

A Message from the President

What is Jewish Theatre?

This question has arisen at every AJT Conference I have attended in the past and I hope it continues to come up at every conference I attend in the future.



For our resident scholar and conference presenter Ellen Schiff, Jewish Theatre (in America) is, in part, theatre, that encompasses "the competing impulses" of what it means to be a Jew in this country. For conference presenter Isaiah Sheffer, playwright and Founding Artistic Director of Symphony Space, Jewish Theatre is "stuff with LIFE." That which can be summed up with a big L'Chaim! "More Life!" For conference speaker Ben Cameron, Executive Director of TCG, Jewish Theatre is in a sub-category of niche theatres - those whose productions are inspired at their origin by a specific community. Cameron went on to let us know that as niche theatres, we are the current beneficiaries of a new audience trend, which sees theatregoers flocking to theatres at extreme ends of the theatre spectrum - attending either big commercial productions or smaller niche productions.

And for each one of us sitting in the Hypothetical Theatre those few days in June, Jewish Theatre had its own definition. For some - a theatre based in spirituality, for others - theatre originating in Jewish texts, for many more - theatre with a culturally-specific connection to a people, a history, and a tradition.

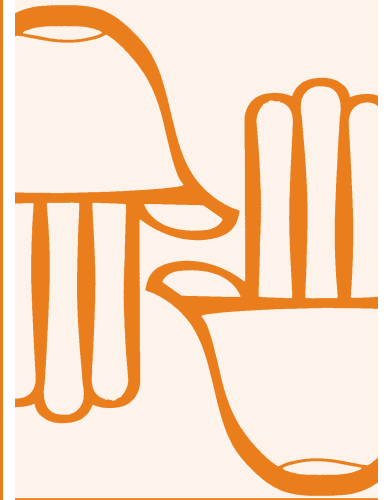
In running my own Jewish theatre company, whose mission directs me to select plays with "an element of Jewish content," I am often asked, "What is an *element* of Jewish content?" I can only reply that it is up to my own discretion as Artistic Director. Each of us - as playwrights, performers, artistic directors - can only answer that question for our self. And we need not agree on these definitions. But it is wonderful to share them and to be potentially enriched by the definition of another. Clearly, no matter how we define it, this thing called "Jewish Theatre" is our passion, and what drives us to create and produce and perform.

I look forward to the next time we all come together in the name of Jewish Theatre. Whatever that may mean to each of us.

—MIRA HIRSCH

association
for jewish
theatre

fall 2005



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REMEMBRANCES OF THINGS PAST

By Ellen Schiff

Do you remember the beautiful passage in which Proust describes how the taste of a cookie dipped into a cup of tea evokes a whole series of cherished memories? Well, the AJT conference has long been my cup of tea, but this last one provided a genuine Proustian moment. Standing at the mike on that first June morning, I realized that sixteen years before—almost to the very day—I'd addressed this gathering of theatre practitioners for the first time in the very same space. The 1989 conference host was the Jewish Repertory Theatre, then on 14th Street at the Goldman YM/YWHA. And on June 21, 2005, I felt exactly as I had on June 26, 1989: delighted with the invitation and more than a little intimidated by a venue very different from the halls of academe. Scholars talk and write. Theatre people get up and DO.

A good deal has changed since 1989. The organization wasn't the AJT then. It was the Council of Jewish Theatres, an outgrowth of the Jewish Theatre Association, which had been founded in 1979 by the National Foundation for Jewish Culture. One of the few current members on the 1989 roster of participants was Norman Fedder. With signature verve, he described making Jewish theatre in Kansas and his own musical, *Abraham! Abraham!* The Arizona Jewish Theatre was represented by Bob Walters. Their season had included all three plays of the Israel Horovitz trilogy. And of course there was Michael Posnick, whose role as a major player in the establishment of the NFJC's theatre initiatives cannot be overestimated. Early in the 1980's when I first contacted the NFJC about theatre, it was Michael I spoke to, and I'm enormously pleased that we have since become co-jurors, co-editors, and fast friends.

Then, as now, the association was international. Under the exacting eye of the aptly named Reva Stern, we learned never to say "America" without "North." Reva's Leah Posluns Theatre hosted the conference the following year in Toronto; in 2000, we met in Montreal at the Saidye Bronfman Yiddish Theatre. Israelis have come to the conferences as long as I can remember. Danny Horowitz was a lively presence in 1989 and Joshua Sobol enthralled us in Toronto. A few years later, Julia Pascal came from England to speak about her own Jewish theatre, among the very few in London.

Memories of past conferences flood in. We were left limp with laughter and puffed up with ethnic pride after a

sparkling Yiddish cabaret at the Saidye Bronfman Theatre. In Michigan, we enjoyed a delicious, elegant evening in the Orbachs' garden, where Evvie's cantor husband and a friend thrilled us with their glorious voices. David Mladinov arranged an extraordinary bus tour of Jewish Boston when we met in Newton Center. Herb and June Katz added their swimming pool and boundless hospitality to the multiple delights of the Rochester conference. I'm not sure where Irene Backalenick made her debut in her long running and invaluable annual rundown of the New York season's plays of Jewish interest. What a striking difference between the first Washington area conference, when we all fit nicely into a small room at Theatre J's then modest address and the 2003 conference where we spilled out beyond the handsome DC and Maryland JCC's and reconvened in Austrian, Canadian, and Israeli venues!

Multiple individual performances spring to mind and faces that, regretfully, we don't see any more. In emphatic compensation, new imaginative and vigorous members have come to devote their talents and energies to the AJT. I take particular and, I hope, not unwarranted pride that the conference now makes room for playwrights, a constituency whose significance is beyond question.

No one needs reminding that theatre, like all the arts, is much threatened in our menaced world. It is foolhardy to base predictions for the future on recollections of past accomplishments and camaraderie. However, unlike individual memories, history tempts us with possibilities in recording events that seem improbable, if not altogether impossible. During the depths of the Depression in 1935, the Congress of the United States, no less suspicious of the arts than it is today, appropriated public funds for an ambitious national theatre program. Our people's history is an ongoing narrative of unlikely lucky twists of fortune no playwright would ask an audience to believe.

If I seem to be suggesting scenarios built out of the imagination, that's what consorting with the AJT has encouraged me to do. And now if you'll excuse me, I'm going to make myself a cup of tea and think about conference 2006. Isn't it appropriate that we'll meet in a city named Phoenix?

"Ancient Stories, Future Visions, New Voices"

JEWISH THEATRE CONFERENCE IN NEW YORK

By Irene Backalenick

How do we define Jewish theatre? What is our place in the larger theatre world? How do we reach young audiences? How do we playwrights get our works mounted?

Such were the questions which some 40 members of the Association for Jewish Theatre addressed when they met recently in lower Manhattan at their 2005 International Conference. The two-day event, held at the Hypothetical Theatre on 14th St. and titled "Ancient Stories, Future Visions, New Voices," was an opportunity for directors, producers and playwrights from the U.S., Canada and Israel to exchange shop talk, share problems, and gather information.

