

# bei mir bist du schon

**bei mir bist du schon:** Die zeitlose Liebe und Bedeutung des bekannten Liedes

Das deutsche Lied *bei mir bist du schon* ist mehr als nur eine Melodie; es ist ein Ausdruck von Liebe, Vertrautheit und kultureller Geschichte. Seit seiner Entstehung hat es unzählige Herzen berührt und ist zu einem festen Bestandteil der deutschen Musikkultur geworden. In diesem Artikel tauchen wir tief in die Geschichte, Bedeutung und den Einfluss dieses Liedes ein und zeigen, warum *bei mir bist du schon* auch heute noch so relevant ist.

## Ursprung und Geschichte von *bei mir bist du schon*

### Die Entstehung des Liedes

Das Lied *bei mir bist du schon* wurde in den 1930er Jahren von dem deutschen Komponisten und Sänger Gus Kahn geschrieben und populär gemacht. Es basiert auf einem französischen Lied und wurde schnell zu einem Hit in Deutschland und darüber hinaus. Seine eingängige Melodie und die poetischen Texte trugen dazu bei, dass es sich in der Musikwelt fest etablierte.

### Der Einfluss in der Kultur

Während des Zweiten Weltkriegs wurde *bei mir bist du schon* zu einem Symbol für Hoffnung und Liebe in schweren Zeiten. Es wurde von Soldaten und Menschen, die ihre Liebsten vermissten, gesungen. Auch nach dem Krieg blieb das Lied ein Klassiker, der in vielen deutschen Filmen, Theaterstücken und Fernsehsendungen Verwendung fand.

## Die Bedeutung von *bei mir bist du schon* in der deutschen Musiktradition

### Ein Lied der Liebe und Verbundenheit

Das zentrale Thema des Liedes ist die tiefe Verbundenheit zwischen zwei Menschen. Es drückt aus, dass die Liebe bereits besteht und nur noch bestätigt werden muss. Die Zeile *bei mir bist du schon* vermittelt das Gefühl, dass die geliebte Person bereits Teil des eigenen Lebens ist.

## Musikalische Merkmale

Die Melodie von *bei mir bist du schon* ist geprägt von einem sanften, eingängigen Rhythmus und einer harmonischen Begleitung. Die Melodie ist so gestaltet, dass sie leicht im Ohr bleibt und die Emotionen des Textes unterstützt. Typisch für die Zeit, verbindet das Lied eine einfache Struktur mit tiefgründiger Bedeutung.

## Der kulturelle Einfluss und moderne Interpretationen

### Filme, Fernsehen und Werbung

Das Lied wurde in zahlreichen deutschen Filmen eingesetzt, um Szenen der Romantik oder Nostalgie zu untermalen. Auch in der Werbung wurde es verwendet, um Gefühle von Geborgenheit und Vertrautheit zu vermitteln. Seine zeitlose Melodie macht es zu einem beliebten Element in der Popkultur.

### Moderne Cover und Neuinterpretationen

Viele Künstler haben *bei mir bist du schon* neu interpretiert, um es an moderne Geschmäcker anzupassen. Von Jazz-Arrangements bis hin zu Pop-Versionen – das Lied bleibt relevant und beliebt. Diese Neuinterpretationen tragen dazu bei, die Bedeutung des Liedes auch für jüngere Generationen lebendig zu halten.

## Die Bedeutung des Ausdrucks *bei mir bist du schon* im Alltag

### Als Ausdruck der Liebe

Der Satz *bei mir bist du schon* wird oft in persönlichen Gesprächen verwendet, um die tiefe Verbundenheit zu zeigen. Es ist eine liebevolle Art zu sagen, dass jemand bereits in das eigene Herz eingezogen ist.

### In der Literatur und Poesie

Der Ausdruck findet auch in Gedichten und literarischen Texten Verwendung, um das Gefühl von Zugehörigkeit und inniger Liebe zu verstärken. Er symbolisiert das Gefühl, dass die Liebe bereits vorhanden ist und nur noch bestätigt werden muss.

# **Warum *bei mir bist du schon* heute noch relevant ist**

## **Ein Symbol für zeitlose Liebe**

In einer Welt, die sich ständig verändert, bleibt die Botschaft von *bei mir bist du schon* zeitlos. Es erinnert uns daran, dass wahre Liebe Bestand hat und über Generationen hinweg Bestand haben kann.

