

YOSEF BULKIN (JÓZEF BULOW, YOSEF BULOW, JOSEPH BULOFF)

- Bulkin surname: <http://bernie.bulkin.net/Bulkin%20files%201.htm>
- <https://www.imdb.com/name/nm0120233/bio>  
 Born January 20, 1899 in Vilna, Russian Empire [now Vilnius, Lithuania]  
 Died February 27, 1985 in New York City, New York, USA  
 Father: Benjamin Buloff; Mother: Sarah Rotlast.  
 Possible matches, from JewishGen:

Marriage Place Town / Uyezd / Guberniya	Groom Name	Groom Father Mother Place	Groom Age	Comments	Rabbi	Place Recorded	Microfilm # / Item # Image# Archive / Fond
		BrideFather Mother Place			Witness 1	Year Recorded	
Marriage Date (DD/MM/CCYY) HebrewDate	Bride Name			Bride Age	Witness2	Record Type	Record #
Vilnius Vilnius Vilnius	BULKIN, Benjamin	Mordukh -- Vilna	26	Husband from Vilna; Wife from Troki	-	Vilna	2205064 / 4 1006 LVIA/728/4/34
3/1/1898		ROITBORD, Sora	Movsha -- Troki		24	-	
-					-	Marriage	
					-	477	

Name	Father, Grandfather	Date of Birth DD/MM/YY	Town	Comments	Place Recorded	Microfilm /Item
	Mother, Grandfather		Ujezd		Year	Image
	Mother MaidenSurname	HebrewDate	Guberniya		Record #	Archive / Fond
BULKIN, Samuil	Benjamin, Mordukh Leib	30/1/1899	Vilnius	Family from Vilna	Vilnius	2205065 / 8
	Sora, Movsha	-	Vilnius		1899	961
	-	-	Vilnius		M68	LVIA/728/4/48

According to <https://www.ancestry.com.au/genealogy/records/binyamin->

bulkin-24-3hr6q0x: Binyamin Bulkin was born in Vilna, Lithuania, Russia in 1872 to Mordechai Leyb Bulkin and Rivka Leya Pikelisok (both born 1845, in Vilna). Binyamin Bulkin married Sara Roitbord (born 1874, in Vilna) and had 1 child, Shmuil, born 1899 in Vilna.

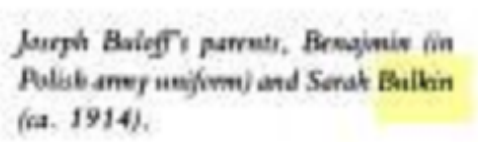


Figure 1: Photo caption from: *On Stage, Off Stage*, p. 12

- <http://museumoffamilyhistory.net/yt/lex/B/buloff-joseph.htm>  
(As described in Zalmen Zylbercweig's "Leksikon fun Yidishn Teater" 1931–1969.)

B. was born in 1899 [on December 6, according to his daughter] in Vilna, Polish Lithuania. His father was a merchant. B. received a Jewish-European education. As a child, he already showed talent by imitating his rabbi and his environment.

At the age of thirteen he performed with amateurs. In 1919, B. became a professional actor in Vilna, and after acting in Lodz's Dramatic Theatre with Kompaneyets for a short while, B. joined the Vilna Troupe in Warsaw.

When the troupe broke up, he ended up with the group managed by Maze. While in Rumania, he played Sabtai Zvi - his own adaptation of Asch's "Sabtai zvi"- and in Zulawski's "The End of the Messiah", and a totally new production of Dymov's "The Singer of His Sorrow" ("Yoshke muzikant [Yoshke the Musician]") adapted by Jacob Sternberg which had 150 performances in Rumania.

In Rumania, B. married Luba Kadison, and in 1926 they were both invited to America by Maurice Schwartz where he appeared at the Yiddish Art Theatre as "Peretz" in "Thou Shalt Not Covet". In 1927-9, B. was the stage director and actor of the "Jewish Literary Dramatic Society" in Chicago as well as producing his translation and adaptation of "A play and a name"[?] (based on Hebel's [?] "The Diamond"). During that time, B. also acted as the stage director of a local English amateur group.

In 1929-30 B. was stage director and actor in the Vilna Troupe [when they performed] in the Bronx, New York, where he produced "Ger tzedek"

(The Righteous Convert”), his adaptation of Kacyzne’s play “The Duke”.

B. also wrote ”From the Old Marketplace” (subtitle: A memoir of laughter, survival and coming of age in Eastern Europe), which was published posthumously in 1991 by the Harvard University Press.

M. E.

Jacob Kirschenbaum - New faces on our stage, ”Morning Journal”, 10 December, 1926.

Joseph Buloff - Pages from the theatre archive, “U“Vort”, Bucharest 1, 1926.

