



# קלעדנייעס KlezNews

2006 אָגוסט 24סטן דעם 24th August, 2006

## *The Room of Artistic Delights* by Richard Kurtz

Tucked away in a corner of the 2nd floor of the retreat center you will find artisans continuing in the fine artistic traditions of Klez Kanada. This year's art program is a product of the creative energy of a diverse group of talented people guided by Jenny Romaine. Sessions include: The narrative paintings of Mayer Kirshenblatt, the mystical constructions of Tine Kindermann, musings on Jewish material culture with Jeffrey Shandler and Barbara Kirshenblatt-Gimblett, and experimental approaches to traditional materials with Emily Socolov and Vera Sokolow.

The "hands-on" component of the workshop involves constructing a miniature Toy Theatre (or Paper Theatre). Toy theatres were popular for home performance in the 19th century and are presently experiencing a renaissance among visual artists. Walking into the transformed art studio in the Retreat Center you get a sense of seriousness of purpose combined with fun and delight among the participants as they witness their evolving creations. The workshop leaders can be seen moving among the artists making sug-



gestions and offering encouragement.

Using wooden dowels or boxes the participants build relatively small 3-D cubic structures – this is the miniaturized theatre. The scenes are created in many interesting ways using paper cut outs with artwork or pictures hanging down from the top of the cube. These create an illusion of deep space and can be removed for scene changes as puppet characters are guided onto the miniature stage to present a tale to the lucky audience peeking into this unique theatrical world.

Deborah Berman, one of the participants, is using photocopies of old

Rosh Hashanna cards to create a 3-D new years card. Laura Pearlman is focusing her Toy Theatre production on dance and movement. When completed her work will reflect dancing at KlezKanada. The talented team of Harriet Rosenberg, Richard Lee, Judy Perlman, Julia Waks and Eric Letts are using their combined creative power to re-create the "It could always be worse" story. It is a true-to-life Klez Kanada rendition about how a wise man tries to help Eric Letts resolve his Klez-Kanada living situation. He lived with 4 children, 2 parents and a bubbe in a crowded cabin. Only a Rebbe could come to his aid. The Toy Theatre production of Eric's tale has yet to be completed. But later in the week at a place and time to be announced you will be able to see the surprising resolution of Eric's dilemma along with the other beautiful Toy Theatre productions.



# INTERVIEW WITH AARON SCHWEBEL

by Sabu Wex, Mira Netsky, Michelle Wolzinger

1. **Do you have a girlfriend?** No.
2. **Have you ever had a girlfriend?** Yes, 12.
3. **Have you ever had a pet?** I had a rabbit and a rat and a dog.
4. **What do you play?** Violin.
5. **Have you had it run over?** No.
6. **Have you ever been in the hospital?** I was at a birthday party and there was a piñata and nobody could crack it so that dad took a piece of wood and decided to whack at it and some little jerkface decided he valued candy more than my health and pushed me in front of it.
7. **If you were to be run over by a moose how would it happen?** I was walking my mule and I bent over to scratch my mule and the moose ran me over.
8. **If you could dye your hair any color, what would you dye it?** Blue. But I don't want to dye my hair.
9. **What age do you wish you could be?** 22
10. **What's your favorite article of clothing?** My sweater from Iceland.
11. **Do you know you have green eyes?** No, I don't. I didn't realize it until Sabu all holy of holies came along and poked her fingers in my face and physically reminded me of it.
12. **What are your extra-curricular activities?** I used to wrestle, and I still play violin.
13. **Who do you wish you were married to?** I think Angelina Jolie. Rachel McAdams is also pretty hot.
14. **Have you ever seen "Eloise at Christmas time"?** No.
15. Aaron loves bananas.
16. **Who's your best friend at KlezKanada?** Andrew.
17. **Did you know that you had a red button on your jeans, but the rest are grey?** No, whoa! I actually didn't know that. Wow! Are you serious? I actually never noticed that before. Did you guys just put that there? That's really weird.
18. **Who is your favorite person?** Michelle.
19. **Have you ever had lice?** When I was very young.
20. **If you didn't play violin, what would you play?** Percussion or oboe because they're sexy instruments.
21. **Which guy in in Hollywood would you date?** Dave Chapelle.
22. **Have you ever seen "High School Musical"?** No.
23. **Where is Quebec?** We're in it.
24. **Have you ever ridden in a limo and stuck your head out the ceiling?** Yeah, at prom.
25. **Who did you go to the Prom with?** Brooke.
26. **How many times were you dumped before?** 4.
27. **What's your favorite flower?** Whole wheat flour.