The searching, thoughtful tone for the Conference was set by the opening remarks of scholar/author Ellen Schiff, who indeed encouraged her audience to think beyond their immediate practical concerns and to examine Jewish theatre in a broader context.

Her talk, titled "Modern Heterodoxy," could also have been labeled "American Jews in Today's Society." Competing impulses is the fundamental challenge American Jews face today, she pointed out. "350 years into the history of Jewish life in America, identity has become much more complex.....An increasing number of us confront multiple identities and juggle the sometimes contradictory values and behavior appropriate to each of them...."

Other keynote speakers included noted writer/entrepreneur Isaiah Sheffer, who is also founder/director of New York City's Symphony Space. Sheffer, whose mother had been a working actress in the Yiddish theatre, shared numerous anecdotes from that golden era—at the same time depicting his own professional rise in the wider theatrical arena. He urged his audience to reach out to non-Jewish audiences, while yet respecting Jewish theater. "if there's a definition

of Jewish theatre, it's life—stuffed with life and color and excitement—the best of it," he said.

Ben Cameron, Executive Director of the Theatre Communications Group, was a dynamic speaker. (He defined his organization as the national association for the professional not-for-profit theatres in this country, of which there are some 1500 in existence.) Cameron offered challenging ideas for audience development, while at the same time sharply depicting the current society in which theaters must operate.

But the free-wheeling talk sessions which preceded and followed speeches were equally provocative, focusing on playwrights' and theaters' needs. AJT itself was also examined, with suggestions for enhancing the AJT's visibility. Increasing cooperation and communication within the group, while respecting differences, was urged.

In pointing out the importance of the written word, performance artist Stacie Chaiken said, "Theatre is written in water; texts are written in ink and can last." Apropos of the written word, the playwrights had their own moments in the sun, when playwrights, with actors, staged a series of excerpts from 11 of their plays.

The Conference had lighter moments, moving away from problem-solving—particularly the evenings when the gatherings took on more playful formats. In the first evening the improv troupe of Theatre Ariel (Philadelphia) pulled every one into participatory theater. And the final evening ended on a high note, with the Ribs 'n' Brisket Revue featuring the music of Paul Shapiro, performances by artists Richard Kline and Stacie Chaiken, and one-man shows by Victor Attar of Israel's Nephesh Theatre ("Einstein" and "Golgota").



The Center Players spring 2005 production of *The King of Schnorrers* by Judd Woldin. Actors - Tom Greenman and Mark Shami

Hard Love by Motti Lerner Stoneleaf, North Carolina's inaugural statewide theatre festival, June, 2005. Actors - Diane Gilboa and Jeffrey Blair Cornell

REFLECTIONS BY A NEW MEMBER

By NALSEY TINBERG

I am a (Jewish) playwright. I write about family; I write about women; I write about ethical choices; I write about academics (it takes one to know one). Every day as I drive to my college office, I do so as a (Jewish) playwright (who teaches Mathematics). Then I wrote a *very* Jewish play (about both the Holocaust *and* breast cancer no less), and my own work forced me out of the closet. I had no option but to throw away my parentheses and become a *Jewish playwright*. The significance of this lack of parenthetical ambivalence can only be understood by those of like hearts and minds. And I met many of them at the AJT's 2005 International Conference this past June in New York.

I discovered AJT through its website while I researched production possibilities for CAKEWALK, mentioned above. And while I could not attend last year's conference in Washington DC, I decided to join AJT and attend this year's conference if at all possible. Happily, I traveled from Los Angeles to NY to attend this past June.

Over the years, I have attended many academic and higher educational conferences, but never one in theatre. And so I came with few expectations, some trepidation, and lots of questions: Who were these people? How does this organization function? What kinds of plays were they producing? What was the role of the playwright members in the organization? How do the member theatres serve their own communities?

What I found was an extremely welcoming and varied group of artistic directors, theatre managers, JCC administrators, fellow playwrights, performers, directors, critics, and others interested in the state of Jewish theatre. They were theatre veterans, theatre newcomers, the young and not so young, the Jewish and not so Jewish, self-promoting, self-effacing, self-sacrificing, and all interested in the state of the Jewish theatre past and present.

I especially appreciated meeting with my fellow writers where we discussed what might be mutually beneficial to us and the organization. Because the conference group was relatively small, we participated in more intimate conversations and true listening by members and AJT's leaders alike. Improved communication within the organization, developing the website as a resource while using the website more efficiently, and pursuing partnerships between member writers and member theaters were among the several suggestions brought forward.

Of the many valuable sessions, let me simply say that I could listen to Ellen Schiff and Isaiah Sheffer forever. I was completely enthralled by their insights and reminiscences. Ben Cameron's (from TCG) presentation was an eye-opener for everyone but especially theatres with subscription bases all of whom will be challenged by the changing nature of today's audiences and their expectations. A special thanks to Aaron Schloff who organized our Playwrights Forum where we each had our "ten minutes." We came to share our work and find avenues for our artistic expression as well as exploring ways to serve the organization as a whole. Many thanks to the theatres who were willing to read our plays once we went our separate ways. It is our hope that your theatres will be our homes as well.

"Ancient Stories, Future Visions, New Voices" was a terrific introduction to what I hope will be a long and fruitful relationship with AJT! No parentheses needed.

Nalsey Tinberg is a member of the Dramatists Guild, Alliance of LA Playwrights and the Writers' Group at Theatre 40 in Beverly Hills. Her day job is as a Professor of Mathematics at Occidental College in Los Angeles.



Visiting Mr. Green by Jeff Baron
Jewish Theatre of the South, April, 2004
Actors (L-R) Brik Berkes and Frank Wittow.

A PLAYWRIGHTS PERSPECTIVE ON THE NY CONFERENCE

By AARON MACK SCHLOFF

The 2005 NYC, AJT conference was great? I think. I'd be able to say more if I was there. You may have seen me, running in and out or pacing nervously, as if I was actually putting some of my own work on stage instead of producing that of others. Why the stress? Because any production is stressful, but because I, as a theatre guy but primarily a playwright, am used to emerging from my writers room, or lair, or cave and handing my script, however rough or gleaming, off to someone else - only now that someone else was me.

I'm not a producer really! I just played one at the conference. My awkwardness in the role goes to the heart of what I'm trying to do as one of your Playwright Representative, both at conference time and beyond.

AJT perhaps since its inception has had two groups of members, who are, at their respective cores, producers and writers. The producers group, any people who may also write, or direct, or act or perform, and the writers group includes those who may perform their own work, or do anything else necessary to stage it. But still, one controls the means of theatrical production and the other wants access to it. The playwrights and performers showcases are the only venues where the latter group is visible to the former. I wanted it to go well.

I think it did. My own efforts, and the efforts of our crack cast and director Samuel Buggeln, would have meant little without good material, and without any curating effort on my part, we had it. The authors: Paul Rajeckas and George

L. Chieffet, Barbara Trainin Blank, Bruce Bloom, Pamela Berger, Mike Niederman, Brenda Shoshana, Patricia Lin, Stephen Fife, Nalsey Tinberg, Hindi Brooks, and David Schechter, offered works variously spoken or sung or performed almost wordlessly, in styles that ranged from sharp toothed urban realism to fantasy that burst the bounds of space, time and geography.