S. - Sabtai Zvi ( a mystic drama in 3 acts, adapted from Sh. Asch and J. Zulawski by J. Buloff, directed by J. Buloff), Arb”Zt” Czernowitz 211, 1926.

Joseph Buloff - A letter about the Vilna Troupe in Rumania, ”Literarishe bleter”, 59, 1925.

Joseph Buloff - Exposé on the stage management [?] of “Sabtai Zvi” and of “A play and a name” [?], Oyfbroyz [?], Chicago.

N. Buchwald- A Dymov play well performed, “Frayhayt” 19 February 1927.

Dr. D. Mukdony - “Yoshke muzikant”, “Morning Journal”, 18 February 1927.

Dr. A. Margolin - Leivick’s “Shop” with Joseph Buloff’s production [?], “Yiddisher Courier”, Chicago, 16 March 1928.

Avremel - The drama “Ger zedek” (The Righteous Convert”), artistically directed by Buloff, [under Buloff’s artistic direction?], ”Redaktsie” [?], “Yiddisher Courier”, Chicago, 16 November 1928.

B. Smoliar - The Neglected Yiddish Province, “The Yiddish Journal”, Toronto, 8 January 1929.

Avremel - The dramatic society in Moliere’s comedy, “Yiddisher Courier”, Chicago, 8 February 1929.

Avrahamil- The dramatic society in L. Poldos [?] “Old Guys”, ”Yiddisher Courier”, Chicago, 3 May 1929.

Dr. S. Melamed - Good morning, “Yiddisher Courier”, 14 Iyar 1929.

A. Leyeles - Around the theatre, “Di wokh”, N.Y., 15 November, 1929.

William Edlin - “Mord” [“Murder?”] performed by the Vilna Troupe, “Der tog”, N.Y., 8 November 1929.

Dr. A. Mukdony - Two surprises, ”Morning Journal”, N.Y., 15 November 1929.

B. I. Goldstein - On Theatre Avenue, “Freye arbeiter shtime”, 15 November 1929.

D. Kaplan - "Mord" performed by the Vilna Troupe, "Forward", 8 November 1929

B. I. Goldstein - On Theatre Avenue, "Freye arbeiter shtime", 3 January 1930..

Dr. A. Mukdony - The historical operetta, "Morning Journal", N.Y., 3 January 1930.

Dr. A. Mukdony - "Refined[?] spectacle", "Morning Journal", N.Y., 17 January 1930.

D. Kaplan - "Ger zedek" at the Vilna Troupe in the Bronx, "Forward", 20 December 1929.

A. Leyeles - Around the theatre, "Di wokh", N.Y., November 14 (1929?).

William Edlin - "Ger zedek", interesting, strong drama performed by the Vilna Troupe, "Der tog", N. Y., 20 December 1929.

Szabo Imre - Szomorusaganak Enedese "Uj Kelet", Bucharest, 10 July 1926.

Thomas Van Dyke - New Drama in Yiddish Art a Hit", "The World", N.Y. 20 February 1927.

Dramatic in "Observer", Chicago, 1929, pp. 61-66.

- <https://archive.org/details/nybc201089/page/n92/mode/2up>

Nov. 1899 in Vilne, Poilish-Lite, foter—a sokher, bakomen a Yiddish-Europeishe dertsihung. Noch als kind eroisgevizn a feigkeits tsu imitirn sein ravin un di savivah.

In elter fun 13 yar shoin geshpilt mit "libhaber," in 1919 geworen a professioneller acteur in Vilne un nochn shpilt a kurtse tseit in Lodzher Dramatishn Teatr bei kompanietsn tret B. arein in der "Vilner Trupe" in Varshe. Ven di trupe tseteilt zikh, bleibt B. mitn teil, vas gefint zikh unter der litung fun Mazo, un ziendik in Rumene firt er oif "Shabbetai Tzvi," an aynene bearbeitung fon Ashm "Shabbetai Tzvi Lavskim" un Zhulaskim "Der sof fun mshiach" un a ganz neie oifirubg fun Dimovs "Der zinger fun sayn troyer" (Yoshke muzikant) baarbet fun Yakov Shternberg, vas gayt 150 mal in Rumene.

In Rumene hot B. khatunah mit Leiba Kadison un vert in 1926 farbetn mit ir durkh Shvartsn kayn Amerike, van er trat oif in Yidishn Kunst-Teatr als "Perets," in "La Takhmud." 1927-29 iz B. der rezshisser fun der "Yiddish-Literarish-Dramatisher Gezelshaft" in Chicago, vo er bataylikt zikh oikh in di forshellungen un firt dort oif Tz. A. zein oiberzetssung un baarbetung "A Shpil on a Nomen" (noch Hevel's "Der Brilliant"). B. iz oikh regisseur fun a dortiker Engliasher libhaber-gruppe.

