited ‘Unzer Vinkl,’ but the affected attitude of the two leaders drove us away from that theater . . .”<sup>2</sup>

According to Zylbercweig (1934, col. 1464), Stutchkoff also created Yiddish translations of plays for “Unzer Vinkl” that were never performed: “Der 70-yeriker yubileum,” “Farkoyfter shklof,” “Khave,” and “Yehudis.” After his time in Kharkov, sometime between 1921 and 1923, Stutchkoff worked as a translator for the state Yiddish theater in Vitebsk, Belarus, where he translated Molière’s “Avare” (Zylbercweig 1934, col. 1464).

The Nahum Stutchkoff collection at NYPL also includes undated Yiddish translation manuscripts for which performance information has not been identified: Molière’s “Malade imaginaire” and “Le mariage forcé,” Gábor Drégely’s “Szerencse fia: komédia négy felvonásban,” Karl Roessler’s “Die fünf Frankfurter,” Ludwig Fulda’s “Fraulein Witwe,” Octave Mirbeau’s “Scrupules,” Wilhelm von Scholz’s “Der Jude von Konstanz: Tragödie in vier Aufzügen mit einem Nachspiel,” and a Hebrew translation of Karl Gutzkow’s “Uriel Acosta.” Additionally, the collection contains translations and adaptations of plays for which the original has not been fully identified: “Di gasen-kinder: melodrama in 5 aktn,” a free adaptation performed at the Elizeum Theater in Warsaw on an unknown date; and “Hercules,” by G. Bel., translated and presented by the Sharavner theater troupe sometime between 1912 and 1917 (Zylbercweig 1934, col. 1464).

In addition, Zylbercweig also lists “Der kleyner toes,” a Yiddish translation of Louis Angely’s one-act German-language play, “Ein kleiner Irrthum,” which according to Stutchkoff was the basis for Mark Arnshteyn’s free adaptation in Yiddish, titled “Mayn vaybs mishegas” and was performed by the Kompanyets troupe on an unknown date. Stutchkoff also translated a farce, “Robert un Bertram,” presented at the Eliezeum Theater on an unknown date.

## “OY, AMERIKE!”: STUTCHKOFF’S ORIGINAL PLAYS AND LYRICS IN THE U.S.

Nahum Stutchkoff came to America in 1923. More than twenty of his original plays were produced in New York, Philadelphia, and Detroit between 1924 and 1931—among them comedies, dramas, one-act plays, and operettas, often written under

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<sup>2</sup> Editor’s note: This passage was translated by the author of this article from the original Yiddish.

the pseudonym “N. Broker” (N. from Brok). His other known pseudonym was “Ish Gamzu” (Birnboym 1965). He appeared in the Yiddish Art Theater in New York, in the role of “Oswald” in a Yiddish version of Henrik Ibsen’s “Gengangere [Ghosts],” and appeared at the Garden Theatre in Philadelphia in the 1924–1925 and 1925–1926 seasons. His Yiddish translation of Benavento’s “Los intereses creados” was presented under the title “Lyalkes” on December 16, 1923, at the Yiddish Art Theater under the direction of Mark Schweid (Zylbercweig 1934, col. 1464).

The Jewish Division holds manuscripts from some of Stutchkoff’s original plays that were performed in the United States, including the following mentioned by Zylbercweig (1934, col. 1465): “Ver bin ikh?” [Who Am I?], a free adaptation of “Der gutmutiker Tomas” (the original play not identified); “Farges mikh nit” [Forget Me Not]; “Di froy fun amol” [The Woman from the Past]; “Az der rebe vil: khsidishe operete” [When the Rabbi Wants To: Hasidic Operetta]; “In roytn Rusland” [In Red Russia]; “Khasene kontrakt” [Marriage Licenses]; “Dos meydl fun der kvota” [The Girl of the Quota]; “Mazl tsu froyen” [Women’s Luck]; “Di 4 khasonim: transformatsye” [The Four Grooms]; and “In a yidisher groseri: folks-shtik in tsvey akt” [In a Jewish Grocery].

Several other original Stutchkoff stage plays are in the Library of Congress, according to Zachary Baker’s annotated bibliography, *The Lawrence Marwick Collection of Copyrighted Yiddish Plays at The Library of Congress* (Baker 2004): “Dos meydl fun der kvota: muzikalische komedye in dray akt, fir bilder,” “Der tsadik in pelts,” “A mol iz geven,” “Ven blinde libn,” “Di tsvey kales/A khasene in shtetl,” and “Der letster iz der bester.” Zylbercweig (1934, col. 1465) also mentions performances of several more of Stutchkoff’s original plays for which no scripts have currently been located: “Der argentiner tate, oder, far a tatns zind,” “Froyen-shtolts,” based on Jacobi’s “Die Ehe.” “A Wife, Not a Wife,” “Oy, Amerike,” and “Der holdup in de maunteyns” [Hold-up in the Mountains]. The Jewish Division also holds several undated original plays for which no performance information was found.

The materials in this collection and their chronology suggest that Stutchkoff focused his earlier European career on creating Yiddish translations of European works, while he wrote and presented original plays and lyrics later in the U.S. The American Yiddish theater relied upon new plays to satisfy audiences, in addition to translations and adaptations from world literature. Stutchkoff’s prolific writing during this time reflects a shift in his artistic endeavors from translation to original work.

Aside from plays, Stutchkoff also wrote song lyrics for the Yiddish theater in collaboration with composers Sholem Secunda, Joseph Rumshinsky, Abe Ellstein, and Arnold Perlmutter. His plays were performed by Yiddish actors such as Celia Adler, Molly Picon, Jacob Kalich, Jenny Goldstein, Muni Vayzenfraynd (Paul Muni), Samuel Goldenberg, and Ludwig Satz. Among the songs he published in sheet music are: “In mayne oygn bisti sheyn” [In my eyes, you are beautiful], written with Molly Picon and Joseph Rumshinsky (1931); “Varshe” [Warsaw], written with Joseph Rumshinsky (1931); and “Brivelekh” [Letters], written with Sholem Secunda (1931).