## Girls with Curls

by Elaine Cooper

What a wonderful experience it is to walk into the dining room at KlezKanada and see a sea of curly-haired people. Growing up in a small Ontario town (population 16,000 people, 16 Jewish families), I was an anomaly. I had curly hair and all of the other girls, especially those at the popular girls' table we blue eyed and had straight blond hair that always looked so neat and their hair was never disorderly or fuzzy. My experience was similar when I lived in the women's' residence at the University of Toronto in the early 1950s...I never had the right look to sit at the popular girls' table!

Then strange events started to happen in the 1960's. One day I walked into a restaurant and a woman leaned over and said to me "You have Italian curly hair just like me, where do you get your hair cut?" The little voice in my head said "Italian curly hair!!!" Instantly, I made a new best friend, curly hair was the bond. I was shy, introverted young woman. Even, in marginal groups I felt marginalized. From that moment in that crowded Toronto restaurant I had a way to make a conversation happen. I discovered that people of all nationalities and cultures are sensitive about their hair and each group has their own problems.

All of the above is a preamble that in tomorrow's Loyf Tsunoyf there will be a team of walkers and runners called "Girls with Curls". This will be inclusive group. Neither gender nor sexual preference count. Joining is simple. Just be there at the starting point with your shmata around your neck. If you aren't walking or running support us through cash or cheque and by cheering us on.

**the KlezKanada Faculty CD—  
the best of modern klezmer  
and New Yiddish Music—  
available at the KlezKanada  
Boutique until Friday, 6pm**

Continued on page 6



# The Mosh Pit

by Renah Wolzinger

Have you been to a club—the beat driving, the deep groove going through your body, dancing in front of the stage right in front a live band? People are all around you dancing and jumping in a frenzy, arms raised, energy driving to even a higher level!

Well I was at such a club last night—it was during the Klez Kanada staff concert. David Krakauer and DJ SoCalled were playing the amazing song Bubbemeises from their new album. The beat drives the music, making this song a true cross-over between Klezmer and club beat hits for today's dancing.

Many of us absolutely could not stay seated. The modern groove jolts you out of your seat and you have to join the dance party in the Mosh Pit. When music moves you to this level it is truly wonderful—I believe this could be a big hit when the album is released in America this November.

I have had a chance to preview Bubbemeiss with my recording students, and found that they have the same reaction—instant party—let's dance!!!!



Josh Dolgin, David Krakauer, Alan Watsky, at last night's faculty concert where dozens of audience members spontaneously rushed the stage and began dancing.

## די יוגנט רעדט און זינגט יידיש

דאָס צווייטע יאָר פֿירט מען אָן אויף קלעזקאָנאָדאָ פֿעסטיוואַל אַ באַזונדערע פּראָגראַם—”באַגעגעניש מיט ייִדיש”. די לעצטע צוויי טעג האָט מען געקענט הערן און זען ווי יונגע, שיינע, טאַלאַנטירטע מענטשן רעדן ייִדיש און שאַפֿן זייערע אייגענע ווערק אויף ייִדיש. דינסטיק האָבן אַסיאַ וויסמאַן (אַן אַספּיראַנטקע פֿון ייִדישע לימודים פֿון האַרוואָרד אוניווערסיטעט) און שרה גאַרדאָן (אַ דערצייערין פֿון ניו יאָרק) דערציילט וועגן זייער וועג צו ייִדיש און געזונגען אַ פּאָר לידער פֿון זייער רעפּערטואַר. אַסיאַ זאַמלט ייִדישע לידער ביי חסידישע פֿרויען און שרעבט מוזיק צו ייִדישע פּאָעטישע ווערק. שרה

שרעבט אירע אייגענע ייִדישע לידער וואָס זענען זייער חנעוודיק. מיטוואַך האָבן זשעניאַ לאַפּאַטניק פֿון כאַרקאָוו, מאָטל גאַרדאָן פֿון ס. פּעטערבורג, דימאַ סלעפּאָוויטש פֿון מינסק, און טימור פֿעשען פֿון טאַלין באַגסטערט דעם עולם מיט זייערע פֿאַרשידענע מעשיות וועגן זייערע אַקטיוויטיטן און פּראַיעקטן. זשיניאַ שאַפֿט און זינגט אויס אירע לידער אויף ייִדיש, מאָטל לערנט ייִדיש מיט די קינדער און פֿאַרט אויף פֿאַלקלאָריסטישע—עקספּעדיציעס, דימאַ פֿאַרשט פֿאַלקס—מוזיק און טימור לערנט ייִדיש מיט קענדער און דערוואַקסענע. זיי אַלע האָבן פּרעכטיק אויסגעזונגען די לידער וואָס זיי האָבן ליב. דער עולם איז געווען ממש אנציקט. ישר—כח!

