



# קלעדזנייעס

דעם 27סטן אויגוסט 2005

# KlezNews

Sabbath, 27 Aug., 2005

# Coming Up! קלעדזנייעס קלינגט איבער קלעדזקאנאדע

באגעגענישן מיט יידיש, א נייע פראגראם ביים קלעדזאנאדע פֿירט אַז אין גאַנצן אויף יידיש דער עולם יידיש-רעדענדיקע מענטשן קומען צונויף און פֿאַרברענגען אַ שעה אַרומרעדנדיק פֿאַרשידענע אַספעקטן פֿון דער יידישער שפראַך. אויף דער ערשטער טרעפֿונג האָט קאַליאַ באַראָדולין דער ציילט וואָס איז פֿאַרגעקומע קומען אין וולנע פֿון 8-20 מײַ 2005 אינעם דאָזיקן סעמינאַר האָבן זיך באַטייליקט 30 יידישע לערער און גראַדויר-סטודענטן פֿון די פֿ.ש. , ענגלאַנד, פֿראַנקרייך, דײַטשלאַנד, ישראל, פּוילן, רוסלאַנג, אויסטראַליע, בעלגיע, ליטע, אוקראַינע און עסטלאַנד.

אויף דער צווייטער באַגעגעניש האָט יודזשין אַרענשטיין געפֿירט אַ שמועס וועגן דער געשיכטע פֿון וועלטלעכע יידישע שולן. נאָכן קורצן אַרײַנפֿיר האָט ער געבעטן די מענטשן וואָס האָבן זיך געלערנט יידיש אין אַט די שולן טיילן זיך מיט זייערע זכרונות וועגן די יאָרן וואָס זיי האָבן פֿאַרבראַכט אין פֿאַרשידענע וועלטלעכע שולן. גס האָבן גערערט גי מענשטן וואָס האָבן זיך געלערנט אין שלום עליכם פֿאַלק אינסטיטוט שולן, אינטערנאַציאָנאַלער אַרבעטער אָרדן שולן, נאַציאָנאַלער אַרבעטער פֿאַרבאַנד שולן.

היינט בײַ נאַכט וועט פֿאַרקומען די דריטע באַגעגעניש מיט יידיש מיט פסח פֿישמאַן און ספּעציעלע געסט. איר זײַט האַרציק פֿאַרבעטן.

This afternoon there are informal workshops, as well as a variety of talks during the PM sessions. Do take a good, long Shabbes nap: הַבְּדֵלָה (*Havdalah*, the ceremony separating the Sabbath from the rest of the week) is at 8:50 in the gym, followed by a loud, raucous variety of music as the Student Concerts begin at 9. This will inevitably be followed by dancing, sometime around midnight, a KlezKabaret beginning whenever the concert is over, followed by all-night jamming, a “greet the last morning of KlezKanada nign and jam session” by the dock at sunrise, and, for those who are still up, or those who got sleep and who are able to rise, family dancing at the flagpole from 10am - 11:30am Sunday morning.

Faculty note that the faculty picture will be taken at 9:30 Sunday morning. Final KlezKanada Checkout is at 2pm.

Below, the backwards walk from the Retreat Center up the hill to the dining room; originally the custom of Slonim Hasidim, this is slow nign is now part of the KlezKanada greeting of the Sabbath.



# Самое большое впечатление от КлезКанада

## The East impression of KlezKanada, Part 2

(sayings from the participants from Russia and Ukraine. This is part 2—the rest were in Friday’s newsletter.)

Что для меня было одной из самых важных вещей, про которую не сказали остальные – это знакомство с американскими и канадскими музыкантами. Я восхищен и завидую тому, как они здесь работают—как музыканты, как преподаватели, как организаторы—как люди слушают друг друга, какой высокий уровень доверия к себе/??/, и соответственно, уважения друг к другу. Это на самом деле впечатляет, я надеюсь унести это с собой.

**Ваня Жук (Санкт-Петербург - Москва, Россия)**

Для меня настоящим открытием стали преподаватели танца КлезКанада. Потому что это 4 человека с абсолютно разной танцевальной стилистикой. Все четверо потрясающие мастера, Хайла, Стив, Зев и Майкл. Все четверо - настоящие лидеры, и из их взаимодействия рождается некое совершенно потрясающее танцевальное действо.