Stutchkoff also expressed his penchant for rhymes with his first major linguistic work, *Der yidisher gramen-leksikon* [The Yiddish Rhyme Dictionary],

with 35,000 words (1930). His songs utilize unexpected and creative rhymes like “leydi” [lady] with “peyde” [payday, i.e., wages]; “man” [man or husband] with “ziser martsipan” [sweet marzipan], and “Ekh Kavkaz, di brengst mir in ekstaz” [Oh, Caucasus, you bring me to ecstasy]. Stutchkoff also used Warsaw Yiddish and other Yiddish dialect rhymes. Song topics are diverse and customized for the plays—themes include love, immigrant life, cities (New York, Warsaw, and Tijuana) and the criminal underworld.

Some songs in this collection were written on the stationery of the Yidisher dramaturgn farband (Yiddish Playwrights' League), located in the Yiddish Folks Theater building on Second Avenue, where he became the secretary in 1926. Members of the executive board included playwrights Israel Rosenberg, Harry Kalmanowitz, and Louis Freiman.

## THE BEGINNING OF STUTCHKOFF'S RADIO CAREER

According to the memoirs of the Yiddish actor Peysekhke Burstein, Stutchkoff began his radio career in 1931 or 1932 as an announcer in “Entin's Studio Window,” in Al Entin's radio studio in the display window of his women's clothing store on Pitkin Avenue in Brooklyn. Yiddish actress Lillian Lux, Burstein's future wife, appeared in the program (Burstein 1984, p. 216).

The Yiddish composer Sholem Secunda recalled that Stutchkoff came to him with a request that he recommend Stutchkoff to Sam Gellard, the manager of the radio station WLTH in Brooklyn. At that time, Secunda hosted a program called “Feter Sholems sho” [Uncle Sholem's Hour], a talent show for Jewish children where the famous Barry Sisters began their careers. Secunda introduced Stutchkoff to Gellard and Stutchkoff took over the program, which became “Feter Nukhems sho” [Uncle Nahum's Hour] (Secunda 1984, pp. 139–140) or “Feter Nukhems Kleynvarg” [Uncle Nahum's Little Ones] (Kelman 2009, p. 114).

Secunda describes Stutchkoff as a polite and refined person, with clear diction, who spoke a cultured language, and he writes that Stutchkoff, despite his great talent, had not yet found a professional niche for himself. Stutchkoff became quite popular among the radio listeners—so popular that WEVD hired him in 1932 (Secunda 1984, p. 140). WEVD, the radio station of the Yiddish daily newspaper *Forverts* [also known as the *Jewish Daily Forward*], was named after the deceased socialist leader Eugene V. Debs, and broadcast many Yiddish-language programs (Forward/Forverts, 2008).

## YIDDISH RADIO: “UBIQUITOUS IN ITS DAY, FORGOTTEN IN OURS”

Yiddish radio has only recently become a topic of scholarship, despite playing a major role in American Jewish culture. The pioneering Yiddish radio researcher Henry Sapoznik calls Yiddish radio, with one hundred stations nationwide and between twenty-five and thirty stations in the New York City area alone, “ubiq-



uitous in its day, forgotten in ours” (Sapoznik 2000, p. 11). Jewish music scholar Mark Slobin calls ethnic radio the “great undiscovered continent in American studies,” a barometer of immigrant life, and a rich source of material for understanding how older generations lived in America (Belasco 2002b, p. 40). Sapoznik notes that scholars did not recognize Yiddish radio as a major aspect of culture alongside theater, literature, and the Yiddish press. Irving Howe, author of the encyclopedic work on the history of Eastern European Jews in America, *World of Our Fathers*, told Sapoznik that radio “wasn’t important” (Sapoznik 2000, p. 11).

According to Sapoznik, the “immediacy of radio was also its undoing” (Century 1996, p. 10). Due to the ephemeral nature of radio at that time, few Yiddish radio recordings survive. Shows were broadcast live, not pre-recorded, and reflected the “vibrancy and turbulence” of American Jewish life at that time (Sapoznik 2000, p. 11). Yiddish radio stations made thousands of single-copy acetate transcription disks known as “air checks,” but almost all of them were destroyed for World War II scrap metal (Century 1996, p. 10). In 1988, Sapoznik rescued a pile of fragile aluminum and glass transcription discs during the liquidation of the office of New York radio personality Joe Franklin, amassing a collection of more than 500 hours of Yiddish radio over the next sixteen years (Century 1996, p. 10).

The 2002 broadcast (and subsequent compact disc) of the “Yiddish Radio Project” documentary series by National Public Radio, co-produced by Sapoznik and David Isay, highlighted Sapoznik’s collection. Sound Portrait’s Peabody Award-winning website, Yiddish Radio Project (<http://www.yiddishradioproject.org>), makes some of these recordings and informational exhibits available online (Yiddish Radio Project, 2002).

Ari Y. Kelman’s book, *Station Identification: A Cultural History of Yiddish Radio in the United States* (2009), traces the evolution of Yiddish radio from its debut in 1926 through the golden era of the 1930s and 1940s, and beyond. Kelman writes that Yiddish radio “emerged at the intersection between Jewish immigration and mass media . . . [and] captured the ways in which Jewish immigrants imagined and constituted themselves, their relationships with one another, and their relationships to their home in the United States” (Kelman 2009, p. 3).

Kelman also notes that from its inception, government agencies debated about the value and content of radio and its uses, especially for communities speaking languages other than English. Should radio be a purely commercial and profit-based medium, or should it be dedicated to education, assimilation, and the promotion of civic values? Jeffrey Shandler notes that ecumenical broadcasts were required by the Communications Act of 1934, which mandated that stations present non-commercial programs on a weekly basis. Most of these were presented on Sunday mornings—a time that became known as the “Sunday ghetto” (Shandler 1997, p. 369). The Jewish Theological Seminary of America began broadcasting in the 1930s (Shandler 1997, p. 366) and had regular radio programs on the air from the 1940s to the 1980s, including the series “The Eternal Light” (Shandler 1997, p. 368), a dramatic program exploring

Judaism, which was aired by thirty-three NBC affiliates (Shandler 1997, p. 372). “The Eternal Light” was developed by playwrights, especially Morton Wishengrad, in collaboration with a group of religious scholars (Shandler 1997, p. 367), and it was presented by actors with an intended audience of unaffiliated Jews as well as non-Jews (Shandler 1997, p. 366).