## **Emotionale Verbindung in der modernen Gesellschaft**

In einer Ära der schnellen Kommunikation und flüchtigen Beziehungen bietet das Lied eine Botschaft der Beständigkeit und Tiefe. Es ermutigt Menschen, echte und tiefgehende Verbindungen zu suchen und zu pflegen.

## **Fazit: *bei mir bist du schon* – Ein Lied, das Herzen verbindet**

Das Lied *bei mir bist du schon* ist mehr als nur eine Melodie aus vergangenen Zeiten. Es ist ein Symbol für Liebe, Geborgenheit und die Kraft der Verbindung zwischen Menschen. Seine zeitlose Schönheit und emotionale Tiefe machen es zu einem wichtigen Bestandteil der deutschen Kultur und einem Lied, das auch heute noch Herzen berührt. Ob in romantischen Momenten, in Filmen oder im Alltag – *bei mir bist du schon* zeigt uns, dass Liebe bereits vorhanden ist, wir sie nur noch anerkennen müssen. Dieses Lied bleibt ein wunderschöner Ausdruck menschlicher Gefühle und eine Erinnerung daran, dass Liebe in ihrer reinsten Form ewig ist.

## **Frequently Asked Questions**

### **Was ist der Ursprung von 'Bei Mir Bist Du Schön'?**

Der Song wurde 1932 von Sholom Secunda komponiert und von Sammy Cahn getextet. Er wurde später unter dem Titel 'Bei Mir Bich Schön' bekannt, insbesondere durch eine Cover-Version von den Andrews Sisters im Jahr 1937.

### **Welche Bedeutung hat der Titel 'Bei Mir Bist Du Schön' im Deutschen?**

Der Titel bedeutet übersetzt 'Bei mir bist du schön' und drückt eine liebevolle Botschaft aus, dass die geliebte Person bei dem Sänger schön ist.

## **Wie wurde 'Bei Mir Bist Du Schön' im Laufe der Jahre populär?**

Der Song erlangte große Popularität durch die Aufnahmen der Andrews Sisters in den 1930er Jahren und wurde später in verschiedenen Sprachen und Stilrichtungen interpretiert, was ihn zu einem zeitlosen Standard macht.

## **Gibt es bekannte Cover-Versionen von 'Bei Mir Bist Du Schön'?**

Ja, neben den Andrews Sisters haben zahlreiche Künstler wie Ella Fitzgerald, Bing Crosby und auch moderne Interpreten den Song gecovert, wodurch er in verschiedenen Musikgenres präsent bleibt.

## **Wird 'Bei Mir Bist Du Schön' heute noch häufig gespielt?**

Ja, der Song ist ein beliebter Klassiker, der regelmäßig in Oldies-Playlisten, Musicals und bei Jazz- und Swing-Veranstaltungen gespielt wird.

## **Was macht 'Bei Mir Bist Du Schön' zu einem zeitlosen Lied?**

Sein eingängiger Melodieton, die romantische Botschaft und die historische Bedeutung tragen dazu bei, dass der Song auch heute noch beliebt ist.

## **In welchen Filmen oder TV-Shows wurde 'Bei Mir Bist Du Schön' verwendet?**

Der Song ist in verschiedenen Filmen und Serien zu hören, darunter in historischen Musicals, Jazzfilmen und gelegentlich in modernen Produktionen, die auf die 1930er und 40er Jahre Bezug nehmen.

## **Welche kulturelle Bedeutung hat 'Bei Mir Bist Du Schön' in der Musikgeschichte?**

Der Song gilt als ein bedeutendes Werk der 1930er Jahre, das den Jazz- und Swing-Stil prägte und die Popularität jüdischer Komponisten in der amerikanischen Musikszene unterstreicht.

## **Wie beeinflusst 'Bei Mir Bist Du Schön' die moderne Musikszene?**

Der Song inspiriert heute noch Interpreten im Bereich Jazz und Swing und wird gelegentlich in modernen Musikprojekten zitiert oder neu interpretiert, um den nostalgischen Stil zu bewahren.

# Gibt es bekannte Persönlichkeiten, die 'Bei Mir Bist Du Schön' gecovered haben?

Neben den Andrews Sisters haben auch Künstler wie Ella Fitzgerald, Frank Sinatra und Diana Krall den Song aufgenommen, was seine Bedeutung in der Musikgeschichte unterstreicht.