# Chai

a monologue by Carla Vogel

The year before my husband's stroke she came, my younger sister, Chai, may she rest in peace from Kynshyn.

She appears at my bedside wearing what she always for to shul, her blue wool dress long to the ankles with the five buttons. As a little girl I tore one button off and hid it by the river. I loved to play tricks on her. Nowhere could my mother find a red shiny button to match the others so she sewed on a smaller uglier black button. I never told Chai where her button was. Looking at her I feel guilty.

Chai began to wave her arms like a bird, her small hands like wings fluttering faster and faster, she is crying. I can't remember ever seeing Chai cry, so strong, so demanding, and so confident to see her cry now makes me cry.

I remember hearing from a cousin how Chai died. When the Nazis came to Kynshyn she escaped and ran into the forest to hide. She joined the Partisans;

she was a fighter and was killed. What happened I always wonder, maybe she became a bird or maybe she was eaten by birds.

"Sonia get up!" I feel and smell her hot breath like salami. I sit up.

"So nu, Sonia how are you and your schlemiel of a husband?"

I look over at Morty snoring so loud and childlike, "Please Chai, hush!"

"Sonia I'm here to take you back to Kynshyn."

"No Chai home is here in Kansas City. Home is this two story apartment with Morty and Gus our schnauzer.

Home is with my daughter Esther and my granddaughter Miriam and the four women who I play penny poker with at the JCC. Home is Rose at the beauty shop who dyes my hair black once a month and home is my favorite deli that slices tongue just the way I like it. This is home Chai.

"No Sonia home is Kynshyn"

"No" I tell her. "That was home a long time ago. That home is gone like clouds disappearing after a storm. That home is somewhere in my heart only to be opened when I am ready."

"But, Sonia, it's all there now, if you want to see it, our house, the market square, the shul, the mikveh, the forest, the cemetery."

I slide back down and hide under the covers next to Morty who never budged.

"I will come back," she whispers and disappears into the night.

In the morning I tell Morty what happened. "So your dead sister Chai comes to take you back to Kynshyn and you said no, why Sonia, a free trip to Poland. How much to go by plane? Hotel, restaurants, souvenirs, all of it thousands of dollars and last night you could of gone for free and in your night gown. You missed a good bargain."

My Morty is a good joker he never believes a word of what I tell him. "Go to the doctor," he tells me. "Maybe he can give you pills to make Chai go away."

There is a woman at the JCC who works in the kitchen, she's from Jamaica. I sometimes go into the kitchen when I lose a hand at penny poker to sneak seconds from lunch. A nice woman, lonely, left her children to work here. So, one day I ask her, "Do you believe in ghosts?"

"Ancestors," she whispers. "They come to visit often, when things are good and when things are bad too. They can comfort and console, make things feel better. Ancestors they can get lonely too." This nice woman from Jamaica never makes jokes like Morty, she listens so nicely.

I am afraid to speak of Chai less think of her it's been 3 weeks since her visit and I fear that she has forgotten me, her sister. Over coffee I worry. What could I have done to keep her away so long? It is hard for me to



Listening to the music at the after-dinner "Fiselekh, Fiselekh Family Dance"—in the bleachers in front of the KlezKanada Dining Hall.



sleep. I stay awake waiting for her to appear. I watch birds on the balcony, fly, sit, fly and I wonder if this is my Chai. Morty is worried, worried not about Chai, about me. He says to me, "You have gone meshuge Sonia, waiting for your sister to come. She is dead and if she does come what do you do you are more meshuge!" He whispers as he talks worried that the neighbors will hear us. I tell him I'm tired and walk back to the bedroom to rest and this is when she comes.

The shades are drawn. The sun is bright for an October afternoon. Chai slips in thru a crack in the window and appears as a little bluebird. She flies around and then hovers over my bed. I am so glad to see her. I bring my hand out in front of me and she perches herself on my finger. "I am now ready to go back," I whisper.

We fly thru the sky together, two old Jewish sisters, she holding my arms as they turn wings. How do the wings feel? The wings feel like butter spreading over your back with the wind gently blowing. I am tired; it is not easy to fly. Chai is in shape; she does this for a living taking Jews back home. Do they remember that they go, some do, some don't, and it's like a dream to most.