In contrast, Yiddish radio was directed at urban Jewish immigrants, with broadcasts of news, concerts, plays, commercials, and talk shows reaching listeners throughout the U.S. Stations ranged from low-power neighborhood affairs to WEVD. Radio was a new source of creativity and income for writers, actors, and musicians from the Yiddish theater. Advertisers used radio to market both traditionally Jewish and modern American products to Yiddish-speaking audiences.

Due to his popularity and his prolific career at WEVD, Nahum Stutchkoff figures prominently in the work of both Sapoznik and Kelman. Sapoznik in particular has raised modern visibility of Stutchkoff and reclaimed him as a hidden genius (Sapoznik 2000), spurring artistic revivals of Stutchkoff's work, including staged readings at the National Yiddish Theatre—Folksbiene and the New Yiddish Rep Theatre and on the “Forverts sho” (the radio program of the newspaper *Forverts*). The *Forverts* also now regularly prints a column based on archival typescripts of *Mame-lushn* [Mother Tongue], one of Stutchkoff's programs on Yiddish language, thanks to the efforts of scholar Leizer Burko. Although few recordings remain of Stutchkoff's radio programs, he saved hundreds of typescripts—perhaps more than any other individual author—thus enabling such scholarly and artistic activities.

## STUTCHKOFF'S RADIO PROGRAMS

Stutchkoff spent more than twenty years at WEVD as a writer, director, and actor in radio programs including commercials, dramatic and comic series, humorous sketches, and linguistic and literary programs. Henry Sapoznik notes that he sometimes created as many as eight programs a week (Yiddish Radio Project, 2002). Commercial sponsors supported most Yiddish radio programs and therefore Stutchkoff created scenes dedicated to certain products. The mood of these scenes was usually lighthearted and even funny—perhaps with the idea of creating a contrast between the commercials and the sometimes heart-wrenching dramas.

Stutchkoff's characters are immediately recognizable as Jewish types by their language and personalities—the neighbor who speaks a Warsaw dialect of Yiddish; the children who speak a mixture of English and Yiddish peppered with expressions like “Oh, gosh!”; the customer who tells the delivery boy to try a piece of bread; and the woman who doesn't let the grocery man get a word in edgewise on the phone because he tricked her by putting inferior cheese in the Breakstone's box, or because he did not include the Stuhmer's sliced challah that she ordered. Apparently the budget was limited—in the two aforementioned telephone scenes, the grocery man did not speak; he only coughed!

Many scenes featured just two actors. Frequently appearing were Stutchkoff himself, his wife Celia, their children Misha and Esther; and Esther's husband Harold (Yiddish Radio Project, 2002). Misha Stutchkoff, designated "Stutchkoff Junior" in the typescripts, appeared in several Yiddish-language films and later became a television writer (using the stage name Michael L. Morris) for a number of well-known shows, including "The Brady Bunch," "Sanford and Son," "Bewitched," and "The Flying Nun" (Internet Movie Database, 2009). Often the scripts do not indicate who appeared in Stutchkoff's radio programs, although the following names have been identified: Celia Boodkin, Leon Kharaz, Mirele Gruber, Wolf Barzel. Zylbercweig (1934, col. 1465) notes that Henrietta Shnitser appeared opposite Stutchkoff in "Annie and Bennie." In addition, Isaiah Sheffer, founder of Symphony Space, also appeared as a child in Stutchkoff's radio programs (Yiddish Radio Project, 2002).

Stutchkoff's commercial sponsors included: Breakstone's, Brener Brider [Brener Brothers], Brukliner Yidisher Sanatorye [Brooklyn Jewish Sanatorium], Coward Shoe Company, Edelstein Dairy Co., Fareyn fun yidische fabrikantn [Jewish Manufacturers' Association], Good Health Seltzer Association, Kirsch Beverages, B. Manischewitz Company, Manhattan Avenue Merchants Association, Planter's High Hat Peanut Oil (also known as Planter's Edible Peanut Oil), Silver's Baths, and Stuhmer's Bread. Stuhmer's was called by some "Stimer's" in accordance with Yiddish dialects where the letter "vov" (as a vowel) is pronounced "i" (Fifer 2009).

The commercials present humorous, everyday scenes where a product, generally a food or drink, solves a problem. An elderly Litvak exhorts his diabetic Galitsyaner peer to drink No-Cal, a new sugarless diet soda produced by Kirsch Beverages. One man suffers from midnight gas pains after eating too much fresh bread, and his wife tells him to stop complaining and eat Stuhmer's pumpernickel instead. Matzah with Breakstone's cream cheese provides happy sustenance during *kholamoyed peysekh* to a hungry man who is tired of matzo-bray and Passover fish. A doctor encourages his patient to eat Breakstone's cream cheese every day to strengthen his bones and give him more nutrition. Stutchkoff frequently appears in the role of the announcer, adding his advice and encouraging listeners to buy the products. As a trusted personality, Stutchkoff also promoted products such as Seagram's alcoholic beverages, appearing in an advertisement printed in the *Forverts* in 1938 (Jochnowitz 2008).

## IN A YIDISHER GROSERI

The comic series "In a yidisher groseri" [In a Jewish Grocery] may have grown out of Stutchkoff's work advertising various food products. Indeed, many of his commercials take place "in a yidisher groseri" and begin with these very words. This program followed a family with a grocery store and a "back room" where they lived, along with a colorful cast of customers. The show was broadcast on WEVD and sponsored by Planter's High Hat Peanut Oil. In the store, the tele-

phone was constantly ringing; customers came in to buy groceries (sometimes on credit) or to borrow money that they didn't always pay back. The son of the grocery owners frequently interrupted his homework to deliver orders for neighborhood customers.