Каждый из них играет специфическую роль. Я знаю, что это эксперимент, в прошлом году преподавательский состав был меньше. Команда, которую я увидел, меня потрясла, это настоящее открытие.

**Мотл Гордон (Санкт-Петербург, Россия)**

Что мне нравится здесь, что из всех фестивалей еврейской музыки КлезКанада – фестиваль еврейский не только по форме, но и по содержанию. Публика в подавляющем большинстве евреи, которые играют свою музыку—не потому что у

них супер-цель «возродить еврейскую музыку». Они это делают, потому что это наша музыка. Здесь есть все, что нужно еврею—есть синагога, есть кошерная кухня. Очень импонирует, что зал понимает еврейский без перевода.

И конечно, очень круто, что здесь есть все—все лучшие еврейские музыканты—они все здесь. Это же произвело на меня впечатление в прошлый раз, но в прошлый раз я был вообще шокирован – количеством мастер-классов, количеством участников и др.

**Стас Райко (Харьков, Украина / Гамбург, Германия)**

For me one of the important things, others didn't mention is the encounter with a world American (well, Canadian) musicianship. I really admire and envy the way people work here—as musicians, as teachers, as organizers—how people listen to each other, certain level of self-confidence and, as a result, respect. That's really inspiring, I really hope to carry it home with me.

**Vanya Zhuk (St. Petersburg – Moscow, Russia)**

The real discovery for me was the dance faculty of KlezKanada. They are 4 men with absolutely different dance styles. They 4 are really outstanding masters – Chayla, Steve, Zev and Michael. All of them are truly leaders, and out of their interaction comes some very special, impressive dance action. Everyone of them plays a specific role in it. I know that this is an experiment, the last year the faculty

was smaller. The team that I saw impressed me greatly; that was a real discovery.

**Motl Gordon (St. Petersburg, Russia)**

As what I like here most, is that from all festivals of Jewish music KlezKanada is a Jewish festival not only by form, but by the content also. The public (people who come here, and who

play) are mostly Jews. They are Jews, playing our music—not because they have super-idea “revival of Jewish music”, no. They do this because it's our music. Here there is everything, that a Jew needs—synagogue, kosher food. I like that the public understand Yiddish without a translation.

And of course, it's very impressive, that everyone is here—everybody, who is at a top of Jewish music now—everyone of them is here. I was impressed by this the last time, then I was even shocked—by the number of participants, the faculty, the number of workshops and so on.

**Stas Rayko (Kharkov, Ukraine / Hamburg, Germany)**



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**Stas Rayko (Kharkov, Ukraine / Hamburg, Germany)**

# Scenes from “Gitl Purishkevitch” —a new song, “Fighting for the Czar”

Lyrics: Jenny Levison and Josh Waletzky / Music: Josh Waletzky



painting of the czar by Tine Kindermann

## TOWNSPEOPLE

A special invitation—

Straight from the Czar.

A summons to the loyal and true

To join the Russian nation

On a six-year “vacation”.

Cast off your ragged gabardine—

You’re gonna be an army Jew.

Come join the Russian nation

In an undisclosed location.

Put on this cozy overcoat—

Now you’re an army Jew.

## SOLO 1

Not me! My papa owns a liquor store.

He keeps it stocked with shnapps and wine.

Just let them try to draft me

I’ll drink ‘til I can drink no more,

Until my brain has turned to pickle brine.

## ALL

Just let them try to grab me

I’ll drink until I’m on the floor,

‘Til my brain has turned to turpentine.

## SOLO 1

When I wake up from my binge

I’ll be acting so bizarre,

You will never find me

Fighting for the Czar!

## ALL

When I wake up from my binge

I’ll be acting so bizarre,

You will never find me

Fighting for the Czar!

A special invitation

Straight from the Czar.

A summons to the loyal and true.

(Full voice.)

You’ll get to clean the stables

And serve the captains’ tables.

Put on this cozy overcoat—

Now you’re an army Jew.

