AARON LEBEDEFF

Roumania Roumania
N'Ya Plotch Mama
I Like She
Hotsa Mama
Hoodel Mitn Shtrudel

A Litvak Serenade
Mein Maidel Hut
A Yiddish Maidel Darf
A Yidischen Boy
A Yiddish Leidele
Maidlach, I Love You
Just The Same
Slutsk Mein Shtatele
AARON LEBEDEFF

A store where you could buy a third-hand fur coat or pants with patches but no pockets. This was no place for a boy with a head full of song and a heart full of music. His parents' store was not for him. School? This was not for him either. So Aaron Lebedeff ran off from his native village in White Russia and joined a traveling theater troupe.

And what did he learn to be? Homesick. Back home he went, but pants and coats were still pants and coats so when a Yiddish troupe of players came to town, again the theater called him... this time for good. His first job was that of a boy... choir boy, errand boy, wardrobe boy, prompter and mascot for the company. Throughout Russia he wandered with the troupe and by the time they had reached Warsaw he had become known as Dir Litvisher Komicker, a name that from then on preceded him wherever he appeared. Everywhere. Including Japan.

At last, America. In 1920, Boris Thomashevsky, the Great Impresario, gave Aaron Lebedeff a chance to star before an American audience. The play: Liovka Molodletz, at the National Theater, Second Avenue and Houston Street in New York City. And how was he received? As a man who can make people laugh with him and sing with him is always received. He was an instant and continuing success.

People from near and far came to see him and quote his "Litvishe Shtricklach," watch him perform in Chatzkele Kol-boinick, Moddel of Love, Litvishe Yankee, a Gan Eidan for Tzver and Mendel in Japan.

When he came on stage in his Russian rebeshka and boots, the audience roared until the rafters rocked with their laughter.

Is he gone, the Litvisher Komicker? Well, you might say that he went at the age of 88, but as for being gone... this is very much not so as you will hear as you listen.

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Technical Notes:

Transferred by Ampex Model 351 Tape Recorders through Pulstec and Graphic Equalizers and Filters. Master acetates were cut on a Neuman Lathe using specially designed amplifiers, limiting and filtering systems, coupled to a Westrex Cutting Head. For added clarity without sacrificing level a Fairchild Conax, Hi-Frequency Limiter was used.

The original master recording of this L. P. was consigned to oblivion and only recently discovered and brought to life through the miracle of modern day electronics and the most ingenious of technical resources. This recording has been restored almost to its original quality. The slight scratching sounds still audible on this L. P. and the various very minor imperfections are due to the limitations of the original early recording process. These slight imperfections have not been removed entirely, in order to preserve the highest possible faithfulness to the original recording.

A  1) Romania Romania
2) N'Ya Plotch Mama
3) I Like She
4) Holts Mama
5) Hoodel Mein Shtruder

B 1) A Litvak Serenade
2) Mein Maidel Htut
3) A Yiddish Maidel Dorf, A Yidishchen Boy
4) A Yiddish Leidele
5) Maidlach, I Love You, Just The Same
6) Slutsk Mein Sh'tatele

BANNER RECORDS, NEW YORK, N.Y.
BANNER
RECORDS

AARON LEBEDEFF

ROUMANIA ROUMANIA
N'YA PLOTCH MAMA
I LIKE SHE
HOTSA MAMA
HOODEL MITN SHTRUDEL

Electronically Re-Recorded to Simulate Stereo
Printed in U.S.A.
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