One hundred and fifty-nine episodes are present in the Jewish Division. The Jewish Division also has a set of 299 index cards containing plot synopses for episodes of the show. The Jewish Division and the Library of Congress (Baker 2004) hold typescripts for a stage play "In a yidisher groseri: folks-shtik in dray aktn." The stage play was presented at Second Avenue Theatre in New York in the fall of 1939, and according to *The New York Times* was apparently "stitched together from fifteen-minute radio episodes" (W.S. 1939).

## **"ANNIE AND BENNIE" AND "BAY TATE-MAMES TISH"**

The Jewish Division holds typescripts for some of Stutchkoff's most well known dramatic series as well as some less famous programs. One such series was his first: "Eni un Beni" [Annie and Bennie], a program that began in 1932 as a family drama about Annie, an American-born woman and her husband, Bennie, a German-Jewish refugee. The program was sponsored by Planter's High Hat Peanut Oil (Kelman 2009, p. 114) and starred Stutchkoff and Henrietta Shnitser (Zylbercweig 1934, col. 1465). A play called "Eni un Beni: pyese in 3 aktn un 10 bilder," dated April 5, 1938, is in the Library of Congress.

Stutchkoff's most famous drama, "Bay tate-mames tish," or "Around the Family Table," began in 1935 under the sponsorship of the B. Manischewitz Company. The Jewish Division holds typescripts for 136 episodes broadcast from 1935–1940 on WEVD radio. Surviving audio recordings of "Bay tate-mames tish," including the theme song and commercials, are held by the New York Public Library's Performing Arts Library and by the Max and Frieda Weinstein Archives of Recorded Sound at the YIVO Institute for Jewish Research, which also has recordings of Stutchkoff's radio commercials for Manischewitz matzah products. The popular song "Koyft Manishevits matses" was published in sheet music, with words by Stutchkoff and music by Sholem Secunda, and was broadcast with a group of children singing with Stutchkoff (Yiddish Radio Project, 2002). This and other excerpts from Stutchkoff's and other Yiddish radio programs are available online through the website Yiddish Radio Project (<http://www.yiddishradioproject.org>).

Unlike "Annie and Bennie," "Bay tate-mames tish," which was broadcast on Sundays at noon, featured different characters and plots in each episode rather than following the same characters. A 1938 advertisement in the *Forverts* described the program: "Episodes and dramatic scenes from real life are presented, with the participation of famous Yiddish actors, under the direction of Nahum Stutchkoff." (The ad is reproduced in Kelman 2009, p. 114.)

In "Bay tate-mames tish," Stutchkoff did not shy away from melodrama or controversy. Instead, he realistically dramatized some of the difficult issues facing Jewish families: financial problems, adultery, intermarriage, criminal activi-

ty, and more. This approach resonated with Yiddish radio listeners, according to Henry Sapoznik, who has observed that “the Yiddish audience didn’t want to escape from their lives. They wanted something that brought them into their lives, into the problems that mattered” (Sharlet 2002).

Carbon typescripts of the stage play by Stutchkoff, “Bay tate-mames tish: drame in dray aktn” (April 5, 1938) and “Bay tate-mames tish: a folks drame in dray aktn” (February 20, 1939), are in the Library of Congress (Baker 2004). “Bay tate-mames tish” was later adapted by Miriam Kressyn, translated by Simcha Kruger, and performed under the title “Land of Dreams” as a production of the National Yiddish Theatre—Folksbiene in 1989 (Shepard 1989).

The Jewish Division also has other radio programs by Stutchkoff. “An eydem oyf kest” (beginning October 19, 1940) was a series about a young Jewish writer from Cleveland living with his Brooklyn bride and her parents. A comedy called “An eydem oyf kest: romantische komedye in dray aktn,” dated April 5, 1938, is also available in the Library of Congress (Baker 2004). “Der mames tokhter” was broadcast in 65 episodes from September 7, 1941, to March 7, 1943. The series “Sheker un shlimazl” is dated September 9, 1940, to June 1, 1941. The Library of Congress also holds a play titled “Sheker un shlimazl: komedye in eyn akt,” dated September 10, 1940 (Baker 2004). The series “Toyznt un eyn nakht” is dated September 10, 1939, to June 2, 1940. A three-act play by the same name, dated September 6, 1939, is also in the Library of Congress (Baker 2004). “Commercial sketches,” “Radio sketches,” and “Reviews” are undated.

## TSORES BAY LAYTN

The Jewish Division holds 217 episodes of “Tsores bay laytn” [People’s Troubles] broadcast on WEVD beginning in 1944. Unlike most of Stutchkoff’s programs, it was not sponsored by a commercial entity but by a charitable institution, the Brooklyn Jewish Sanitarium [*Brokliner Yidisher sanatorye*], a facility still in existence today as the Kingsbrook Jewish Medical Center. The program raised money to provide long-term medical care in a Jewish environment for people with chronic diseases and mobility impairments whose families could not care for them at home.

Stutchkoff often noted that his programs were dramatizations of true stories or “cases” received by the hospital. In one episode, a girl begs a social worker to provide a place for her father, who has suffered from a stroke. In another episode, a young soldier pleads that his sister be let in because she suffers from polio and they are orphans. One story, played out over several episodes, was about a young woman, Beylke, a Holocaust survivor, separated from her birth mother and raised by her mother’s servant in Poland. In America, Beylke miraculously meets her long-lost birth mother in a New Jersey hotel.

Episodes of “Tsores bay laytn” were intended to be moving and to inspire sympathetic listeners to donate funds to the hospital. The programs emphasized the hundreds of cases, the dearth of hospital beds, and the need to build more buildings to create places for these unfortunate patients. After these sad

stories, Stutchkoff asked the audience to be compassionate and give a donation. The names of donors were read on the air. Henry Sapoznik notes that Stutchkoff himself lived for a time at the Brooklyn Jewish Sanatorium, in the hospital of his former program sponsors, when he became ill later in his life (Yiddish Radio Project 2002).