## SOLO 2

I work in Uncle Leyzer’s butcher shop.

We use the finest cutlery.

Just let them try to nab me—

All day long I slice and chop,

So what’s a little toe—or two, or three?

## ALL

Just let them try to nab me—

All day long I slice and chop,

So what’s a little toe—or two, or three?

## SOLO 2

When my surgery’s complete

I’ll have such an ugly scar,

You will never find me

Fighting for the Czar!

## ALL

When my surgery’s complete

I’ll have such an ugly scar,

You will never find me

Fighting for the Czar!

A special invitation—

Straight from the Czar

A summons to the loyal and true.

You’ll get to sweep the barracks

And peel beets and carrots.

Put on this cozy overcoat—

Now you’re an army Jew.

## SOLO 3

At fancy writing and arithmetic

I’ve been a whiz since I was ten.

Just let them try to grab me—

I’ll fake my birth certificate.

And poof! I’m a bar mitzvah boy again!

## ALL

Just let them try to nab me—

I’ll fake my birth certificate

And poof! I’m a bar mitzvah boy again!

## SOLO 3

I’ll press it with a seal.

I’ll stamp it with a star.

You will never find me

Fighting for the Czar!

## ALL

I’ll press it with a seal.

I’ll stamp it with a star.

You will never find me

Fighting for the Czar!

## GITL

My Moyshe is a one and only son,

And it is in the Czar’s decree.

If they try to draft him

When it is all said and done,

He will have to be returned to me.

If they try to draft him

When it is all said and done

He will have to be returned to me.

If they try to take my boy

They won’t get very far

You will never find him

Fighting for the Czar.

# Tribute to Hy and Sandy Goldman

written by Adrienne Cooper and Michael Wex; to the tune of “Akhtisk er un zibtsik zi” at the Wednesday night staff concert, Hy and Sandy were honored for ten years of hard work creating and sustaining KlezKanada. This song was sung during the presentation. Yiddish lyrics are to the left, and English translation to the right, for those verses sung in Yiddish.

ס'איז היינט אַקוראַט געוואָרן  
צען גוטע יאָר  
ווי זיי האָבן זיך געגרינדעט  
קלעז-קאַנאַדא.  
הי און סאַנדי—גיט נאָר אַ קיק  
77 ער, און יינגער זי.

געטראָרט זיי וועלן לעבן  
ווי גאָט אין אָדעס.  
אָבער גאָט האָט זיי באַשערט  
אַן אמתער נס.  
גרינדן אַ קלעז-קעהילה  
גיט נאָר אַ קוק  
77 ער—און יינגער זי.

*S'iz haynt akurat gevorn  
tsen gite yor  
Vi zey hobn zikh gegrindet  
Klez Kanada.  
Hy un Sandy—git nor a kik  
77 er, un yinger zi.*

*Getrakht zey veln lebn  
vi got in ades.  
Ober got hot zey bashert  
an emeser nes.  
Grindn a Klez-Kehile  
Git nor a kik  
77 er—un yinger zi.*

It's been now exactly  
ten good long years  
Since they first established  
Klez Kanada.  
Hy and Sandy—just look and see  
77, he, and younger, she.

They thought that they would live  
like “God in Odessa”.  
But God had planned  
quite a different “nes” (miracle).  
To build a Klez-Kehile (klez-community)  
just look and see  
77, he, and younger, she.

## 10 Years of Klez-

by Bob and Helen Smolkin

It's Wednesday night and we have just come back from the “Big Show”, the Staff Concert Part 1, in the Gym. Although it is cold outside the show and its music have kept us warm inside. We have been here since Sunday and boy it is already Wednesday night ... everyone is now here safe and sound and the activities are beginning in full force.

You know it seems like yesterday that the 2004 season has just ended. we made our goodbyes ... and whoosh ... KlezKanada 2005 is underway!!! It is magic ... it is same time next year when everyone meets again with a big hug, a feeling of belonging, and warmth for each other that cannot really be put into words. It's our “tradition” to climb the mountains each summer and meet at Camp B'nai Brith. Bring the Klez talent from around the world. Put them in the mountains ... “and they will come”.

