



קלעדנייעס KlezNews

2006 אוגוסט 25 דעם 25th August, 2006

MARCHING THE SABBATH IN, BACKWARDS

It began as a Hasidic tradition. Years ago, the mysteries of the march backwards were taught to a select few here at KlezKanada. The *kavana*, or intent, is to greet the Sabbath bride by walking backwards into the village, always facing her, until she has arrived. Or, at KlezKanada, to walk backwards up the hill from the retreat center, making joyous music, playing a *nign* (some say, only part of a *nign*—the rest has been losty)

So, in our tradition, we begin gathering in festive dress, even with garish costumes and amusements. Then follows the recounting of the story by the Sabbath Angel (or is it the Sabbath Bride). Then, the band begins playing the *nign* and all begin humming the *nign*, and we slowly begin walking backwards, joyously, singing and dancing and making music. At the top of the hill, in front of the Dining Hall, there gather the dancers and musicians and from tall places, the camera folks attempt to record the ritual lest, in



another generation, this fragment that remains to us is, itself, lost.

A gutn shabbes! א גוטן שבת



A Bit About Bruno

by Richard Kurtz

KlezKanada is not static. Every summer changes are made.

It is new musicians, different lecturers, fresh students and creative new programs that make KlezKanada so vibrant.

There are, however some aspects of the camp that remain rock solid consistent aspects. Each year we take the reliability and high quality of the sound that we hear in the various music venues for granted. The man responsible for amplifying the sound blaring out of B'nai Brith is Bruno. Part of KlezKanada from its birth, he is the gentleman dressed in black standing behind the soundboard at every concert in the Gym.

Interactions between Bruno and musicians tend to be brief. There is no time for schmoozing so most people know very little about Bruno, whose surname is Paquin. I thought that it would be interesting to learn more about a person who is so vital to the success and the enjoyment of KlezKanada. Bruno lives in a town close to the camp called Val-Morin with his partner and 10-month old baby daughter. Back in 1995 when KlezKanada was starting, staff found Bruno through local connections.

Bruno is responsible for stage lights, microphones, electrical work and even the stage curtains for all playing venues. He has been doing this type of work since junior high school. He said that since he could not sing or play an instrument and wanted to be involved in music, he decided that sound and stage work would be his ticket. His first gigs were at Carnival at his local school. Over the years he has built a business to a point where this summer he has done 41 shows. He has worked

all kinds of concerts including rock, jazz, folk and even punk, which he tells me that he always wears earplugs for.

He absolutely loves working

schedule. That was it. No information about instruments or number of performers in each band was included. No less than 14 musicians came with



specific requests, just before the concert, related to sound levels, accordion microphones, or vocal and piano amplification. Bruno took no notes. He was just totally ready to adapt to all changes. The concert started, he rushed back to the soundboard after adjusting some stage speakers. He put on the headphones, and voila the concert was on. As he adjusted sound levels he turned around to me with a big smile and let me listen in the headphones and play around with dials a bit. You got

with the musicians at KlezKanada. In fact he has turned down opportunities for other work during this week. Bruno is familiar and comfortable working with the more acoustic style of various different folk cultures. He likes the fact that he has a good working relationship with musicians that he has known for many years now. When he is at work

he is always calm. Musicians preparing for their acts with few minutes to spare need help with their specific needs quickly. They rush over to Bruno, who calmly resolves issues to the benefit of each performer. There are no sound checks for nighttime concerts at KlezKanada so he has to adapt to challenges on the fly as they come—that means adjusting sound levels, placing microphones and speakers, and dealing with various personality types.

I got to shadow Bruno before and during Thursday night's concert. He was given a list of the performance

to know I felt cool!

Next time you see the guy wearing black behind the soundboard, show your appreciation--schmooze a bit--but not too long. Here comes another Klezmer with that concerned look in their eyes asking Bruno, "can I have another microphone" and "where does this cable go?"



Robin Young and Emily Socolov are selling lap blankets, and various other handicrafts to raise funds for German Goldenshteyn's family. See them for merchandise or to make donations.