What happens next to these works is part of my challenge as your playwright rep. Many of the playwrights present might have wondered, so the producers in the room maybe listening, but how can I know if my work is even anything they might be interested in? A showcase is nice, but what do I do to get their attention on all the other days of the year?

The answer also made its debut at the 2005 conference. With the ungainly title *Compilation of Play Submission Data*, this document details what AJT member theatres want, when and how they want it, and how long they'll take to respond to it. If you are familiar with the *Dramatists Sourcebook* published by the Theatre Communications Group, that is the model. Though the response rate to the 2005 edition is regrettably low, I hope the fact of its existence will motivate all member theatres to respond in time for the next edition. With it, playwright and performer member will have something like a private showcase, running all year long.

See you in Phoenix,
Aaron



Hula-Hoopin' Hannah & Her Hanukah Adventure by Janece Shaffe, Jewish Theatre of the South - Dec. 2004
Actors - Amy Koonin and Patricia French

MORE REFLECTIONS ON THE NY CONFERENCE

By KATHLEEN SITZER

Imagine a theatre conference in New York without going to theatre... Impossible, you say?? Well that accurately describes my experience with the 2005 AJT conference that was held in New York, June 18 - 21. Hard to imagine - YES - but a more exhilarating, creative and re-energizing conference would have been even harder to imagine.

Put together very quickly primarily by outgoing President Deborah Baer Mozes, incoming President Mira Hirsch and AJT Administrator Carole Anne Mueller, after the plans for an Israel conference fell through, this hastily organized confabulation turned out to be a wonderful tribute to our collective creative powers. Whether it was the NYC location or just the desire to feed our creative hunger, the turnout was amazing. There were over 40 registered participants plus the usual drop-ins - all on very short notice.

From keynote speakers Isaiah Sheffer (NYC Symphony Space) and the mesmerizing Ben Cameron (Exec. Director of TCG) to the final dinner and performances at Robin Hirsch's Cornelia Street Café, it was an immensely successful conference from several perspectives: a reconfirmation of the need for AJT; reconnecting with old colleagues and meeting new ones; open sharing of ideas; and a sense of reinvigoration of AJT as a group.

There was the usual sharing of season information by producers, Irene's NY Jewish Theatre highlights, Ellen's scholarly presentation on the challenges facing Jewish theatre, teasers from playwrights of some of their work, affinity group sharing and AJT future planning. But the highlights for me included the graciousness and hospitality of Ellen Schiff and Dan Berley as they hosted the entire crew at their fabulous apartment for a wine and cheese

gala and where we were entertained by the interactive improvisations of members of Theatre Ariel's Arielprov, and the keynote address by Ben Cameron.

Cameron, speaking extemporaneously on the specifics of what small culturally specific theatres must do to survive, was absolutely riveting. He sounded the alarm that trends across the board show subscriptions decreasing while individual ticket sales are increasing. In concert with this statistic is that grants and corporate giving are decreasing while individual donations are on the increase. All of this implies a necessary shift in strategies especially for the small culturally specific theatres that rely on targeting specific groups and convincing them that what we have to offer has real market value. Cameron also emphasized the difference in generational thinking with the 50+ audience thinking linearly and the 20 - 40's being more visually associative. To get the attention of this younger group, theatres must drastically change their marketing approach. The single most important strategy is to capture email addresses since email marketing increases the theatres reach exponentially!

In summary, the 2005 NY conference was a tremendous success from all perspectives. The organization emerged strengthened with some firm future plans. Most significantly, we left New York knowing that we will meet again for the 2006 conference in February. Janet Arnold has offered Phoenix as the gathering place (someplace warm in February is certainly an added bonus) and plans are already being formulated.

It was exciting, exhilarating and a source of creative renewal - and we didn't even go to the theatre!!!



On Second Avenue, by Moishe Rosenfeld and Zalmen Mlotek, The Folksbiene Yiddish Theatre Nominated for 2 Drama Desk Awards At JCC in Manhattan, April 2005 will be revived from October 22 - December 25, 2005

Actors: L-R (back row) Elan Kunin and Robert Ableson (front row) Lisa Rubin, Lisa Fishman, Mike Burstyn and Joanne Borts

NEW HORIZONS - AJT CONFERENCE '06

Please join us in beautiful **Phoenix, Arizona - Feb. 18-22, 2006** - for the next annual AJT conference. We're planning a comprehensive conference examining some of the array of choices and options available to those of us involved in the Jewish Theatre world. We'll include a playwright's forum, a solo performers evening, inspirational speakers and nuts and bolts workshops. All in balmy Phoenix - average temperature in February around 70-75! We can promise you no snow!

Host theatre is Arizona Jewish Theatre Co., an independent Equity company, beginning its 18th (chai) season. Accommodations are available at the Wingate Inn, a lovely, small hotel, just blocks from the AJTC's theatre, The Playhouse on the Park.

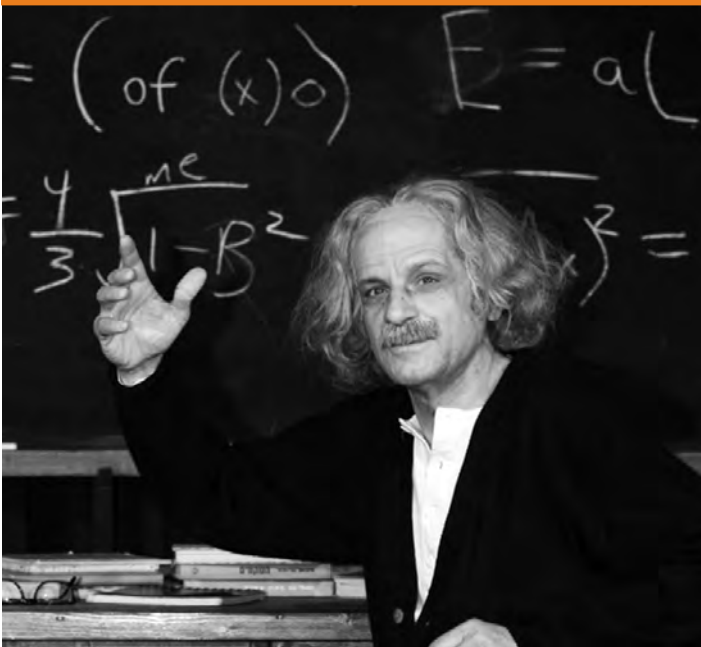
Some details: Wingate Inn is offering a \$99.00 rate to participants. That includes airport transportation, and shuttle service within a 5 mile radius of the hotel; complimentary breakfast, free internet connections in each room, free local calls, etc. The hotel is located

across the street from our world-famous Heard Museum (Native American) and a few blocks from the Phoenix Art Museum. Also the Phoenix Jewish Film Festival is running Feb. 12-16 if you arrive early.