What can one say ... it has been ten

They had once planned to retire to a  
life of ease  
Now Hy and Sandy Goldman get no  
peace.

They make everybody happy,  
ask nothing for themselves.  
They have so few assistants—  
There are no Jewish elves.

They've worked to make a  
klez commun-i-ty  
Some might even say a  
distinct society.

Canada should grant us  
national minority rights.  
Yiddish by day,  
and klezmer all night.

*V'im lo achshav, ey matay?*  
(and if not now, when?)

*V'im lo anu, az mi??*  
(and if not us, who?)

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years of magic ... ten wonderful years  
of music, teaching, working together  
and learning. The fruits of the labor  
of Hy and Sandy along with the late  
Sara Rosenfeld have been recognized

## Kanadian Music

in spades. No one will ever know the depths of the “labor of love” that has been put into this program both from an energy and financial perspective. Hy and Sandy treat this week as an extension of their family, welcoming everyone as if they were coming to their home.

The “Scholarship Kids” are the investment in Klez's future. They are passed the torch, encouraged to hold it high, as they become the messengers of the future.

Where else can East meet West. Where else can it be said that the barriers of culture are being broken down and we are becoming one!!!! There is a oneness for this fairytale week that permeates not only at Klez-Kanada but also is seeded in each and everyone of us as we take this message home with us and apply it in our daily lives. Why do we do this ... because we  
*Continued, last page, column 1*

# Kids at KlezKanada

by Sarah Young, 7

First we do arts and crafts and Sruli teaches songs that we do at the flagpole. Then at the playground Sruli, Lisa, and Big Guy tell us stories. Then we eat lunch, then go swimming at the lake and pool. Sometimes both. And then we eat dinner. On Friday we do the backwards March and walk backward everywhere all the way to dinner. After dinner we go to our cabins, go to sleep, or party all night! The next day we do the same thing. It's a lot of fun!

# Which Staff Member Are You?

by Sabu Wex, 10

1. Would you rather at the staff concert...
  - A. Be the MC
  - B. Sing a super long Yiddish song
  - C. Play an instrument
2. For a job during the day, you would...
  - A. Teach Yiddish culture
  - B. Work with kids
  - C. Teach songs to musicians
3. What's your teaching style...
  - A. Teach Directly
  - B. Give everyone special attention
  - C. While conducting, jump up and down until your face turns red
4. For your job, you would look...
  - A. Serious
  - B. Normal
  - C. Energetic
5. Do you like making your acts...
  - A. Funny
  - B. Jewish
  - C. Musical
6. Do you enjoy...
  - A. Writing books
  - B. Learning every instrument
  - C. Play 1 or 2 instruments
7. The instrument(s) that I play is/are...
  - A. Don't play one
  - B. All kinds
  - C. Wind instrument(s)
8. Your favorite animal is...
  - A. seahorses
  - B. seadragons
  - C. Llamas

[for answers, turn to last page]

# KLEZKANADA MADLIBS

by Mira Netsky, 11

We read lots of \_\_\_\_\_ to keep us warm at our freezing \_\_\_\_\_ at night. In the morning we're too \_\_\_\_\_, to wake up, but we don't want to miss \_\_\_\_\_. Then we \_\_\_\_\_ off to classes. We either have a \_\_\_\_\_ class or go to the kids for \_\_\_\_\_. Next we play at the \_\_\_\_\_ pole until \_\_\_\_\_. It usually tastes \_\_\_\_\_. The \_\_\_\_\_ is my favorite. The \_\_\_\_\_ is horrible. We \_\_\_\_\_ in the lake. \_\_\_\_\_ tells us a \_\_\_\_\_. We \_\_\_\_\_ Klez Kanada!

We are always \_\_\_\_\_ to be back in Klez Kanada! The food here is \_\_\_\_\_. Even though we have to \_\_\_\_\_ everywhere, that's not what makes us \_\_\_\_\_. We're tired because we stay up all night and \_\_\_\_\_. In the morning we \_\_\_\_\_ instruments. Then we play at the \_\_\_\_\_. After lunch, we \_\_\_\_\_. We only see our friends here for \_\_\_\_\_ weeks a year. On Shabbat, we \_\_\_\_\_ backwards and have an/an \_\_\_\_\_ dinner. Then on Sunday we leave \_\_\_\_\_. When we're not in Klez Kanada we \_\_\_\_\_ it lots!