## Additional Resources

Bei mir bist du schon: Exploring the Cultural and Musical Significance of a Timeless Classic

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### Introduction

*Bei mir bist du schon*—these five words evoke an instant sense of nostalgia, romance, and cultural richness. Originating from the early 20th-century jazz and cabaret scene, this phrase is more than just a lyric; it's a symbol of a bygone era that continues to resonate through music, film, and popular culture today. This article delves into the history, musical significance, and enduring legacy of "Bei mir bist du schon," unpacking why it remains a beloved standard decades after its creation.

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Origins of "Bei mir bist du schon": From Yiddish Melodies to International Fame

### The Birth of the Song

"Bei mir bist du schon" was originally composed in 1932 by the Jewish lyricist Jacob Jacobs, with music by the German composer Sholom Secunda. Its initial version, titled "Bei mir bist du schön," was written in Yiddish, reflecting the vibrant Jewish cultural milieu of New York City's Lower East Side during the early 20th century. This period was a melting pot of musical influences, blending European folk traditions, jazz, and emerging American popular music.

### The Transformation and Popularization

In 1937, the song was adapted into English with new lyrics by Sammy Cahn and Saul Chaplin, under the title "Bei Mir Bist Du Schön." Interestingly, the original Yiddish phrase "schön" (meaning "beautiful") was translated as "bist du schon," which roughly translates to "you are already [here]" or "you are quite something," capturing a romantic sentiment.

The American bandleader and clarinetist Benny Goodman famously recorded a version of the song in 1937, which catapulted it into mainstream popularity.

This recording was instrumental in bringing the song from the niche Jewish and immigrant communities into the jazz and swing scenes worldwide.

## Cultural Context

The song's rise coincided with a period of cultural transition in the United States, where immigrant melodies found new life in jazz and popular music. Its lyrics, blending romance with a touch of humor, made it a favorite among singers and audiences alike. Yet, the song's origins in Jewish musical traditions also serve as a testament to the diverse roots of American popular culture.

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## Musical Composition and Style

### Melodic Structure and Harmonics

"Bei mir bist du schon" is characterized by its catchy, upbeat melody and sophisticated harmonic progression. The song's structure typically follows a standard 32-bar form, common in jazz standards, which allows for improvisation and expressive interpretation.

- The melody employs a mix of smooth, lyrical phrases and syncopated rhythms, making it both danceable and emotionally resonant.
- The harmonic progression features jazz-influenced chords, including secondary dominants and chromaticism, providing depth and richness to performances.

### Arrangement and Performance Styles

Over the decades, the song has been performed in various styles—from swing and big band arrangements to jazz ballads and even pop renditions. Notable interpretative elements include:

- The use of swing rhythm, emphasizing a lively, danceable feel.
- Vocal embellishments like vibrato and improvisation.
- Instrumental solos, especially clarinet, saxophone, and trumpet, that explore the song's harmonic landscape.

### Notable Recordings

Apart from Benny Goodman's influential version, other key recordings include:

- Ella Fitzgerald's jazz interpretation, adding her signature lyrical phrasing.
- The Andrews Sisters' upbeat, harmonized rendition.
- Modern covers by artists like Diana Krall and Michael Bublé, who bring contemporary sensibilities to the classic.

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## The Cultural Significance and Enduring Legacy

### A Symbol of Cultural Identity

“Bei mir bist du schon” is more than a catchy tune—it’s a cultural artifact representing Jewish-American musical heritage and the broader immigrant experience. Its journey from Yiddish theaters and klezmer circles to international jazz stages exemplifies the dynamic exchange of musical traditions.

### Impact on Popular Culture

The song’s influence extends beyond music into films, advertisements, and even literature. Its cheerful melody and romantic lyrics have made it a staple in:

- Hollywood films set in the 1930s and 1940s.
- Musical revues celebrating the jazz age.
- Modern media that seek to evoke nostalgia or cultural diversity.

### Resilience and Reinterpretation

Through the decades, “Bei mir bist du schon” has been adapted and reinterpreted, demonstrating its versatility. Artists have infused it with different genres, from swing to lounge to contemporary pop, ensuring its relevance for new generations.

### Social and Historical Context

The song’s history also reflects broader socio-political themes:

- The migration of Jewish musicians fleeing Europe before World War II.
- The integration of Jewish musical elements into mainstream American music.
- The resilience of cultural identity through art and performance.

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### Why “Bei mir bist du schon” Continues to Resonate Today

#### Universality of Love and Romance

At its core, the song celebrates love and admiration, themes that remain universal. Its lyrics and melody evoke feelings of warmth, affection, and joy, making it a perennial favorite at weddings, romantic gatherings, and cultural festivals.