1929-30—regisseur un acteur in der "Vilner Truppe" in Bronx, New-

York, vo er hat in November 1929 oifgefirt in "Gar-Tzedek" zein baarbetung fun Katsisnas piесе "Dukhus".

M. E.

Yakov Kirshenboim—Neie pnim'er oif unzer bihne, "Marzsh" 10 Dec. 1926.

Yosef Bulov—bletelekh fun teatr arkhiv, "o'vart", Bucharest 1, 1926.

⋮

- Celia Adler's memoirs:

The Vilna Troupe was then concluding its last guest appearances in Bucharest. Understandably, I saw a few of their performances and they impressed me considerably. I was pleasantly surprised by a number of talented young actors. It was at one of those performances—I believe it was Andreyev's "The Days of Our Lives"—that the young Joseph Buloff shone forth with charming talent. He engraved himself in my memory. When I returned to America and was again engaged by Schwartz at his new theatrical home on Second Avenue and Twelfth Street, which he opened with his famous modernized production of Goldfaden's "Thou Shalt Not Covet." I praised Buloff very much to Schwartz, talking him into bringing him to America and engaging him for the role of Peretz.

Schwartz followed my advice. But I remember being a little troubled over it for awhile. At the rehearsals of the play, Buloff showed no signs of his talent. That's one of his characteristics, they say—to be reticent during the course of rehearsals. But Schwartz was desperate and threw it up to me for persuading him to take on Buloff. Understandably, Buloff showed later at the performances what he could do, and Schwartz had no further arguments with me.

- *Heymish Modernism: Joseph Buloff's Chicago Reevaluation of the American Yiddish Theatre* Debra Caplan, *New England Theatre Journal*, Vol. 23, (2012): 111-131, Boston.

In 1927, Yiddish actor Joseph Buloff left Maurice Schwartz's renowned Yiddish Art Theatre in New York to direct the Chicago Dramatishe Gezelshaft, an amateur Yiddish theatre club virtually unknown outside of the Midwest. After a successful career performing with the some of the most prominent Yiddish theatre companies in the world, Buloff's announcement was met with astonishment. This was the Jewish equivalent of a figure like

Laurence Olivier voluntarily leaving London to direct a provincial theatre in Liverpool (Kadison, Buloff, and Genn 70). The Yiddish theatre world was stunned. Why would an established artist like Buloff, widely recognized on both sides of the Atlantic as one of the most important Yiddish actors of his generation, affiliate himself with an obscure amateur theatre in the Midwest? Yet Buloff was quite certain he had made the right choice. As he wrote to a friend in Warsaw: “I am considered a simpleton despite my status as a star. . . . The simple reason is that I am a Talmudic scholar of sorts . . .”

- Barbara Buloff’s family recollections  
<https://www.yiddishbookcenter.org/collections/oral-histories/interviews/woh-fi-0000897/barbara-buloff-2017>

BB: My father’s name was Joseph Buloff (pronounced with long ”U”). They called him Buloff (pronounced with short ”U”) in Yiddish when they refer to him. They refer to him as his last name, by his last name. I think it wasn’t his original last name. I think it was Bulkin or Bulow with a W. It shifted around and I don’t really know. But I’m giving you that information. My mother’s name was Luba Kadison and she was, as I say, born in Kovno to a family of three children. She was one of three, the youngest, and her parents, Leyb and Khane Kadison.

- American Jewish Biographies, p. 52  
Joseph Buloff was born to Benjamin, a furrier , and Sarah (Rotlast) Buloff in Vilna , Lithuania. He was separated at 14 from his family during World War I , when the Russian army came marching through his village . His father was killed in the war. He fought during the war for the German, Polish , Lithuanian, and Red and White—whoever gave him a gun and fed him . In 1918 he joined the Vilna Troupe , a Yiddish company that toured Poland and with which he worked for a decade and became a star.” We did Molière as no French troupe ever did. We worked off each other like acrobats . . . There is a certain magic that happens when actors work together for years , ” he told the New York Post . ” It was a great event in Yiddish. No, the greatest , ” he repeated years afterward. The Vilna Troupe , he has stated , was the model for the famed Moscow Yiddish Theater and the Habima in Tel Aviv. In 1928 Buloff went to the United States and joined the Chicago People’s Institute as a director and teacher of acting.

- Joseph Buloff's father. <https://dbs.bh.org.il/he/%D7%91%D7%A0%D7%99%D7%9E%D7%99%D7%9F-%D7%91%D7%95%D7%9C%D7%A7%D7%99%D7%9F-%D7%95%D7%99%D7%9C%D7%A0%D7%94-%D7%9C%D7%99%D7%98%D7%90-1914/%D7%AA%D7%9E%D7%95%D7%A0%D7%94>



Figure 2: Benjamin Bulkin, the father of the actor Yosef Buloff, Vilnius, Lithuania, 1914