Dancing on Shabbat in Tsevat *by Carolyn Hartstein Levine*

My friend Carole called to say, “Nesia tovah” (Hebrew for “safe journey”) as I was leaving the house on December 13 on the first leg of a beautiful trip to Israel. Cousin Irv and his wife, Sheila, had invited me to go with them to visit their son and his wife who live in Safed, Zefat, Tsevat, Tsevet, and the capital of northern Galilee. A city of contrasts 3200 feet above sea level, it looks west to Mount Meron, north to Mount Herman and Lebanon, east to the Golan Heights and Syria, and south to Tiberias and the Sea of Galilee (known as the Kineret in Israel).

It is a city of rocky staircases, cobblestone streets, historic synagogues, artists, ceramicists, religious folks from Ethiopia, European villagers, survivors of the Holocaust, tourists, shopkeepers, book dealers, dress designers, embroiders, weavers, sculptors, and a geschamkt or thrift shop, where I bought a great skirt for folk dancing and made a new friend, Isaac, the money changer.

The young family we went to visit, Sigal and Larry, lives in a condo on the westernmost street on the very edge of the village. They have adorable three-year-old twins, a golden-haired boy named Geriki (“little bear”) and a brown-eyed girl, Tutika (“little strawberry”), who showed us one of their favorite dances, “Yesh Lanu Taish,” which they had learned at their gan or pre-kindergarten, while their mother strummed her guitar and sang the song about the little goat. “Yesh” is also one of the favorite dances of every K-6 classroom in which I’ve taught.

On our first Sabbath in Tsevat, after lighting the candles, Sheila and I walked up three flights of winding, rocky, stone steps to the next narrow street to the Makarov Shul. Irv and Larry were already praying in a crowded room of boys and men. The women and girls must go up a narrow wooden staircase onto a rectangular balcony above the synagogue. We can

only peek down through the three-foot-high criss-crossed slat, or through the solid white satin curtains, but we can hear the Hebrew prayers of the service. The women make room for us at the long ledge as they bend their long skirt-covered knees and rock with the sounds of the prayers.

Suddenly, the chanting changes to “Lai-lai-lai.” I hear feet stomping and peeking through the slats, I see a crowd of men and boys begin to sway, chant, and move together in a circle. The wordless chant, known as a niggun, is like an old Hungarian gypsy tune, a melody I recognize. So, taking my silk scarf from my pocket, I join hands with two lovely girls from Jerusalem, a teacher from New Zealand, and a Yemenite woman to move in a spontaneous dance of joy. We are separated, but somehow connected to the men dancing and stomping in the crowded synagogue downstairs. That is how my family welcomed the Sabbath, our day of rest, joy, and prayers—by dancing.

Afterward, Sheila and I walk down the rocky stone steps to the edge of the village, looking down into the valley of olive and almond groves, pomegranates and cedars, and up to the fading pink sunset over Mount Meron. The sounds of the joyous melodies echo in my mind, through my brain, my body, my soul, to the soles of my feet.

(Reprinted from National Folk Dance Newsletter, Spring-time 2006)

Addendum, written erev Shabbos, KlezKanada 2006

More of the story: Sigal and Eliezer (Larry) woke up in

the middle of the night and heard the missiles. They carried the 3½-year-old twins into the safe room and there they lived for 13 days.

The village was almost empty. Harry went out onto the street and found the baker still in business. Somehow, he hired a taxi and they left for Sigal’s father’s kibbutz. It is near Haifa, but in a safe place (we hoped) surrounded by mountains—inland—from the Mediterranean Sea.

Tsevat is barely 18 miles from the border with Lebanon. One of the missiles struck near the Ascent building. Their condo is on this street.

Just this Monday on the way to Klez-Kanada Sheila called her husband in Virginia Beach. Their son and family are back in their apartment. Yesterday, a gracious camper let Sheila use a cell phone. Irv said, “everyone is still fine!”

So what great Joy for all of us to listen to the musicians, together as ensembles, bands, duets, soloists. We continue to sing, dance and pray together. Keep us safe, please G-d. Shalom and Gut Shabbes.

Who knows what comes next?