#### Musical Education and Appreciation

Jazz enthusiasts and music students often study “Bei mir bist du schon” for its harmonic complexity and historical significance. It serves as an excellent example of how traditional melodies can be transformed into jazz

standards.

## Cultural Preservation and Revival

In recent years, there has been a renewed interest in traditional Jewish music and its influence on American popular music. Festivals, recordings, and academic research continue to shed light on songs like "Bei mir bist du schon," reinforcing their place in musical history.

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## Conclusion

*Bei mir bist du schon* is more than just a song; it's a cultural phenomenon that encapsulates the rich tapestry of Jewish-American musical heritage, jazz innovation, and enduring romance. From its humble beginnings in the immigrant communities of New York to global stages, its melody and message continue to enchant audiences. Its legacy underscores how music transcends boundaries—be it cultural, linguistic, or temporal—and remains a powerful medium for connection, identity, and expression. As artists continue to reinterpret and celebrate this timeless classic, "Bei mir bist du schon" ensures its place in the pantheon of musical history for generations to come.

## [Bei Mir Bist Du Schon](#)

**bei mir bist du schon:** LIFE , 1938-01-31 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century. It now lives on at LIFE.com, the largest, most amazing collection of professional photography on the internet. Users can browse, search and view photos of today's people and events. They have free access to share, print and post images for personal use.

**bei mir bist du schon:** *The Last Metro* François Truffaut, Mirella Jona Affron, 1985 .

**bei mir bist du schon:** *Bei Mir Bist Du Schön* Sholom Secunda, Jacob Jacobs, 1937

**bei mir bist du schon:** *Swing It!* John Sforza, 2000

**bei mir bist du schon:** *The Wildest!!! Hip, Cool and Swinging!* Louis Prima, Randy Johnson, 2005 This exciting new musical features nearly 40 tunes performed on stage with a live band, including I've Got You Under My Skin, Just a Gigolo/I Ain't Got Nobody, That Old Black Magic, Sing, Sing, Sing, and I Wish You Love. Louis Prima and Keely Smith's musical sounds and style defined an era that has transcended generations and has become timeless in its appeal. THE WILDEST!!! arrives at a moment when Louis Prima, Keely Smith, Dean Martin, Frank Sinatra and other Las Vegas icons are being idolized as musical heroes. It's also about a unique era - the nightclub years of the late 50's and early 60's. It is a journey to the past that will lead some to new discoveries and others cherished memories.

**bei mir bist du schon:** *The Andrews Sisters* H. Arlo Nimmo, 2007-05-01 The Andrews Sisters, the legendary singing trio of the 1930s, 1940s, and 1950s are the most successful female singing group in history and were the world's top selling group until the Beatles arrived. Of the 605 songs they recorded, 113 charted. They also made 18 movies, appeared regularly on radio and television, and entertained three generations of GIs. Based on extensive research, unpublished letters, and interviews with family, friends, and colleagues, this book documents not only the lives and work of the Andrews Sisters but also the popular culture spanned by their long careers. The book contains a



complete discography of their released, unreleased, and solo recordings, including recording dates, record numbers, and accompaniment. Also included are a filmography and documentation of their radio and television appearances.

**bei mir bist du schon:** *The Easy 4-Chord Fake Book* Hal Leonard Corp., 2013-06-01 (Easy Fake Book). An amazing collection of 100+ easy songs from all genres perfect for players who've mastered four chords. These hits are presented in large melody-line notation with lyrics. Includes: Beast of Burden \* Candle in the Wind \* Don't Stop \* Every Rose Has Its Thorn \* Fields of Gold \* Forever and Ever, Amen \* Good Riddance (Time of Your Life) \* Hey, Soul Sister \* I Knew You Were Trouble \* If I Were a Carpenter \* Jessie's Girl \* Jimmy Mack \* Last Kiss \* Mr. Tambourine Man \* Peaceful Easy Feeling \* Please Mr. Postman \* Should I Stay or Should I Go \* Spooky \* Susie-Q \* Toes \* You Didn't Have to Be So Nice \* and many more.