# Undzer Brigadoon

by Michelle Blair

I am not a musician. I am a happy listener, a transfixed appreciator, a Klezmer groupie, as it were. How did this happen? Sure, I'm Jewish. I have the cultural markers. Growing up in Manhattan, I went to Hebrew school and Yiddish camp and ate enough bagels and mimicked enough Queens accents to prove it. But it wasn't until listening to a doina of Daniel Hoffman's (a Bay Area Klezmer violinist who recently made Aliyah) that I fell in love with the music. That was over two years ago.

This is my first time at KlezKanada. I'm researching a documentary film, tentatively titled, *It Makes Me Feel Jewish: A Klezmer Journey*. Perhaps you've seen me, pen and notebook in hand, intent in conversation. The question I am asking is: Why? Why does this music do what it does? Alan Bern, in gentle layperson's terms, has elucidated the music's structure to me. It is a "precise psychological" story, he says, with "compelling emotional logic" in the way that the melodies

awaken memories of the past and expectations of the future that you didn't know you had. It is the perpetual building up and surprise of a melody that never quite meets its peak the way you anticipate it and thus keeps you yearning.

But even this is too technical compared with the experience of the music and this glorious camp. When I am dancing, when I am singing a nign that I've never heard before but know deeply in my heart, when I hear the brass and strings and unadorned voices wafting out of the trees, I am so happy, so filled. KlezKanada is a dream—Brigadoon, as Hankus put it to me, our Brigadoon. I am so glad I made it here. I am so glad to meet you all and I look forward to seeing you again next summer—hopefully with production crew in tow!

If you'd like to contact me to tell me why you love the music, or if you'd like to hear more about the film's progress, feel free to contact me at: [michelle@insideoutfilms.com](mailto:michelle@insideoutfilms.com).

# Born to Kvetch

excerpted from the new book by Michael Wex

Yiddish embodies a way of thinking that owes something to Talmudic logic and can be applied to absolutely everything, as in the idiom *hakn a tshaynik*, to knock a teakettle. More often than not, this phrase is used in the negative: *Hak mir nisht ken tshaynik*, don't knock me a teakettle—that is, you don't have to shut up completely, but I'd really appreciate it if you'd stop rattling on about the same damned thing all the time.

Knocking or hitting or chopping a teapot is the kind of image that causes kids from Yiddish-speaking families to wonder about their parents' thought

processes, and generations have been disappointed to realize how pedestrian the image really is. Think of a kettle with a cover or lid on the top. You pour the water into the kettle, put the lid back on top, turn the burner on, go off to make a phone call, and forget all about it. The more water boils away, the more the cover rattles. The fewer the contents, the less it has to offer, the louder and more annoying the noise. The lid is moving up and down, banging against the kettle like a jaw in full flap, clanging and banging and signifying nothing. *hak mir nisht ken tshaynik*—don't bang

# The Philly Sound

by Renah and Keith Wolzinger

Imagine being in a Jewish wedding band in 1960s Philadelphia. That's what it feels like to be a part of Hankus Netsky and Marvin Katz's Sound of Klezmer Philadelphia workshop. Philadelphia developed its own style of Jewish music and now it has been transplanted here to KlezKanada. The music is energetic and you can't resist the urge to get up and dance. The library of tunes is vast and we have a great opportunity to learn a few of the most popular ones. We started with two participants, but word quickly spread, and now we have a much larger group. It is a pleasure to work with Hankus and Marvin who have a wonderful enthusiasm for this music that they grew up with. Hankus and Marvin work together to teach the Philly style—such as the melody on trumpet and clarinet, the moving saxophone lines, the bass lines, and the rhythm section parts. The Philly sound comes alive guided by Marvin's experiences as a regular Philly band lead trumpet player. We hope to bring the sound of Philly back to California and share it with audiences there who are not familiar with this style. One of the greatest aspects of KlezKanada is the presentation of so many forms of Jewish music from different traditions. Thanks Hankus and Marvin. You are quite a team.

away at me like the lid on an empty kettle.