It is night when we arrive in Kynshyn. We land on a roof. I feel like a rooster.

The journey to Kynshyn and back was short, like a blink of an eye. I found myself back in bed next to Morty, snoring. Chai kisses me on the cheek and whispers that she will return soon. My wings melt back into my nightgown.

I called them last night my penny poker group from the JCC, aka the Kynshyners Club. We meet every Tuesday afternoon, Ethel, Hava, Sara, Justine and I. Ethel, Hava and Sara are cousins of mine from Kynshyn. Justine is the only goy of the group. We found Justine wandering the halls of the JCC, a year ago. She thought she was in some bingo hall when she came upon the gymnasium. Justine is not so smart but she is a good penny poker

player.

I tell them that I have a secret that I want to share and that they should come before breakfast right as the sun is rising. You should have heard the kvetching I got, from Ethel, "If you want me to come so early, have some breakfast ready, how I will take my blood pressure medicine?"

They each come at half past six; thanks god Morty is still asleep. "Hush," I whisper as they each enter. I point to the sliding glass door that opens to the balcony. It is a damp and chilly October morning, I make hot tea and blintzes and serve them on a small card table.

"This better be good Sonia," Ethel screeches "If I catch a cold I will send you the doctors bill."

"Hush, Ethel, hush," I whisper. At a quarter past 6 I pull out a brown box and take out a pink plastic walkie talkie and push the on button. What first comes out is a gravely sound like the wrong television channel but then suddenly a sweeter sound breaks the static. We hear someone singing a faded familiar song. "Oy vay," cries Hava. "You know who that sounds like, Fat Fellar, he sold shoes during the day, but at night a secret hazan. As a child I'd hear him outside the shul, yes, that's him, Fat Fellar could eat fifty

latkes on Chanukah.

"What is this Sonia, a joke?" Sara says. I can tell they are all getting edgy of course except for Justine who sits so quiet staring. We now hear the sounds of the market place, chickens cackling, people yelling. "Turn it up Sonia!" cries Ethel. "Listen, I can hear my mother yelling for my brother, Shikee, Shikee, can't you hear it?" Ethel begins to cry.

"What is this?" screams Hava, she moves to grab the walkie talkie. "Hush!" I whisper as I grab her wrist. "You will wake Morty."

We listen more to the sounds of horse's hoofs, the laughter of young girls, the singing of Yeshiva boys, rain falling, babies crying, Rebbes chanting. They all look so stunned. I stand and pick up the walkie talkie and push the button the voices cease, and now only the early morning traffic can be heard. "Hush, now," I whisper to the women before any of them can talk. I then push the talk button and into the small round mic I say, "We are here, Sonia, Ethel, Hava, Sara, and Justine. It's October 12, 1992, 7:00 a.m."

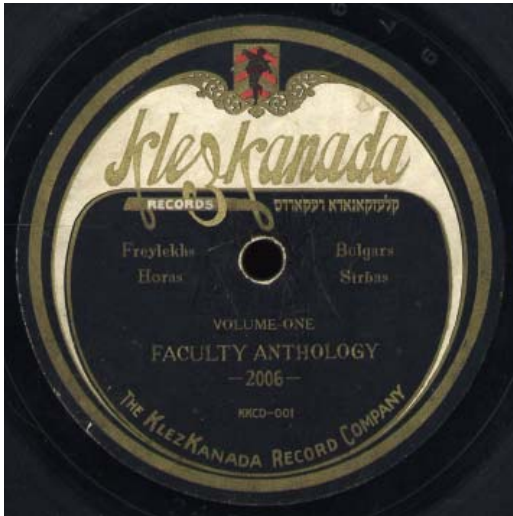
"Who are you talking to?" asks Justine.

"Kynshyn," I tell them smiling, "Kynshyn."



Niki Jacobs and Sarah Gordon singing

# New CDs: KlezKanada Faculty and German Goldenshteyn



## KlezKanada Records Announces First CD: KlezKanada Faculty Anthology 2006

As anyone who attended last night's faculty concert (and at that, only the first of two parts) knows, KlezKanada faculty include not only the most amazing musicians playing traditional music from Yiddish-speaking cultures of the last century; faculty also include some of the most amazing musicians playing entirely new types of Jewish music grounded in those cultures.