**bei mir bist du schon: Cultures of the Jews** David Biale, 2012-08-29 WITH MORE THAN 100 BLACK-AND-WHITE ILLUSTRATIONS THROUGHOUT Who are "the Jews"? Scattered over much of the world throughout most of their three-thousand-year-old history, are they one people or many? How do they resemble and how do they differ from Jews in other places and times? What have their relationships been to the cultures of their neighbors? To address these and similar questions, twenty-three of the finest scholars of our day—archaeologists, cultural historians, literary critics, art historians, folklorists, and historians of religion, all affiliated with major academic institutions in the United States, Israel, and France—have contributed their insight to *Cultures of the Jews*. The premise of their endeavor is that although Jews have always had their own autonomous traditions, Jewish identity cannot be considered immutable, the fixed product of either ancient ethnic or religious origins. Rather, it has shifted and assumed new forms in response to the cultural environment in which the Jews have lived. Building their essays on specific cultural artifacts—a poem, a letter, a traveler's account, a physical object of everyday or ritual use—that were made in the period and locale they study, the contributors describe the cultural interactions among different Jews—from rabbis and scholars to non-elite groups, including women—as well as between Jews and the surrounding non-Jewish world. Part One, "Mediterranean Origins," describes the concept of the "People" or "Nation" of Israel that emerges in the Hebrew Bible and the culture of the Israelites in relation to that of the Canaanite groups. It goes on to discuss Jewish cultures in the Greco-Roman world, Palestine during the Byzantine period, Babylonia, and Arabia during the formative years of Islam. Part Two, "Diversities of Diaspora," illuminates Judeo-Arabic culture in the Golden Age of Islam, Sephardic culture as it bloomed first in the Iberian Peninsula and later in Amsterdam, the Jewish-Christian symbiosis in Ashkenazic Europe and in the Polish-Lithuanian Commonwealth, the culture of the Italian Jews of the Renaissance period, and the many strands of folklore, magic, and material culture that run through diaspora Jewish history. Part Three, "Modern Encounters," examines communities, ways of life, and both high and folk culture in Western, Central, and Eastern Europe, the Ladino Diaspora, North Africa and the Middle East, Ethiopia, Zionist Palestine and the State of Israel, and, finally, the United States. *Cultures of the Jews* is a landmark, representing the fruits of the present generation of scholars in Jewish studies and offering a new foundation upon which all future research into Jewish history will be based. Its unprecedented interdisciplinary approach will resonate widely among general readers and the scholarly community, both Jewish and non-Jewish, and it will change the terms of the never-ending debate over what constitutes Jewish identity.

**bei mir bist du schon:** *Bei Mir Bist Du Schön* Victoria Secunda, 1982

**bei mir bist du schon:** *Inge's War* Svenja O'Donnell, 2020-04-28 An extraordinary saga. —David Grann, New York Times bestselling author of *Killers of the Flower Moon* The mesmerizing account of a granddaughter's search for a World War II family history hidden for sixty years Growing up in Paris as the daughter of a German mother and an Irish father, Svenja O'Donnell knew little of her family's German past. All she knew was that her great-grandparents, grandmother, and mother had fled their home city of Königsberg near the end of World War II, never to return. But everything changed when O'Donnell traveled to the city—now known as Kaliningrad, and a part of Russia—and

called her grandmother, who uncharacteristically burst into tears. I have so much to tell you, Inge said. In this transporting and illuminating book, the award-winning journalist vividly reconstructs the story of Inge's life from the rise of the Nazis through the brutal postwar years, from falling in love with a man who was sent to the Eastern Front just after she became pregnant with his child, to spearheading her family's flight as the Red Army closed in, her young daughter in tow. Ultimately, O'Donnell uncovers the act of violence that separated Inge from the man she loved; a terrible secret hidden for more than six decades. A captivating World War II saga, *Inge's War* is also a powerful reckoning with the meaning of German identity and inherited trauma. In retracing her grandmother's footsteps, O'Donnell not only discovers the remarkable story of a woman caught in the gears of history, but also comes face-to-face with her family's legacy of neutrality and inaction—and offers a rare glimpse into a reality too long buried by silence and shame.

**bei mir bist du schon:** *Host Bibliographic Record for Boundwith Item Barcode 30112113999137*, 1909

**bei mir bist du schon:** Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert Catherine Tackley, 2012 In Benny Goodman's famous 1938 Carnegie Hall Jazz Concert, Catherine Tackley provides the first in depth, scholarly study of this seminal concert and recording. Through discussions of the cultural context, the performance itself, and its reception and response, Tackley shows why Goodman's 1938 concert remains one of the most significant events in American music history.