The image is so striking that *hakn a tshaynik* has become one of the most popular idioms in the language, making its way into millions of Jewish and non-Jewish homes through the medium of Three Stooges shorts: Mose is on his way to a hockshop; when Larry hears he's going, he says, "While you're there, hock me a *tshaynik*." During a *Continued, last page, column 1*

## Quiz Results, from page 6

### Mostly A's

**Michael Wex!**

You are very funny. You are a Yiddish expert. Direct, treating everyone the same is your style. Perfectionist? Me? Yes. You are a perfectionist in your work. Writing is a quality. You aren't born to k'vetch!

### Mostly B's

**Sruli Dresdner!**

You REALLY enjoy Yiddish related stuff. Also, you like kids. You're down to earth with them. Music is your thing!

### Mostly C's

**Hankus Netsky!**

You're very energetic, and musical. That's for sure! You have different tastes than others. They may think it's weird, but it's not. The interests are your opinion and that's what counts!

## Born to Kvetch, from page 7

manuhunt for the Stooges, who are suspected of having kidnapped a baby, Larry disguises himself as a Chinese laundryman; confronted by a copy who asks, "What kinda Chinaman are you?" Larry bursts into rapid-fire Yiddish, beginning with "*Ikh bin [I am] a Chinaboy fun di Lower East Side,*" and concluding with "*Hak mire nisht keyn tshaynik* and I don't mean *efsher* [maybe]."

While the Stooges were banned in many homes because of their eye gouging, nose pulling, face slapping and occasional propensity to violence, these activities were called discipline in my own household. What bothered my parents was their Yiddish, which can get pretty salty, especially when Moe dresses up as Hitler. Along with Lenny Bruce and early Mad magazines, the Stooges are responsible for exposing millions of children born after World War II to Yiddish and its ethos; "Don't kit me a kettle" could have come right out of *Mad*.

בלומן פֿאר אלע אקטאָרן און אקטריסעס וואָס האָבן געשפּילט אין דרײַ  
Dorah Berman, David Cukierman, Itsik Goldenberg, Darlene : דצענעס פֿון פרץ הירשביין:  
Horlick, Rachel Kafriksen, Boris Sela, Jamie Shear  
און אַ יאָשר כח צוויי יונגע ליינערס וואָס  
.Adina Treister, Miriam Herskop : האָבן פֿריער קיין מאָל נישט געלייענט אויף ייִדיש:

Flowers to all actors and actresses who played in three scenes by Peretz Hirschbein:  
Deborah Berman, David Cukierman, Itsik Goldenberg, Darlene Horlick, Rachel  
Kafriksen, Boris Sela, Jamie Shear, and a special "Y'asher koakh" to two young  
readers who had never read Yiddish before: Adina Treister, Miriam Herskop.

נחמה סענדעראו Nahma Sandrow

## Smolkin, continued from page 5

know that we will be in the mountains again next year and will want to share our yearlong experiences with others while being "refueled" again.

We are sitting now in the Klez Cabaret listening to the wonderful music. It is warm in here and it is expected that 4 am will come soon and we will be heading to bed. More tomorrow when we will focus on some of the events that we have been attending.

Speak to you tomorrow!!!

*T'shaynik haking* was not confined to the commercial media, either. A Yiddish copy of the New Testament left in my family's mik box by some of our thoughtful neighbors in southern Alberta—they must have dropped it off in the middle of the night, just to give us a taste of what we were missing—rendered the sounding brass of St. Paul's well-known statement in 1 Corinthians 13 ("Though I speak with the tongues of men and angels and have not charity, I am become as sounding brass or as a tinkling of cymbal") as "*had ikh nor a tsaynik.*" I definitely got Paul's point, but who needs a Bible that sounds like someone's *bobe*? His message went in *der linker peye*, into my left sidelock, but didn't make it as far as my ear.

*Born to Kvetch*, is available at the KlezKanada gift shop and at fine bookstores everywhere. Autographed copies can also be ordered from the author at myveksl@aol.com

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Great Job! May you go from strength to strength.

Elaine and Bernie Troy

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