Produced by former KlezKanada scholarship kid Eric Stein, the CD is a fundraiser. All faculty contributed tracks free of licensing charges (and got their record companies to do the same). It not only includes the sorts of things one would expect: tracks by Elaine Hoffman Watts, Steven Greenman and the Chicago Klezmer Ensemble, but also tracks that push the edges from David Krakauer's Klezmer Madness with DJ SoCalled, still-unreleased material from Alex Kontorovich's new band, D Minor, a cut off the brand new Susan Hoffman-Watts CD, and a first recording by an amazing new collaboration by Marilyn Lerner and Adrienne Cooper, amazing material from Shtreiml (hint, they aren't "just" a klezmer band any more) and Frank London's Klezmer Brass All-Stars (personal favorites of the *KlezmerShack*). I

haven't even mentioned the revolutionary (a strong word for such traditional-sounding music, until you think of what has just come together and how well it was done) work by the Strauss/Warschauer Duo. Other artists include Khupe, Beyond the Pale, Pete Rushefsky/Elli Rosenblatt, and Brave Old World—if you haven't heard them and made up your own mind, you know them from the aforementioned *KlezmerShack* and general media already.

So, if you had to go somewhere to find a sampling of what is new and exciting in Jewish music, where better to ask than from that same faculty group. Hence, a new record label, KlezKanada Records, and a first release: The "KlezKanada Faculty Anthology, 2006."

The CD production was underwritten by the Tauben Family Fund of Irwin and Sara Tauben. Says Stein, summing up succinctly: "I've seen a million klezmer sampler CDs. I think this is the most interesting—top artists performing a veritable cross section of the contemporary klezmer scene."

## German Goldenshteyn ז"ל A Living Tradition

Nothing makes up for the sudden loss of German Goldenshteyn earlier this summer, but for those who remember him and his music, Living Tradition records has released a CD recorded last year at KlezKamp. (There will be a second Goldenshteyn CD, probably in Fall 2006. One track from the second CD is available in the KlezKanada Faculty Anthology now.)

KlezKanada regular Alan Sissel calls it "the only CD I'm listening to right now." Goldenshteyn is backed by some of the best klez-

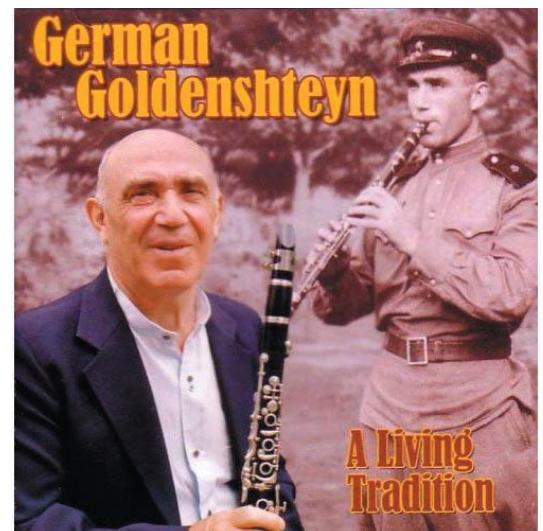
*morim* around, from Josh Horowitz to Michael Alpert. The real star, however, is German Goldenshteyn, whose songs and whose clarinet are, as the label says, a Living Tradition. This is traditional klezmer as no one knew it was played any more until German arrived in the US and demonstrated the music that he had been playing all of his life. *a bis!* of the music that formed his living tradition is now passed on to us.

The money from the sale of the CD is going to a special fund set up to support his family. In addition, Alex Kontorovich is organizing a fundraiser in NYC on September 17, 2006.

The Goldenshteyn Tribute Ensemble will feature: Frank London, Jeff Warschauer, Margot Leverett, Susan Watts, Aaron Alexander, Alicia Svigals, and many more.

The event takes place at: Southpaw, 125 Fifth Ave., Brooklyn, NY. Doors open at 7pm; the Concert/Dance party starts at 8pm.

*Both CDs mentioned in this article are available in the KlezKanada Boutique. The Boutique is located in the Retreat Center, and is open select hours morning, afternoon, and evening. It will close 6pm on Friday and that will be it for this KlezKanada. Time is running out to acquire these CDs here! Without them, the ride or flight home could be very tedious.*