Distressed Stuffed Animals Wanted—Casting Call

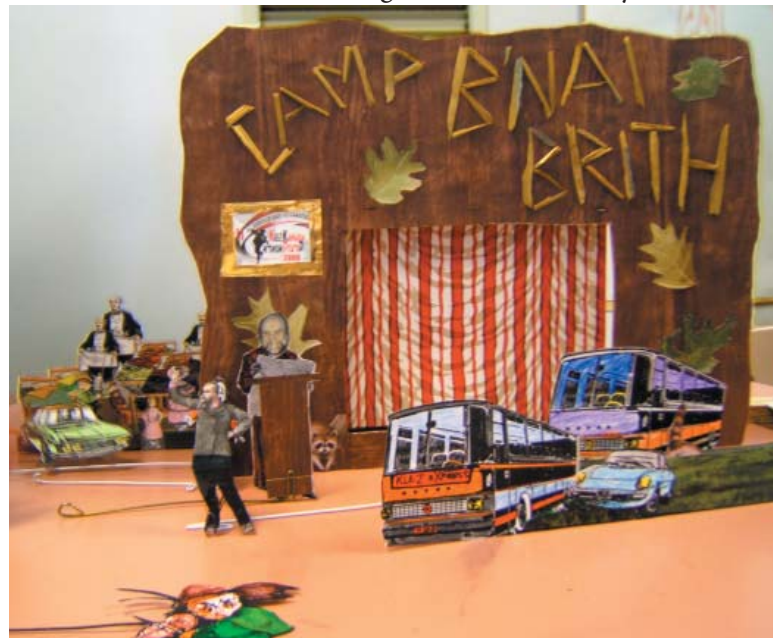
An Interview with Tine Kindermann *by Richard Kurtz*

There is always a story behind a song. This is especially true for the stirring rendition of “Hallelujah” sung by Tine Kindermann at Wednesday night’s staff concert. The song was written by Canadian singer/songwriter Leonard Cohen. Tine’s husband, Frank London arranged the version sung by her, and were backed up by a band of fantastic KlezKanada faculty musicians. Few people at KlezKanada have seen Tine sing on stage. But after talking to Tine her wonderful performance should not be surprising. Her musical talent is an obvious extension of a creative and artistic person.

So what’s the story? We can thank Tine’s and Frank’s nephew who lives in Scotland. He planned to play “Hallelujah” at Blad Rock, a rock festival in Bladnoch, Scotland. Tine and Frank were visiting Frank’s family in Scotland just before KlezKanada and they heard their nephew practicing the song. Even though they knew of the song they had not heard it for a long time. Tine recalled it from Shrek. They were totally taken by its haunting melody and lyrics, which they could not get out of their minds. Soon afterwards, Frank decided to write an arrangement

of “Hallelujah” and he played an instrumental version of the song at Klezfest in London, England. Tine picked out 4 of the 17 verses of Leonard Cohen’s verses and they decided to try the song out together for the first time at KlezKanada. To Tine the song is really two poems intertwined one about love and the other about spirituality.

Tine is a self-taught visual artist who did not go to art school. She received on-the-job training in Berlin in the theatre. She worked painting scenes, building sets and making costumes for various productions. She brought these talents to New York City where she now lives with her family. Tine wears many artistic hats while working



One of the Yiddish Toy Theatre sets overseen by Jenny Romaine, Emily Sokolov, Tine Kindermann. See the sets exhibited tonight in the gym before the student concert.

out of her Manhattan studio were she makes dioramas with figurines made of Sculpey, a type of modeling clay. She is the chairperson of the Artistic Alliance a non-profit organization and works with Jenny Romaine and Joanne Borts

on production design, sets, props and costumes for the “Kids in Yiddish” at the Folksbiene Theatre in New York. This past summer, her art was shown at three shows in New York City. She is preparing for an upcoming solo show in Pittsburgh at the Musée de Monoian. If that is not enough this busy woman is creating video for a production of “Bay Nakht” for the Folksbiene which begins in early 2007.

Oh yes, the title, “Distressed Stuffed Animals Wanted—Casting Call” While at a street sale Tine found an old stuffed animal and her creative light bulb went off. This particular stuffed animal reminded her of a 1940’s movie, “Freaks” by Ted Browning. So now Tine is heading towards a new project to remake the movie using old stuffed animals. They will be animated by her 4th grade daughter and friends. So if you have an old “distressed” stuffed animal let Tine know. It may come alive again in one of Tine’s newest creations.

Table Talk: Highs and Lows from the 11th KlezKanada

by Elaine Cooper

Twenty four hours from now most of us will be in some form of wheels or wings making our way home, or as I remember from my camp song from the 1940's and 50's "back to civilization, back to mothers and fathers, back to sisters and brothers (or for many of us here, back to children and grandchildren) ... the trains will carry us there" This morning I took the opportunity to undertake a quick and dirty (Q&D) random sample survey in the dining room of about 40 blurry-eyed people. The group included: folks who had been here since for 11 years to "newbies", children to people in their ninties, musicians, and non-musicians.