Some events will take place at the hotel and others at our theatre. On Saturday night, you are invited to see the performance of "Two" at our theatre. It was written by Australian playwright, Ron Elisha, and is being directed by AJT's own Kayla Gordon.

Playwrights interested in being showcased in the forum should contact Aaron Schloff (aaron@schloff.com) and solo performers should contact Deborah Baer-Mozes (dbm@netreach.net). If there are particular topics you'd like to see covered in a workshop, please contact Janet Arnold at Phone # 602/264-0402 email: janet@azjewishtheatre.org

Looking forward to seeing you there!!
JANET ARNOLD



Einstein by Gabriel Emanuel, Nephesh Theatre
Directed by Howard Rypp, Actor: Victor Attar



The Price by Arthur Miller, Jewish Rep of Western New York
Actors: Jack Hunter and Saul Elkin

REBUILDING JEWISH THEATRE IN VIENNA

By WARREN ROSENZWEIG

What would Vienna be today without Freud, Schnitzler, Wittgenstein, Herzl, Mahler, Schönberg, Reinhardt, Buber, Zweig, and the many thousands of Jews who did so much to ensure its high status in modern world culture? Thanks to Hitler, Eichmann, Seyss-Inquart, and their millions of willing henchmen, it would be what it is today: the scene of the crime of the twentieth century – a denuded human landscape.

There seems to be a correlation between the sustained absence of Jewish culture and the sustained absence of justice, or even concern for justice, for the crimes of National Socialism in Austria. Ever since the myth of national victimization was more or less put to rest in 1991, there's been considerable fanfare in commemoration for dead Austrian Jewry, but practically no investment in living Jewish culture.

The Jewish Theatre of Austria, founded in 1999, is a case in point. In a city and state that controls all funding for theatre (non-profit or "commercial") through political government offices, Vienna and the federal government do not support the work of the first Jewish theatre company in Austria since 1938.

Luckily, the Jewish Theatre of Austria enjoys an avid audience following and broad media interest, and has remarkably survived the government's starvation plan for years on the good will of its local supporters, which include the city of Graz and the province of Styria, smaller institutions, commercial enterprises, and private enthusiasts, particularly in Vienna.

But the killer instinct of the elite is not altogether mysterious. It was only the most dedicated Nazi collaborators who inherited the economic, political, and judicial power in post WWII, "victimized" Austria. The heirs of that power still perceive a threat in the prospect of a healthy, renewed Austrian Jewish identity. After all, the wrongful and rampant profiteering of their elders has continued, without interruption, even to this day.

Many of Vienna's most popular tourist attractions, for example (such as the giant Ferris wheel of the film "The Third Man"), are stolen Jewish properties for which no form of compensation has ever been made. For the Jewish Theatre of Austria, and for the international Association of Jewish Theatres, another interesting example can be found in the heart of the old Jewish quarter and theatre district of Vienna, known as the "Leopoldstadt". There the Jewish Theatre of Austria has been contending for years with the government and with the Nazi collaborator family called "Polsterer" to give the great Jewish theatre of fin-de-siècle architect Oskar Marmorek back to Austrian and Jewish culture.

The Polsterers acquired the "Nestroyhof," as the building is called, through "Aryanization" in 1940. When a court ruling in 1950 ordered the return of the property to its rightful heirs, the Polsterers contested. Eight months later, in 1951, the rightful heirs were "persuaded" to accept a "settlement" of a few hundred dollars for the Jugendstil masterpiece...

Since late 2001, the Jewish Theatre of Austria has been campaigning for the reestablishment of the currently empty theatre hall in the Nestroyhof as a contemporary, international Jewish Theatre. The "Cultural Councillor" (Kulturrat), Andreas Mailath-Pokorny, says that the Viennese government cannot afford to support the necessary restoration (ca \$1.5 mil.). The owners have responded more pointedly by displaying a number of swastikas on the inside walls of the property and, in defiance of public attention and a pending criminal court case (swastikas are illegal in Austria), have refused to remove them.

The struggles of the Jewish Theatre of Austria and its "Nestroyhof Initiative" may be seen as litmus tests for Vienna's ability to reconcile and grow. Is the reestablishment of Jewish theatre possible, in the 21st century, in the city with the most conflicted Jewish history in the western world? We hope that the coming months and years will see increasing international cooperation with the plan to make it possible.

For more information concerning the history of the Nestroyhof and the battle for its future, please visit: www.nestroyhof.com.

Warren Rosenzweig

Artistic Director, Jewish Theatre of Austria • www.jta.at

THE JOURNEY OF SHYLOCK

By GARETH ARMSTRONG

Last time I wrote here was in the Spring of 2002 soon after I had showcased my play, "Shylock", at the AAJT in St. Louis. It was the first time I had performed to an audience all of whom were involved in professional Jewish theatre and the feedback was direct and invaluable.

Well, the show is still on the road and since then I've played gigs in JCC theatres all over North America, as well as touring to the Czech Republic, Ukraine, Greece and Romania. In all those places my revisionist view of Shakespeare's comic villain has provoked lively reactions, mostly based on my host country's experience of a Jewish presence and the burdens of history. But equally intriguing has been my reception in countries where anti-Semitism is something that happens elsewhere.

In India the first and most frequently taught Shakespeare play in schools is The Merchant of Venice. It may seem an odd favorite, but it has those same virtues that used to recommend it to a syllabus in Great Britain; there is more romance than sex, and not too much bawdy. There are moral allegories, and the ostensible defeat of bloodthirsty revenge by righteous justice and mercy. Nearly everyone I spoke to in India who had studied The Merchant and had also been to see my play was surprised at my interpretation of Shylock as a man as sinned against as sinning, and my emphasis on his Jewishness. To them it had always been a tale of good and evil, virtuous heroes and a rapacious villain. In a nation where the proportion of Christians is relatively small and

the number of Jews even smaller, the religious allegiances of the characters are there just to add colour and texture. It is received more like the fairy tale that Shakespeare based his plot on, than the troubling and troublesome play that we find so hard to confront.

Performing this summer in Shanghai I was surprised to find such an interesting connection with the Diaspora. The city can claim two centuries of Jewish connections, starting with the entrepreneurial and philanthropic Sephardim families, and later the influx of Ashkenazim escaping the Russian pogroms. But it was during the Nazi period that the largest influx of European Jews fled for refuge to Shanghai. In spite of pursuit by the Gestapo and the unpredictability of the Japanese occupation the Shanghai "ghetto" was a place of relative safety. Intriguingly some of it still survives in a metropolis which is embracing the future at an almost alarming pace. My tour guide around the now unused Ohel Moishe Synagogue was puzzled why I, as a non-Jew, was so interested in his city's Jewish connections. After explaining my presence as a Shakespeare missionary, I asked him why he, as a Chinese, devoted so much time to promoting this dwindling heritage. He gave some predictable answers about the lessons of history, but then laughed and said, "A famous Jew here in Shanghai was Victor Sassoon. He once said "There is only one race greater than the Jews and that's the Derby!"