## **"MAME-LUSHN" AND DER OYTSEY FUN DER YIDISHER SHPRAKH**

The radio program "Mame-lushn" represents the intersection of Stutchkoff's effort as a scholar and as a radio personality to create a program that was entertaining as well as educational. The Jewish Division has 615 undated episodes of the linguistic radio program "Mame-lushn" [*mame-loshn*, in standard Yiddish]. Radio listeners sent in questions about Yiddish words and expressions, and Stutchkoff read the queries on the air, drawing upon Yiddish folklore, linguistics, and history to provide detailed answers.

Yiddish readers today still benefit from Stutchkoff's expert answers, as "Mame-loshn: Nusekh Nukhem Stutshkov" is a regularly appearing column in the Yiddish newspaper *Forverts*, which fittingly was the long-term owner of WEVD radio.

In the "Mame-lushn" typescripts, Stutchkoff sometimes refers to his masterwork *Der oytser fun der Yidisher shprakh* (1950), a massive Yiddish thesaurus that made him famous as a Yiddish linguist. Stutchkoff even thriftily reused correspondence related to the production of *Oytser* for some of his "Mame-lushn" typescripts. In a surviving audio recording from WEVD radio, he reads on the air an excerpt of the *Oytser*: synonyms of the verb "to hit" (Yiddish Radio Project 2002). The published work, which was edited by Max Weinreich and published by YIVO, remains a standard text for Yiddish scholars worldwide. The *Oytser* was the foundation for the *Groyser verterbukh fun der Yidisher shprakh*, a massive and unfinished Yiddish dictionary that ultimately yielded four volumes covering just the letter alef. Stutchkoff worked to organize the *Groyser verterbukh* and compiled material for it, but he did not remain the head of the project (Birnbom 1965).

## **THE END OF STUTCHKOFF'S LIFE**

Many of Stutchkoff's typescripts are undated, so it is difficult to ascertain when exactly he stopped working for the Yiddish radio. His last major linguistic project was *Otsar ha-šafah ha-Ivrit*, a thesaurus of the Hebrew language, for which the typescript is also in the Jewish Division. Stutchkoff died on November 5, 1965, after a serious illness. His wife, Celia, who always helped him with his work and acted in his radio programs, died in March of 1967.

Isaac Bashevis Singer (under the pseudonym Yitshkhok Varshavski) wrote in the *Forverts* after Stutchkoff's death:

How did this Yiddish actor become a creator of such scope? The answer lies in Stutchkoff's innate intelligence and in his strong will and fine character. Everything that Stutchkoff did was good, correctly presented, with relation and love—whether he wrote a skit for the radio, adapted a play, or played a role. There was in this person an honesty and a worth that one seldom encounters in literary circles. (Varshavski 1965, p. 5.)<sup>3</sup>

In his letter to the Brok Relief Committee (Stutchkoff 1947, pp. 2–3), Stutchkoff writes that the best monument for the destroyed Jewish communities of Europe is a Jewish education. Indeed, he helped to build this monument through a lifetime of prolific scholarly and creative activity, leaving an invaluable legacy for today's researchers.

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<sup>3</sup> Editor's note: This passage was translated by the author of this article from the original Yiddish.

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## APPENDIX

### Nahum Stutchkoff's Known Stage Plays, Radio Scripts, Sheet Music and Books<sup>4</sup>

Compiled by Amanda (Miriyem-Khaye) Seigel, Dorot Jewish Division, New York Public Library.

#### I. STAGE PLAYS WRITTEN BY STUTCHKOFF

##### (A) Dorot Jewish Division, New York Public Library

Az der rebe vil, khsidishe operete.

Produced: December 20, 1929, Folks Theatre, New York.

Source: Zylbercweig.

Notes: Starring and directed by Ludwig Satz. Libretto and lyrics by Nahum Stutchkoff, music by Abraham Ellstein.

Eynakter: fars in eyn akt

[192?–193?].

Production details unknown.

Note: One-act play.

<sup>4</sup> All items are unpublished unless otherwise noted (exceptions include sheet music, books and recordings). Diacritics are omitted in the Appendix.

Di fir khasonim: transformatsye.  
[1925].

Produced: National Yiddish Theatre, New York, summer of 1925.  
Source: Zylbercweig.

Folks-shtik in tsvey akt.  
[191?–192?].  
Production details unknown.

Di ganevte: komedye in eyn akt.  
[191?–192?].  
Production details unknown.

In a yidisher groseri: folks-shtik in dray akt.  
Produced: Autumn 1939, Second Avenue Theatre, New York.  
Source: Zylbercweig.

In di berg—*see* Mazl tsu froyen

In roytn Rusland.  
Note: Alternate title is “In yene teg: dramatishe pasirung in fir akt.”  
Produced: November 2, 1928, Prospect Theatre, Brooklyn, NY.  
Source: Zylbercweig.  
Notes: Produced by Nathan Goldberg, music by Laskovski.

In yene teg—*see* In roytn rusland

A lebens-frage: eynakter.  
[191?–192?].  
Production details unknown.

Marriage License—khasene kontrakt  
Produced: January 10, 1929, Hopkinson Theatre, New York, and in Fall 1932 in  
London’s Pavilion Theatre.  
Source: Zylbercweig.  
Notes: Starring Celia Adler.

Mazl tsu froyen.  
Also known as: *In di berg: romantische komedye in dray akt.*  
Produced: 1925–26, Irving Place Theatre, New York.  
Source: Zylbercweig.  
Notes: Featuring Samuel Goldenberg.

Oy, Amerike.  
Produced: January 16, 1931, Roland Theatre, New York, and August 1933, Skala  
Theatre, Warsaw.  
Source: Zylbercweig.  
Notes: Reviewed in *Der tog*, Jan. 23, 1931. Music: Sholem Secunda; producer:  
Isidore Keshir; lead actress: Fanny Lubritzky (Elke), with William Schwartz  
as Irving, Betty Simonow as Janet, Menashe Skulnik “Bruder Motye,” Irving  
Jacobson as Shmul Zanvil.

Beyz-shin reviewed it in the Naye folkstsaytung (Warsaw), Aug. 11, 1933.

Oyf a farm: eynakter.

[192?].

Production details unknown.

Note: One-act comedy.

Der shlang in gan-eydn: drame in dray aktn.

[191?–192?].

Production details unknown.

Note: Drama in three acts.