**bei mir bist du schon:** Mazal Tov, Amigos! Jews and Popular Music in the Americas Amalia Ran, Moshe Morad, 2016-01-12 Winner of the Jewish Music Special Interest Group Paper Prize of 2018 *Mazal Tov, Amigos! Jews and Popular Music in the Americas* seeks to explore the sphere of Jews and Jewishness in the popular music arena in the Americas. It offers a wide-ranging review of new and old trends from an interdisciplinary standpoint, including history, musicology, ethnomusicology, ethnic studies, cultural studies, and even Queer studies. The contribution of Jews to the development of the music industry in the United States, Argentina, or Brazil cannot be measured on a single scale. Hence, these essays seek to explore the sphere of Jews and popular music in the Americas and their multiple significances, celebrating the contribution of Jewish musicians and Jewishness to the development of new musical genres and ideas.

**bei mir bist du schon:** Dr. Vérdij Philip K. Dick;, 2016

**bei mir bist du schon:** The Glory and the Dream William Manchester, 2013-11-12 A New York Times–bestselling historian's in-depth portrait of life in America, from the Depression era to the early 1970s: "Magnificent" (The New York Times). Award-winning historian and biographer William Manchester, author of *The Last Lion*, an epic three-volume biography of Winston Churchill, brings us an evocative exploration of the American way of life from 1932 to 1972. Covering almost every facet of American culture during a very diverse and tumultuous period in history, Manchester's account is both dramatic and surprisingly intimate—with compelling details that could only be known by a dedicated historian who lived through and documented this fascinating time. It's an enlightening, affecting, and highly entertaining journey through four extraordinary decades in the life of America. "There is no fiction that can compete with good, gossipy, anecdotal history—the inside story of who said or did what in moments of great tensions or crisis . . . I think you ought to read this history and weep, read it and laugh, read it and don't repeat it." —Anatole Broyard

**bei mir bist du schon:** The Ballet Lover's Companion Zoë Anderson, 2015-01-01 Each chapter introduces a period of ballet history and provides an overview of innovations and advancement in the art form. In the individual entries that follow, Anderson includes essential facts about each ballet's themes, plot, composers, choreographers, dance style, and music. The author also addresses the circumstances of each ballet's creation and its effect in the theater, and she recounts anecdotes that illuminate performance history and reception.

**bei mir bist du schon:** Klezmer!: Jewish Music from Old World to Our World Henry Sapoznik, 2011-08-01 *Klezmer!* is the fascinating story of survival against the odds, of a musical legacy so potent it can still be heard despite assimilation and near annihilation. The scratchy, distant

sound of the early recordings discovered and studied by Henry Sapoznik have formed a soundtrack for an entirely new generation of performers.

**bei mir bist du schon:** *Indecent* Paula Vogel, 2018-12-06 INDECENT, by Pulitzer Prize-winning playwright Paula Vogel, is a deeply moving play inspired by the true events surrounding the controversial 1923 Broadway debut of Sholem Asch's *God of Vengeance*—a play seen by some as a seminal work of Jewish culture, and by others as an act of traitorous libel. INDECENT charts the history of an incendiary drama and the path of the artists who risked their careers and lives to perform it.

**bei mir bist du schon: Henryk Grossman Works, Volume 1** Henryk Grossman, 2018-11-26 This collection includes texts by Henryk Grossman that are primarily concerned with economic theory: monographs, articles, essays, letters and manuscript material. Many have never been published in English before, some in any language. The first in four volumes of Grossman's works, it provides the basis for a deeper understanding of Grossman's contributions to Marxist economic theory and critique of bourgeois economics. Rick Kuhn's introduction explains the contexts in which the texts were written and establishes their contemporary relevance.

**bei mir bist du schon: Jews and Jazz** Charles B Hersch, 2016-10-14 *Jews and Jazz: Improvising Ethnicity* explores the meaning of Jewish involvement in the world of American jazz. It focuses on the ways prominent jazz musicians like Stan Getz, Benny Goodman, Artie Shaw, Lee Konitz, Dave Liebman, Michael Brecker, and Red Rodney have engaged with jazz in order to explore and construct ethnic identities. The author looks at Jewish identity through jazz in the context of the surrounding American culture, believing that American Jews have used jazz to construct three kinds of identities: to become more American, to emphasize their minority outsider status, and to become more Jewish. From the beginning, Jewish musicians have used jazz for all three of these purposes, but the emphasis has shifted over time. In the 1920s and 1930s, when Jews were seen as foreign, Jews used jazz to make a more inclusive America, for themselves and for blacks, establishing their American identity. Beginning in the 1940s, as Jews became more accepted into the mainstream, they used jazz to re-minoritize and avoid over-assimilation through identification with African Americans. Finally, starting in the 1960s as ethnic assertion became more predominant in America, Jews have used jazz to explore and advance their identities as Jews in a multicultural society.

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