Gareth has recently published a book about the genesis of his play and its travels. "A case for Shylock - Around the world with Shakespeare's Jew" (with a foreword by Judi Dench) is available from Theatre Communications Group (TCG) at 520 Eighth Ave., 24th Fl, NY, NY 10018-4156. Tel: 212 609 5900, fax: 212 609 5901, email: tcg@tcg.org or order online at www.tcg.org



Lies My Father Told Me by Ted Allan
Saidye Bronfman Yiddish Theatre
Actors: Left to Right: Gabriel Miller,
Adam Daniel Koren, Peter Blythe, and
Bradley Picken.

Unexpected Tenderness by Israel
Horovitz, New Jewish Theatre 2005
Actors: left to right: Pamela Reckamp,
Louis Balestra, John Kinney (in back),
Sarah Wolff.

AJT'S FIRST INTERNATIONAL PLAYWRITING COLLABORATION!

By KAYLA GORDON

Who knew that when five of us from the Association of Jewish Theatre were invited to attend a conference in Israel that two new children's plays would emerge? Well that's what happened....Four years of never giving up, living miles apart, filling out countless grant applications and many many emails later.

The project emerged as a result of a three day conference held in Tel Aviv in December 2001 for local and foreign practitioners. The conference was sponsored by the Jewish Agency's People to People Center, which seeks to create partnerships that transcend geographical boundaries. According to Shlomi Ravid, former director of the Agency's Center for Israel-Diaspora Cultural Relations, the aim of such an encounter was to allow culture to be a vehicle for the exchange of ideas and experiences across the Jewish world. "Cultural dialogue and cultural exchanges can play an important role in enhancing Jewish peoplehood," he says. "Culture and the arts are powerful educational tools that can foster Jewish identity and engender a sense of community."

One of the highlights was seeing the work of two very talented Israeli physical theatre performers, Hanoch Reim and Yoav Barlev, who specialize in children's theatre. I met with them numerous times while in Israel; and that began the exciting yet sometimes very frustrating process of a

collaborative project with artists from Winnipeg, Canada and Tel Aviv.

After I convinced the Board of Directors of the Winnipeg Jewish Theatre to embark on this project and successfully obtained a new development grant, we were ready to go to the first phase. In August 2002, Hanoch and Yoav traveled to Winnipeg to meet with me and six local actors. The Israelis were introduced to the Canadian way of life by being immersed in the multicultural aspects of Canada and the Canadian Jewish identity. The Israelis spent the first week getting to know the six actors and beginning to explore themes for the play through improvisational games, physical activities and clowning techniques. In the second week the group was narrowed down to three actors who would continue with the project - Sharon Bajer, Rob Slade, and Chris Sigurdson. In this week more intense improvisational activities were introduced to begin the process of developing a structure, story line and theme for the play.

From September through December, 2002, the Israeli actor/playwrights took the ideas brainstormed by the group and began the process of putting together a rough first draft. Scenes and ideas were circulated for dramaturgy and content.

Finally, after much negotiation, an idea for the first play was formulated; and now the fun began. Building the script



Sunday Father by Adam Pettle
Winnipeg Jewish Theatre
Actors: Monique Marcker and Joel Hechter
Directed by Kayla Gordon

Going Home, Winnipeg Jewish Theatre
Actors: Sharon Bajer and Hanoch Reim

was the next step, but there was always a hurdle to climb. First, one of the actors from Israel had to back out because of scheduling conflicts with other work. He couldn't travel to Winnipeg when the play was scheduled, so that meant the play's main character had to be changed. (We couldn't change the date because it was already in the Winnipeg Jewish Theatre season.) Along with that came other scheduling conflicts from the Canadian actors. To make matters worse tension had begun to mount again in Israel and now the Canadian actors were uncomfortable about going. Oh - and did I forget to mention that one of the main funding bodies didn't come through. Scenes and ideas were again circulated, budget cuts were made; and now, instead of one play, we were going to develop two plays, with fewer characters and fewer dollars. We forged ahead.

In January I traveled to Israel with one of the actors to workshop the first draft of one of the plays - *Going Home*. A week later the other two actors traveled to Israel to rehearse and develop the second play - *Double Cheese Planet*. We had a very successful two weeks of writing and workshopping a second draft - a wonderful time in Israel and things were moving along well.

Writing and re-writing continued through email exchanges until final drafts were complete. The result? Two new plays based a lot on the experiences we shared. Both stories are of deep friendships and unlikely adventures that occur when Israeli and Canadian children - meeting on somewhat unfamiliar ground - realize and begin to appreciate their different languages, religion, culture and traditions.

Going Home is a story of friendship and young love across two cultures, as an Israeli boy who grew up in Canada must

leave this country and his sweetheart to return to Israel. A very different type of adventure, *Double Cheese Planet* is a physical comedy about the wacky escapades of two friends and their journey to an imaginary place.

Hanoch recruited a new artist to work on the final production. In February, 2003 he returned with musician, Avner Kenner, to join the Winnipeg artists to rehearse and perform *Going Home* and *Double Cheese Planet* as part of Winnipeg Jewish Theatre's 2003-04 season. As an added attraction, both plays would now be accompanied by original music. The plays were performed for family and young audiences as part of the Theatre for Young Audience program. A long process but all well worth it in the end.

Since then the play was performed at the Haifa Children's Theatre Festival in April, 2005. In addition to broadening cultural sensitivity and fostering greater understanding between Israel and Canada, the project has also had a significant artistic impact. This experience brought together professional artists from two different communities to create a unique experience between Canadians and Israelis; who, while culturally different, share universal, human values. There are few opportunities for artists to create theatre in this form and, despite all the odds, it was truly a unique and wonderful challenge.

Special thanks to Robbie Gringras, former Director, Center for Israel-Diaspora Cultural Relations, who worked tirelessly alongside us to make this happen; and, of course, to all the artists involved.

Kayla Gordon is the former Artistic Director of Winnipeg Jewish Theatre and is now a freelance Director.



Pessach Ramadan by David Mamet and Huda Al-Hilali,
Jewish Theatre of Austria
Actor: Anne Wiederhold , Photo by: Juri Tschariyski.

ALL ABOUT JEWISH THEATRE: GLOBAL THEATRE AT YOUR FINGERTIPS

By MOTI SANDAK



MISSION STATEMENT

Recollect our past; understand the present, plan for the future.

A UNIFYING SOURCE OF INFORMATION

This website is specially designed to bring together all available information about the international world of Jewish Theatre and performing arts. The site is expertly linked, well displayed and easily accessible to anyone.

All About Jewish Theatre consists of comprehensive coverage of the international community of Jewish Theatre and is the leading source of industry news in the world. Tens of thousands of professionals, educators, students and enthusiasts stay in touch with *All About Jewish Theatre* to get the facts, figures and dates they haven't been able to obtain until now. Through the *All About Jewish Theatre* website, people worldwide now have a single source of a vast array of information pertaining to all facets of Jewish Theatre.