Ver bin ikh? Komedye in dray aktn, suzhet geborgt

[1925–26].

Produced: Irving Place Theater, New York, 1925–1926.

Source: Zylbercweig.

Notes: Ver bin ikh was freely adapted from “Der gutmutiker Tomas” (original play and author not identified).

Notes: Muni Weisenfreund (later known as Paul Muni) appeared in the lead role.

## (B) Other Repositories

### LIBRARY OF CONGRESS

Full entries for the following items appear in: Baker, Zachary, with the assistance of Bonnie Sohn. *The Lawrence Marwick Collection of Copyrighted Yiddish Plays at The Library of Congress: An Annotated Bibliography*. Washington, DC: Library of Congress, 2004.

Available online at:

<http://www.loc.gov/rr/amed/marwick/marwickbibliography.pdf>

Bay tate-mames tish: drame in dray aktn.

©April 5, 1938.

Bay tate-mames tish: a folks-drame in dray aktn.

©February 20, 1939.

Eni un Beni: pyese in 3 aktn un 10 bilder.

©April 5, 1938.

An eydem oyf kest: romatishe komedye in dray aktn.

©February 26, 1941.

In a yidisher groseri: komedye in dray aktn.

©April 5, 1938.

In a yidisher groseri: folks-shtik in dray aktn.

©September 26, 1939.

Der letster iz der bester: komedye in eyn akt.

©June 23, 1924, Samuel Goldberg, Bronx, NY.

Dos meydil fun der kvota: muzikalische komedye in dray aktn, fir bilder.

©July 9, 1930, Brooklyn, NY.

A mol iz geven: dramatishe pasirung in fir aktn.

©January 12, 1926, Philadelphia, PA.

Sheker un Shlimazl.

©September 10, 1940, Brooklyn, NY.

Der tsadik in pelts: muzikalische komedye in 3 aktn.

©December 14, 1929, Brooklyn, NY.

Di tsvey kales: muzikalische komedye in 3 aktn.

©April 16, 1925, Philadelphia, PA

Note: "Produced: 1925; May, 17, 1929 under the title A khasene in shtetl, McKinley Square Theater, Bronx (music: Hymie Jacobson)."

Toyznt un eyn nakht: a pyese in dray aktn.

©September 26, 1939.

Ven blinde libn.

©May 22, 1926, Philadelphia, PA.

### (C) Location Unknown

Land of Dreams—Bay tate—mames tish.

Produced: November 1989, Folksbiene Yiddish Theatre, New York.

Source: Shepard. Richard F. *The New York Times*, Nov. 22, 1989, p. C.10.

Notes: Adapted by Miriam Kressyn, translated by Simcha Kruger.

## II. STAGE PLAYS TRANSLATED BY STUTCHKOFF<sup>5</sup>

### (A) Dorot Jewish Division, New York Public Library

Angely, Louis, 1787–1835.

[Der Dachdecker].

Der dakh-deker, oder Shloymke blekher.

Produced: 1912, Kompanyets troupe, Muranower theatre, Warsaw.

Source: Zylbercweig.

Bel, G.

[Hercules].

Herkules: komedye-tarzh in eyn akt.

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<sup>5</sup> All are translations into Yiddish by Stutchkoff unless otherwise noted.

Produced: 1912–1917, Sharavner Troupe.  
Source: Zylbercweig.  
Notes: No bibliographic information found about Bel's original play.

Benavente, Jacinto, 1866–1954.  
[Los intereses creados].  
Interesn-shpil: a pupn-komedye in 3 akt. n.  
Produced: 1917–1921, Unzer vinkl, Kharkov, and December 16, 1923, Yiddish Art Theater, New York; Director: Mark Schweid.  
Source: Zylbercweig, Stutchkoff "Unzer vinkl."  
Notes: Also known by the title "Lyalkes."

Drégely, Gábor, b. 1883.  
[A szerencse fia].  
Der gut oyfgeneyter frak: komedye in fir akt. n.  
[191?–192?].  
Production details unknown.

Friedman, Armand; Nerz, Louis.  
[Doktor Stieglitz].  
Doctor Stieglitz.  
Production details unknown.  
Note: English translation.

Fulda, Ludwig, 1862–1939.  
[Fraulein Witwe].  
Fraylayn almone: komedye in eyn akt.  
Produced: 1917–1921, Unzer vinkl, Kharkov.

Goldoni, Carlo, 1707–1793.  
[La locandiera].  
Hotel vurtin, also known as Hotel virtin.  
Produced: 1917–1921, Unzer vinkl, Kharkov.  
Source: Zylbercweig.

Gutzkow, Karl, 1811–1878.  
[Uriel Acosta].  
Uriel Akosta.  
[191?–192?].  
Notes: Play was translated into Hebrew (not Yiddish). Translator is listed as D. Tsharni.

Mirbeau, Octave, 1848–1917.  
[Scrupules].  
Der ganev.  
Produced: ca. 1917–1921, Unzer vinkl, Kharkov.  
Source: Stutchkoff, "Unzer vinkl."  
Production details unknown.

Molière, 1622–1673.  
 [L'Avare].  
 Der Karger.  
 Produced: ca. 1921–1923, State Theater, Vitebsk.

Molière, 1622–1673.  
 [Les fourberies de Scapin].  
 Skopiens shmad-shtik.  
 Produced: 1917–1921, Unzer vinkl, Kharkov.  
 Source: Zylbercweig; Stutchkoff, “Unzer vinkl.”

Molière, 1622–1673.  
 [Malade imaginaire].  
 [Der ayngebildeter kranker: komedye in dray akt].  
 [191?–192?].  
 Production details unknown.

Molière, 1622–1673.  
 [Mariage forcé].  
 Di getsvungene khasene: komedye in eyn akt.  
 [191?–192?].  
 Production details unknown.

Roessler, Karl.  
 [Die fünf Frankfurter].  
 Di finf Frankfurter: komedye in dray akt.  
 [191?–192?].  
 Production details unknown.

Scholz, Wilhelm von b. 1874.  
 [Der Jude von Konstanz].  
 Der Yid fun Konstants: tragedye in fier akt mit an epilog.  
 [191?–192?].  
 Production details unknown.