# THE FACULTY CONCERTS, PART 1 (THE WEDNESDAY NIGHT CONCERTS)



It probably isn't until the staff concerts that one realizes how diverse and



new traditions, as well. Shtreiml is no longer that klezmer band with the harmonica. They do more than klezmer, now, and they sound as tight and as

ful. Listening to Tine Kinderman sing "Hallelujah", by Leonard Cohen, backed by a heapo amazing musicians, was another moment, as was listening to Susan Hoffman-Watts sing more beautifully—still as soulfully as ever, but somehow, her voice refined even more than before with the kick-ass KlezDispensers. Marilyn Lerner's piano playing—okay, I've been talking about it since I first heard her in a trio at the Ashkenaz '97 festival, but it is always a revelation. I don't know who plays like her, I just know that I could listen (and have listened) for hours. And Renah has already written elsewhere about the dozens of people who rose spontaneously as DJ SoCalled and David Krakauer began to lay down their tracks backed by Eric Stein and Alan Watsky.



how amazing the KlezKanada staff is. I missed some of the performances, and I was too entranced to take notes, so I will forget to mention some performances, but writing on deadline, let me say that Adrienne Greenbaum still plays a mean flute and that Pete Sokolow is still "Klezmer Fats" to me. Hankus Netsk gets far too few props for his jazz composition (and playing!). Sruli and Lisa, and Christian Dawid continue to show me how much beauty that I never imagined is still there to be discovered. But that's traditional stuff. I can't live without it. That's what got me here in the first place.

But so much is changing. There are

wonderful as ever. Watching Michael Winograd and Michael Alpert accompany Sarah Gordon singing a lullaby that she wrote (and which is recorded by Michael Winograd's band, Khevre, and available at the Boutique) was just wonder-

Needless to say, after the concert, the dance band took over and *everyone* got up to dance.



28. **Do you like school?** I don't go to school any more. I did like school. As it gets older it gets funnier. The learning part sucks, but the friends you meet are excellent.
29. **Why are you growing a beard?** Because I want to.
30. **Are you and Zach fighting over Leah?** Yes.  
Sabu, I need my bananas back.
31. **What's your favorite type of music?** Cuban.
32. **What's the most annoying song?** "One thing" by Amerie.  
Hey, Hey! don't touch my bananas.
33. **How many years have you been coming to KlezKanada?** 10
34. **Have you ever been stung by a bee?** Yes.
35. **What's your favorite thing to do in the whole world?** Eat.
36. **Bye Bye.**

## קלעזניעס KlezNews

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A PDF copy of this newsletter will be available online after camp, and HTML versions of the stories and art will be placed online, along with additional materials, in a weblog format to permit comments and participation.

Web: [www.klezkanada.com](http://www.klezkanada.com)

E-mail: [shgoldman@sympatico.ca](mailto:shgoldman@sympatico.ca)

## Did you Know?

Harry Pollack, the designer of the KlezKanada fiddler statuette, was originally a violinist with the Montreal Symphony Orchestra. He retired at the age of 67 and never touched a fiddle again. Instead, he became a graphic designer. At the age of 100, he up and moved to Australia. The KlezKanada participant who told me this story has yet to hear from him since that move.



Dancers blur as they move to Sruli's "Chasidic Orchestra" after Wednesday night's staff concert.

# Personal Ads

To submit a personal advertisement, accompany it with a \$5 (or more) contribution to the KlezKanada Scholarship fund.

## Brave Old World concert

**DVD** The first live concert release, and the first klezmer concert DVD by the premier "New Jewish Music" band Brave Old World, with Alan Bern, Michael Alpert, Kurt Bjorling, and Stu Kaufman. DVD produced by David Kaufman, producer of the KlezKanada video, "The New Klezmerim." \$25 from the KlezKanada Boutique in the Retreat Center. Get your copy here before the Boutique closes on Friday and the artists and producer will autograph it for you.

## Temporary Montreal

**lodging sought** Two klezmerim from Seattle (Harvey Niebulski and Bernice Maslan) are looking for a place to stay in Montreal for a few days after camp. Please contact us, or leave a message with newsletter staff. A sheynem dank!

## KlezCalifornia 2007

Join us in the San Francisco Bay Area for our next event. See us on the web at [www.klezcalifornia.org](http://www.klezcalifornia.org) for details, or call Julie Egger, 415-789-7679. Pick up our flyer in the KlezKanada Boutique in the Retreat Center.

**KlezKampf Inc.** "End the Class Struggle Now!" We help you decide what classes to attend, to which rooms they've been moved *yet again*, and whether they are even on the schedule any more. Contact \_\_\_\_\_.

**Anti-Cigarette Contest.** Heard "Papirosen" performed more times than anyone at KlezKanada? A free package of anti-smoking patches to the winner!

**Why wait in line?** Have our kids do it for you. Available breakfast and lunch at the gym bar. Fees negotiable.