We would like to thank our devoted Editorial Board members for their ongoing support and announce our eight new members: Leon Botstein, Music Director of the American Symphony Orchestra, editor of *The Musical Quarterly*, President of Bard College and music Director of the Jerusalem Symphony Orchestra; Mike Burstyn - Internationally renowned star of stage and screen; David Y. Chack, playwright, director, critic, teacher, and producer; Tovah Feldshuh - Internationally renowned star of stage and screen; Mira Hirsch, President of the Association for Jewish Theatre (AJT) and founder of The Jewish Theatre of the South; Jonathan A. Krumecadyk, Executive Director of the Jewish Art Fund for Latin America; Richard Siegel, Executive Director of the National Foundation for Jewish Culture, NY; Lena Stanley-Clamp, Founder/Director of the European Association for Jewish Culture.

We would like to thank our correspondents worldwide for their amazing contributions: Irene Backalenick and Miri Ben-Shalom - New York; David Y. Chack - Chicago; Nancy Chapple and Volker Kühn - Berlin; Judi Herman - London; Jan Lisa Huttner, Judy Kupferman, Joshua Sobol and Boaz Trinker - Tel Aviv; Lisa Traiger - Washington DC; Vered Zaikowsky - Milan. And we would like to welcome Jonathan (Yoni) Oppenheim, who is on a Fellowship in Jerusalem for this year. He will contribute special reviews on Israeli and Jewish theatre.

FACTS AND FIGURES

CONFERENCES

Global Launch Ceremony: March, 2003, Washington, DC (International Conference AJT)

Israeli Launch Ceremony: October, 2003 (Acco Festival)

European Launch Ceremony: October, 2003, Iasi, Romania (International Avram Goldfaden Jewish Theatre Festival)

RESOURCES

More than 3000 professional articles. More than 1000 items in our *Resource Centre* (books, magazines, films, plays, articles, weblinks) 45 *News Columns*. Online *Solo Performance Catalogue*

MEMBERSHIP

1000 Registered Members (organizations, decision makers, artists and vendors)

HOW CAN AJT MEMBERS BENEFIT FROM THIS WONDERFUL NETWORK?

Theatre in Spotlight and *Solo Performance Online Catalogue* is specially designed for you to advertise your theatre company, play or Solo Performance piece - for free. Anyone from around the world can obtain comprehensive data about your production and book it directly for a tour or festival. Please send an e-mail to ncmisrael@bezeqint.net to receive a questionnaire.

Do you have a show you'd like to take on tour? A venue for hire? Information about festivals or grants? This is your opportunity to make sure the whole world finds out. Our *Showbiz Section* offers you an advanced bulletin board - for free.

http://www.jewish-theatre.com/visitor/bulletin_main.aspx

Our *Events Section* is specially designed for you to advertise your events - for free. Anyone from around the world can find out about your performances, workshops and festivals.

http://www.jewish-theatre.com/visitor/event_main.aspx

Our *Resources Section* is specially designed for you to advertise your resources - for free. Anyone from around the world can find out about your plays, books, magazines, articles, films, weblinks. Don't miss out!

http://www.jewish-theatre.com/visitor/resource_main.aspx

2005 - 2006 SEASONS

ARIZONA JEWISH THEATRE COMPANY

444 W. Camelback Road #208 Phoenix, AZ 85013
602.264.0402 • janet@azjewishtheatre.org
www.azjewishtheatre.org

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by Norman Lessing • November 5- 20, 2005

Oscar & Felix, A New Look at The Odd Couple

by Neil Simon • December 31 - January 15, 2006

Two

by Ron Elisha • Directed by Kayla Gordon

February 11 - 26, 2006

Natives

by Janet Neipris • March 25 - April 9, 2006

JCC CENTERSTAGE

1200 Edgewood Avenue, Rochester, NY 14620
585. 461.2000 x 235 • rmeranto@jccrochester.org

May God Strike Me Dead...If I'm Telling a Lie!

written & performed by Adele Fico

September 22-25, December 29 & 31, 2005

Brooklyn Boy

by Donald Margulies • December 3-17, 2005

Berlin & Bernstein: Two Composers, Two Americas

February 2-5, 2006

A Class Act

Music & Lyrics by Edward Kleban, Book by Linda Kline and
Lonny Price • March 4-25, 2006

The Last Schwartz

by Deborah Zoe Laufer • May 6-20, 2006

JEWISH REPERTORY THEATRE OF WESTERN NEW YORK

Jewish Community Center of Greater Buffalo
2640 North Forest Road • Getzville, NY 14068
716.688.4114 x334 • marciafrankel@jccbuffalo.org
www.jewishrepertorytheatre.com

Good

by C.P. Taylor • Jan. 5 - Feb. 12, 2006

Old Wicked Songs

by Jon Marans • June 8-July 2, 2006

MINNESOTA JEWISH THEATRE COMPANY

P.O. Box 16155, St. Paul, Minnesota
651.647. 4315 8 info@mnjewishtheatre.org

Shadow of the Valley

by Lewis K. Schrager • October 22-November 13, 2005

Hanukkah Lights in the Big Sky

by Buffy Sedlachek • December 1-18, 2005

Boychik

by Richard Krevolin • March 4-26, 2006

The Twilight of the Gods

by Jonathan Tolin • April 29-May 21, 2006

NEW JEWISH THEATRE

2 Millstone Campus Drive
St. Louis, MO 63146 • ksitzer@jccstl.org

I'm Not Rappaport

By Herb Gardner • September 14 - October 2, 2005

The Merchant of Venice

By William Shakespeare • Nov. 30 - Dec. 18, 2005

Broken Glass

By Arthur Miller • February 15 - March 5, 2006

From Door To Door

By James Sherman • May 3 - 21, 2006

THEATRE OR

3604 Stonegate Drive
Durham, North Carolina 27705
919-306-1670 • dgilboa@theatreor.org

Women's Minyan - American Premiere

by Naomi Ragen • A co-production with StreetSigns Center
for Literature and Performance October 15-30, 2005

TEATRON Jewish Theatre

41 Warwick Ave.
Toronto ON M6C 1T7 • 416.781.5527
teatron@sympatico.ca • www.teatrontheatre.com
performing at the Leah Posluns Theatre - Main Stage

Home of the Brave

by Arthur Laurents • January 10 - 15, 2006

The Tenth Man

by Paddy Chayefsky • March 9-15, 2006

WINNIPEG JEWISH THEATRE

C402-123 Doncaster Street
Winnipeg, Manitoba R3N 2B2 • 204.477.7517
marla@wjt.ca • www.wjt.ca