### *[UNKNOWN AUTHORS]*

[Robert un Bertram].  
 [191?–192?].  
 Produced at the Elizeum Theater in Warsaw, date unknown.  
 Source: Zylbercweig.

Di gasen-kinder: melodrame in 5 akt.  
 Produced at the Elizeum Theater in Warsaw, probably between 1912 and 1917.  
 Source: Zylbercweig.  
 Notes: Free adaptation of a melodrama. Original author not given.

### **(B) Location of Scripts Unknown**

Angely, Louis, 1787–1835.  
 [Ein kleiner Irrthum].

Der kleyner toes.

Produced by the Kompanyets troupe, between 1912–1917.

Source: Zylbercweig.

Notes: This work was the basis for Mark Arnshteyn's "Mayn vaybs mishegas."

Voltaire, 1694–1778.

[Candide?].

Dos kapore-hindl.

Produced: 1917–1921, Unzer Vinkl, Kharkov.

Source: Zylbercweig, Stutchkoff, "Unzer vinkl."

Notes: Comedy, freely adapted.

[Jacobi].

Froyen-shtolts

Produced: November, 1928, in the "provinces" (outside New York). Produced by Isidore Holender.

Source: Zylbercweig.

Notes: Drama based on "Die Ehe" by Yakobi. Original play and author not identified.

Farkoyfter shklaf.

Produced: 1917–1921, Unzer vinkl, Kharkov.

Source: Zylbercweig.

Khaveh.

Produced: 1917–1921, Unzer vinkl, Kharkov.

Source: Zylbercweig.

Yehudis.

Produced: 1917–1921, Unzer vinkl, Kharkov.

Source: Zylbercweig.

Der 70-yeriker yubileum.

Produced: 1917–1921. Unzer vinkl, Kharkov.

Source: Zylbercweig.

### III. STUTCHKOFF'S RADIO PLAYS AND COMMERCIALS

#### Dorot Jewish Division, New York Public Library<sup>6</sup>

1001 nakht [series].

Sept. 10, 1939–June 2, 1940.

[Breakstone's Kirsch radio commercials].

Breykstons.

[193?–194?].

Note: Sponsors include Breakstone's Cream Cheese and Kirsch Beverages.

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<sup>6</sup> These programs were broadcast on the New York radio station, WEVD.



An eydem oyf kest [series].  
1940–1942.

Eni un Beni [series].  
Also known as “Beni un zayn yoyresh.”  
1942–1943.

In a yidisher groseri [series].  
Note: Plot synopses only.

Mame-lushn [series]  
5 vols. (615 episodes).  
Note: Linguistic program featuring Stutchkoff’s answers to readers’ letters about Yiddish expressions, idioms and etymology. Selected episodes are being printed in *Forverts* [*Yiddish Forward*].

Der mames tokhter [series].  
Sept. 7, 1941–March 7, 1943.  
Note: Sponsors include Planter’s Edible Peanut Oil, Planter’s High Hat Peanut Oil.

Radio sketches.  
[193?–194?].  
Note: Sponsors include Manhattan Avenue Merchants Association, Breakstone’s Cream Cheese, Planter’s Edible Oil Co., Silver’s Baths, and Edelstein Dairy Co. Sections include: Blek-auts [Blackouts], Gramen, Dos redl dreyt zikh, Opereten araynfirs, Kinder lider, Lider araynfirn, Stsenkes, Monologn, Deklamatsyes, Radio-sketshes farsheydene.

Radio sketches, Miscellaneous.  
[193?–194?].  
Note: Sponsors include Breakstone’s Cream Cheese, Breakstone’s Coffee, Planter’s Edible Oil Co, Edelstein’s Dairy Co., Brenner Brider, Kirschner’s [Kirsch] No-Cal, and B. Manischewitz Co.

Sheker un shlimazl [series].  
Sept. 10, 1939–June 2, 1940.

Stuhmer sketches [commercials].  
Note: Radio sketches advertising Stuhmer’s Bread products including doughnuts, pumpernickel bread, rye bread and sliced challah. Also known as “Stimer’s.”

Tsores bay laytn [series].  
9 vols. (217 episodes).  
1951–?  
Note: Sponsored by the Brukliner Yidisher Sanatorye [Brooklyn Jewish Sanatorium], today known as Kingsbrook Jewish Medical Center. The program featured dramas about the sanatorium and appeals to donate money.

A velt mit veltelekh [series].  
1951–?

#### IV. STUTCHKOFF'S SONG LYRICS— PUBLISHED SHEET MUSIC

Brivelakh. 1931.

Lyrics: Stutchkoff, Nahum, 1893–1965.

Music: Secunda, Sholom, 1894–1974.

Sung by Jennie Goldstein in the play “Shtifshvester: familyen-drame in 3 aktn,” mit a prolog un epilog fun Luis Frayman [Louis Freiman]. Produced 1931, Rolland Theatre, Brooklyn, NY.

Holdings: YIVO Institute for Jewish Research, Max and Frieda Weinstein Archives of Recorded Sound, Record Group 112.

Dos fidele. [1933].

Lyrics: Secunda, Sholom, 1894–1974.

Music: Rumshinsky, Joseph, 1881–1956.

Notes: From the play “Dos meydle fun amol = The Girl of Yesterday,” by H. Kalmanowitz and Jacob Kalich. Produced at Molly Picon's Folks Theatre, New York. May have been sung by Molly Picon, whose photo appears of cover.

Source: Heskes.

Holdings: YIVO Institute for Jewish Research, Max and Frieda Weinstein Archives of Recorded Sound, Record Group 112.

Ikh benk nokh a shmeykhl, a trink lid. 1931.

Lyrics: Stutchkoff, Nahum, 1893–1965.

Music: Secunda, Sholom, 1894–1974.

From the play “Di gasn zinger (Di gassen singer)” —libretto by Abraham Blum, produced at the Rolland Theatre, New York.

Source: Heskes.

Holdings: Library of Congress.

In mayne oygen biztu sheyn [In mayne oygn bistu sheyn]. 1931.