Sight Unseen

by Donald Margulies • November 5-13, 2005

Via Dolorosa

by David Hare • March 22-26, 2006

Einstein's Gift

by Vern Thiessen • May 6-14, 2006

JEWISH ENSEMBLE THEATRE

6600 W. Maple
West Bloomfield, MI 48322
Box Office 248.788.2900 • e.orbach@jettheatre.org

Broadway Bound

by Neil Simon • September 20 - October 15, 2005

Nickel & Dimed

by Joan Holden • November 8 - December 3, 2005

Side by Side by Sondheim

by Stephen Sondheim • December 13 - January 7, 2006

Brooklyn Boy

by Donald Margulies • February 14 - March 11, 2006

Coming of Age

by Kitty Dubin • April 25 - May 20, 2006

THEATRE J

1529 16th Street, NW
Washington, DC 20026
(202)777-3233 • www.theaterj.org

The Disputation

by Hyam Maccoby • starring Theodore Bikel
August 31 - October 2, 2005

String Fever

by Jacquelyn Reingold • October 27 - November 27, 2005

Betty Rules

written & performed by BETTY
December 20, 2005 - January 29, 2006

The Dybbuk

by S. Anski - **World premiere adaptation**
by Paata Tsikurshvilli & Hannah Hessel
February 11 - March 19, 2006

Bal Masque - World premiere

by Richard Greenberg • April 5 - May 21, 2006

Picasso's Closet - World premiere

by Ariel Dorfman • June 21 - July 23, 2006

THEATRE ARIEL

PO Box 0334 • Merion, Pa 19066
215-735-9481 • dbm@netreach.net

ON TOUR (YEAR ROUND)

For Children and Families:

Old Tales/New Sparks

adapted by Lisa Silberman and Daniel Brenner

A MUSE: Journeys in American Jewish History

by Louis Greenstein

Silly Tales storytelling with Jennifer Blaine and Eric Van Wie

For Teens and Young Adults:

ArielProv - Theatre Ariel's improv troupe

A MUSE: Journeys in American Jewish History

by Louis Greenstein

For Adults

OY! by Rich Orloff

Facing East: Celebrating Israeli literature and music

2 Become 1: Reflections on Interfaith Families, ensemble created

10 Imagings of Sari and Hagar by Gabrielle Kaplan-Mayer

Mothers and Sisters with MIRAJ acapella ensemble featuring Juliet I. Spitzer, Geela Rayzel Raphael and Margo Stein

ArielProv - Theatre Ariel's improv troupe

Co-Production with Jewish Shorts

March 2 - ***IB Singer's World***

April 7 - ***Stories of Freedom and Liberation***

May 4 - ***Facing East***

June 8 - ***Chaim's World***

In partnership with and at the

National Museum of American Jewish History

A MUSE in the MUSEum: Journeys in American Jewish History by Louis Greenstein

In Development:

Tales From the East adapted by Gabrielle Kaplan-Meyer

My Table Speaks performed by Eric Van Wie

JEWISH THEATRE OF THE SOUTH

5342 Tilly Mill Road • Dunwoody, GA 30338
770.395.2654 - box office • mira.hirsch@atlantajcc.org

Affluenza!

by James Sherman • September 7 - October 2, 2005

Hershel and the Hanukkah Goblins

by Linda Kaufman & Carla Silen based on the book

by Eric Kimmel • December 15 - 29, 2005

The Ride Down Mount Morgan

by Arthur Miller • February 1 - 26, 2006

Chopped Liver in Paradise - World Premiere

by Vynnie Meli • April 26 - May 21, 2006

A Jewish Theatrical Buffet:

Readings of New Works by GeorgiaWriters

Monday, April 3, 2006, Tuesday, April 4, 2006

THE SCHENECTADY JCC STAGED READING THEATER

The Robert & Dorothy Ludwig Schenectady Jewish

Community Center • 2565 Balltown Road

Niskayuna, NY 12309 • Phone 518-377-8803

FAX 518-3775530 • www.schenectadyjcc.org

Jewish Shorts:

six one act plays by Hindi Brooks and one act play by

Michael Elkin • January 14 & 15, 2006

Jest a Second!

by James Sherman • April 1 & 2, 2006

JEWISH THEATER OF AUSTRIA

Rossauer Gasse 4 • A-1090 Wien

Vienna, Austria

office@jta.at • www.jta.at

Pessach Ramadan

by David Mamet and Huda Al-Hilali

Nicht mehr hier

by Abisch Meisels, Ruth Schneider, and Warren Rosenzweig

Shtick! (Workshop readings)

STAGED READINGS:

Peter und der Wolf by Ari Roth

Die Judenstadt by Warren Rosenzweig

Jerry, Joe und Clark by Harald Havas

PLAYWRIGHTS' CORNER

ISRAELI PLAYS FOR THE NEW MILLENNIUM (Mellen Press). A copy of the book including the following plays is available by emailing Michael Taub at: MTaub10@aol.com

Igal Even Or, *Fleisher. Fleisher*, a Holocaust survivor, fighter in the 1948 War of Independence is a shopkeeper in a small Israeli town. He is ruined by a band of well organized, ruthless, ultra Orthodox people, who move into his neighborhood.

Joshua Sobol, *Village*. The play deals with Jews and Arabs living harmoniously in a small Israeli town in the pre 1948 period. However, politics, wars, and the British, spoil things, as former friends become enemies forever.

Motti Lerner, *Elsa*. This work is based on the life of German-Jewish poet Elsa Lasker-Schuler. She came to Palestine, running away from the Nazis to encounter prejudice, provincialism, even enmity, from many, including such luminaries as Buber and Agnon.

Ilan Hatzor, *Masked Faces*. This play features three Palestinian brothers involved in the Intifada. It shows the human cost of the occupation, and the drama within the Arab population as it tries to survive Israeli crackdowns on one side and militancy on the other.

Edna Mazya, *The Rebels*. The cast of this play written by a successful writer and journalist consists of Israelis before 1948 as well as Israelis today. Through personal drama, Mazya's play examines Zionism and patriotism, idealism and pragmatism, in a post-Zionist world.



PLAYWRIGHTS' CORNER

BY NORMAN BEIM

The Costume Ball

(winner of Pickering Award) Harry & Gwen are going to a charity masquerade ball.

Harry's costume is missing. Gwen persuades (actually blackmails) Harry into wearing an old dress. Doorbell rings. Gwen opens the door. Harry is discovered by Mr. Wilberforce, a businessman from Chicago, whom he's never met and hopes will save his advertising agency. Harry panics, pretends to be his own sister. Things get sticky when Wilberforce becomes enamored of "Hilary.." (2M 1F, 1 interior set)

Contact Norman Beim: NormanBeim@aol.com

BY MARTIN BLANK

Perfect Fools

(book by Martin Blank and music and lyrics by Stephen Randoy)

In *Perfect Fools*, a young Jewish couple, make the journey from Cleveland to Hollywood to write for sit-coms. In the style and tradition of *They're Playing Our Song*, can our couple and their love, against all odds, survive Hollywood. (2F, 2M, simple set)

Contact Patricia McLaughlin at Beacon Artists Agency in NYC at 212-736-6630.

BY SANDRA ESKIN

Molly's Pilgrim

(Book and Lyrics by Sandra Eskin, Music by Wayne Chadwick)

In this musical adaptation of a children's favorite, Molly, an immigrant in the early 1900s, is teased for being different. But a school Thanksgiving project teaches everyone the real meaning of this holiday and what it means to be an American, which are valuable lessons that still resonate today. (3 girls/teens, 1-2 adult females).