Lyrics: Picon, Molly; Stutchkoff, Nahum, 1893–1965.

Music: Rumshinsky, Joseph, 1881–1956.

Notes: Sung by Molly Picon and Leon Gold in Rumshinsky and Kalich's under-world operetta “The Love Thief” = “Gonif fun libe,” by Benjamin Ressler.

Source: Heskes.

Holdings: Dorot Jewish Division, New York Public Library.

Koyft Manishewitz matzohs. [1933].

Lyrics: Stutchkoff, Nahum, 1893–1965

Music: Secunda, Sholom, 1894–1974.

Notes: Radio jingle. Audio recording online at:

<http://www.yiddishradioproject.org>.

Source: Heskes; Yiddish Radio Project.

Holdings: Library of Congress.

Mir far dayne beyndelexh. 1931.

Lyrics: Stutchkoff, Nahum, 1893–1965.

Music: Rumshinsky, Joseph, 1881–1956.

Notes: From the play “The Girl from Warsaw/ Dos meydle fun Varshe”—libretto, Menahem Boraisho and Benjamin Ressler. Produced at Kessler’s Second Avenue Theatre, New York, 1931.

Source: Heskes.

Holdings: Library of Congress.

Nokh a regn shaynt di zun. 1931.

Lyrics: Stutchkoff, Nahum, 1893–1965.

Music: Secunda, Sholom, 1894–1974.

Notes: From the play “Oy, Amerike”—libretto by Stutchkoff. Produced at the Roland Theatre, New York, 1931. Sung by Fannie Lubritzky and William Schwartz.

Source: Heskes.

Holdings: Library of Congress.

Varshe. 1931.

Lyrics: Stutchkoff, Nahum, 1893–1965.

Music: Rumshinsky, Joseph, 1881–1956.

Notes: From “The Girl from Warsaw/ Dos meydle fun Varshe”—libretto, Menahem Boraisho and Benjamin Ressler. Produced at Kessler’s Second Avenue Theatre, New York, 1931. Sung by Willy Godich and Ola Lilith.

Source: Heskes.

Holdings: Library of Congress; Dorot Jewish Division—New York Public Library.

## V. RECORDINGS OF STUTCHKOFF’S RADIO PROGRAMS

Bay tate-mames tish [series].

[1935–1940].

YIVO Institute for Jewish Research, Max and Frieda Weinstein Archives of Recorded Sound, Record Group 130.

Bei tate mames tish [series].

[Bay tate-mames tish].

[1939–1940].

Library for the Performing Arts, New York Public Library.

Bay tate-mames tish [series] and excerpts from other programs.

Yiddish Radio Project [radio broadcast and subsequent compact disc].

National Public Radio, 2002.

Yiddish Radio Project [website].  
Sound Portraits, 2002.  
<http://www.yiddishradioproject.org>.

## VI. STUTCHKOFF'S SONG LYRICS— RECORDINGS OF UNPUBLISHED SONG LYRICS

Az der rebe vil. 1969.  
Lyrics: Stutchkoff, Nahum, 1893–1965.  
Music: Ellstein, Abraham, 1907–1963.  
Notes: Recorded by Ludwig Satz on Ludwig Satz at the Yiddish Theatre, Volume 2. Brooklyn: Greater Recording Company. Stutchkoff's operetta of the same name was performed in 1929 at the Folks Theatre in New York, with Ludwig Satz as star and director.  
Source: SCETI (University of Pennsylvania).  
Holdings: YIVO Institute for Jewish Research, Max and Frieda Weinstein Archives of Recorded Sound, Record Group 130; Robert and Molly Freedman Sound Archive, University of Pennsylvania.

Az der rebe vil.  
Recorded under title "Mayn rebe ken makhn."  
Lyrics: Stutchkoff, Nahum, 1893–1965.  
Music: Ellstein, Abraham, 1907–1963.  
Album: Yiddisha Romantica und Lustika featured by Israel Itzhaki.  
Source: SCETI (University of Pennsylvania).  
Holdings: Robert and Molly Freedman Sound Archive, University of Pennsylvania.

Az der rebe vil  
Lyrics: Stutchkoff, Nahum, 1893–1965.  
Music: Ellstein, Abraham, 1907–1963.  
Album: Dave Cash Presente Ses Fantaisies Yiddish.  
Source: SCETI (University of Pennsylvania).  
Holdings: Robert and Molly Freedman Sound Archive, University of Pennsylvania.

Haifa  
Lyrics: Stutchkoff, Nahum, 1893–1965.  
Music: Rumshinsky, Joseph, 1881–1956.  
Album: William Royal sings Romantic Music of the Jewish Theatre.  
Source: SCETI (University of Pennsylvania).  
Holdings: Robert and Molly Freedman Sound Archive, University of Pennsylvania.

Mayn rebe ken makhn, see Az der rebi vil

## VII. PUBLISHED BOOKS BY STUTCHKOFF

*Otsar ha-šafah ha-‘Ivrit*. Nyu-York: ha-Aḥim Shulzinger, 728 [1968].

*Oytser fun der yidisher shprakh*. Nyu York: Yidisher Višnschaftlekher Inštituṭ-Yiyo, 1950.

*Yidisher gramen-lekšikon: 35,000 verter*. Nyu York: Lekšik, 1931.

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Heskes, Irene. *Yiddish American Popular Songs, 1895 to 1950: A Catalog Based on the Lawrence Marwick Roster of Copyright Entries*. Washington: Library of Congress, 1992.

SCETI—Schoenberg Center for Electronic Text and Image, Robert and Molly Freedman Sound Archive, University of Pennsylvania Libraries. Available online at: <http://sceti.library.upenn.edu/freedman>.

Stutchkoff, Nahum. “Unzer vinkl,” in *Lekšikon fun Yidishn teater*, ed. Zalmen Zylbercweig (New York: Farlag Elisheva, 1931–1959), vol. 6, cols. 4975–4977.

Zylbercweig, Zalman. *Lekšikon fun yidishn teater*. New York: Farlag Elisheva, 1931–1959. See vol. 2, col. 1464—entry on Nahum Stutchkoff.

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