Contact Sandra Eskin: sandra.eskin@comcast.net

BY NORMAN J. FEDDER

Next Thing to Kinfolks

An interview with Harry Truman and his Jewish haberdashery partner, Eddie Jacobson, conducted by Deborah Winters - "Devil's Advocate." Deborah asks some hard questions about Eddie's role in persuading Harry to support and recognize the new State of Israel. (2 M, 1 W, One interior set)

Abraham! Abraham!

(music and lyrics by Richard Lippman)

A musical play about the Biblical figure based on the Torah and Midrash, but with contemporary language, theme, and situation. (5 W, 4 M, unit set - various locations)

Contact Norman J. Fedder: fedder@ksu.edu

BY RICHARD KREVOLIN

Boychik

The often funny, mostly touching story of a middle-aged Jew dealing with his Orthodox father's death, provides a tour de force for the actor as he examines the contents of a safe-deposit his father left for him. It turns out to be a treasure chest of blessings. (1M, no set)

Contact Richard Krevolin: rkrevolin@yahoo.com or Richard Kline Rklnla@aol.com

BY JON MARANS

All My Worldly Possessions

Comedy.

Two sisters in their 50s, their greedy step-sister and her gastroenterologist-husband compete to divide the estate of their dead father. Backstabbing ensues. And during a series of flashbacks we also begin to see a world that existed in Brooklyn forty years earlier. (3 F, 1M, unit set)

The Temperamentals

Two men combine forces to form the first gay political organization in the early '50s, McCarthy era, a highly unprecedented and dangerous undertaking. Only two such foolhardy men - Harry Hay who had a sense of entitlement since his family came over on the Mayflower and Rudi Gernreich whose family was wiped out in Auschwitz and therefore understood the need to stand up for his rights - would undertake this task. Based on a true story. (5 M, multiple scenes, but only one unit set required)

Contact Jon Marans: jmarans@aol.com

PLAYWRIGHTS' CORNER

BY BRANDON MARLON

Found

A young Jewish man must come to terms with an older Gentile family friend who admits late in life to having been a Waffen SS member who witnessed a wartime massacre in Theresienstadt, whose perpetrator is still alive and at large. Based on a true story. (2M, unit set)

Caravan

The story of the crucial alliance between African Kushites and Israelites in the Exodus from Egypt. Inspired by biblical/historical events, it is a multicultural tale of conflict and cooperation between peoples of different origins and how their mutual survival hangs precariously in the balance. (4M, 2F canopy/tent set)

Contact Brandon Marlon: brandonmarlon@hotmail.com

BY JOHN MENKES

Native Born

Judith, whose parents perished in the Holocaust, returns to Vienna to reestablish her former life. She falls in love with Anton, her childhood sweetheart. When Judith learns he was passively responsible for her parents' deaths she leaves him. She returns from America years later to find Anton still loves her and she forgives him. (3M, 3F, unit set)

Contact John Menkes: jhansmenk@aol.com

BY SIDRA RAUSCH

Stella Adler

A dramatic comedy set the McCarthy era 50's. Glamorous former Hollywood actress, Stella Adler, daughter of Jacob Adler, the great Yiddish actor, is blacklisted. With perseverance and humor she finds her creative soul and establishes the Stella Adler Conservatory of Acting. (1 male, 1 female)

Contact Sidra Rausch: sidra.sings@starpower.net



BY ART SHULMAN

Sex is Good For You!

Attractive 45 year schoolteacher Sheila Golden craves sex. With her husband, of course. But her "gunshy" husband refuses, thinking he has good reason - the last time they made love, he had a heart attack. The resourceful Sheila will try anything - well almost anything - to get her way. (3M, 2F, living room set)

Contact Art Shulman: artshulman@aol.com

BY FAYE SHOLITON

All Things Being Equal

What happens when a liberal Jewish teacher receives a pink slip from her school board, following a layoff decision based solely on skin color? In ALL THINGS BEING EQUAL, she becomes involved in a reverse discrimination lawsuit that she detests - and loses nearly everything in the process. (2F, 5 or 6M - flexible set that suggests school, home and hospital interiors)

Contact Faye Sholiton: fsholiton@ix.netcom.com

BY NALSEY TINBERG

Cakewalk

Drama with humor.

"Why me?" is concretely tested for Holocaust refugee, Sprintze, and cherished daughter, American-born Bersahla (Barrie). Both story-tellers in their own right, these strong and defiant women take a ten year journey together (celebrating their common "birthday") with great humor, great dignity, even more cake, and the proper amount of disrespect as their deepest beliefs are questioned. (2W)

Bearing Witness

Drama with humor. Sarah's dominating mother has only asked one thing of her: have children to replace those lost in the war. In her late thirties Sarah has married an up and coming lawyer who finally declares he's ready for fatherhood. Unfortunately Sarah discovers she is unlikely to conceive without serious medical intervention. Should she? Can she? Will she? (2W, 2M)

Contact Nalsey Tinberg tinberg@oxy.edu

***We apologize for any omissions and errors!

Newsletter Editor - Kayla Gordon

Thanks to Aaron Schloff and Norman Fedder for assisting with this newsletter.



Capture The Moon
by Harry Michael
Bagdasian and Ernest
Joselovitz
Jewish Theatre
of the South
Actors: Steve
Emanuelson, Jake
Berne, Shelly McCook
and Wesley Stanfield



The Disputation by Hyam Maccoby
Theatre J, Washington
Actors: Theodore Bikel, Andrew Long

Pessach by David Mamet
Jewish Theatre of Austria
Actor: Inge Maux,
Photo by: Juri Tschariyski



Dreams in a Golden Country adapted
by Barbara Field from book
by Kathryn Lasky
Arizona Jewish Theatre
Actors: Jim Coates and Susan Sindelar



Lost in Yonkers by Neil Simon
Arizona Jewish Theatre
Actors: Paul Thomson, Maria Amorocho
and Ben Lebovitz

AJT MEMBERSHIP APPLICATION FOR THEATRES AND INDIVIDUALS

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THEATRE (if applicable) _____

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City _____ Zip _____

PHONE _____ FAX _____

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_____ \$ 65. US – Individual members

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Membership is valid from January 1, 2006 to December 31, 2006

Mail form, information sheet and check (made payable to JCC Association) to:

Carol Anne Mueller, Administrator

Association for Jewish Theatre

7500 Fourth Avenue • Melrose Park, PA 19027

All members of AJT can have their season or plays listed on our website www.afjt.com

<<http://www.afjt.com/>> Email Denise for details denise@dmystudio.com

See you in Phoenix in February 2006

SAVE THE DATE!
Association for Jewish Theatre
2006 Conference
Feb. 18 - 22, 2006
PHOENIX



association for jewish theatre



Association for Jewish Theatre
c/o JCC Association of North America
15 East 26th Street
NY, NY 10010 - 1579

FALL 2005 - NEWSLETTER