I asked two questions, "What was the highlight of your week at KlezKanada" and "What was the "lowlight" or the one thing that you didn't like". Their comments were:

Highlights

- Fiddle talk with Deborah Strauss
- Everthing this year was very good—especially playing in the band
- The dancing
- The 2–3 minutes of swing dancing
- Every lecture that I attended
- the lectures
- the backwards march
- The classes led by Adrienne, Zev and Kurt on analytic klezmer
- The "mosh" that SoCalled led
- the classical piece played by Aaron
- All of the Yiddish programs
- Barbara Kirshenblatt's program on how do to "autobiographies" especially her first class on Jewish autobiographies and her use of panels
- all of th evening concerts
- swimming in the lake
- this is my first year—just finding it

- having fun
- the music faculty
- the discussion that Frank led yesterday which included Pete Sokoloff. When Pete talked about the Klez revival and his group "Klezmer Plus", it triggered this memory. "On Labour Day, 1984, I was hired to take photographs at a wedding where Pete's group played"



- Last nights march
- Watching Adrienne, Joanne and Marilyn critique and help young music students
- all of the concerts
- I didn't have to cook
- This is the best year of all, the students are getting better and better
- The Rejewvenation discussion led by Barbara Kirshenblatt
- The Slow Jams
- The Mosh
- Every Yiddish program that I attended. Eugene Orenstein and Adrienne Cooper
- Staff concerts, and Pete Sokoloff
- We are Michael Wex fans and we loved his comments on the frumowrestlers
- I can't choose between Pesach Fishman, Orienstein, Sokoloff, London

- Michael Albert singing the song translated by Daniel Kahn stands out as the best amongst the best
- Just being here, the evening concerts because the talent is getting better and better
- the feeling of family that I get here. This feels like a community, our own *shtetl*, a *chavarah*
- drinking coke at breakfast

Lowlights

Ten of this random group of Klezmerits said " nothing ... everything was great

- the smell in the washroom this morning
- the cold; I came unprepared
- being constipated from time to time
- I came to bask in the sun and my cabin was freezing
- Monday evening during the march, I was playing my trumpet and a dancer banged into my trumpet, I ended up with a fat lip and I haven't been able to play all week
- one couple brought their own dishes to save the environment
- couldn't get on the internet
- this was my first year here, and I wish that I had known about it 11 years ago
- the cold
- the huge lineups for food
- walking to the Dining Room
- the growling m.c. at the Caberet
- the food
- should recycle more
- the sparse bathrooms and the cold in my accomodation
- having to leave
- the backwards march
- too many annnouncements

So now it's your turn. What do you think? Don't forget to fill in your evaluation forms. Your comments are important to Hy, Sandy and the Board.

THE KLEZMER REVIVAL IS DEAD!

by Dov Vinograd

By craft, I am not a linguist and have not yet done even any preliminary research on the derivation of the word “revival.” On the basis of everyday usage and its probable Latin root, the word “revival” refers to “bringing back to life,” or something similar.

If someone falls unconscious and is then revived, they have been brought back to a homeostatic condition, namely, consciousness.

A patient, undergoing surgery is revived when heartbeat and independent respiration is reinstated.

You get the idea.

Thirty or 40 years ago the world of Klezmer was, more or less, moribund. From the Latin, once again, the word “moribund” denotes a condition close to, or resembling death.

To our great good fortune the

marvelous, inspiring, exciting world of Klezmer was revived.

During the last 3 decades or so, Klezmer has risen from the ashes. It is very much alive and its ascendancy is not at all in doubt. A danken got!!

But to claim that Klezmer is still in a state of revival is as incorrect as it is insulting.

Those, like myself, who have been re-connected to our oh-so-rich musical heritage, are living witnesses to its very vibrant, heart-pulsing, vigorous health. The tree of Klezmer is strongly rooted, with many, many vital branches and it's healthy leaves are readily reflected in the countless kinderlach being steeped in their wealthy heritage.

The Klezmer Revival is dead! Long Live Klezmer!

A Touch of Klez—Ottawa's Capital Band

If you ever wander into the lobby of Hillel Lodge (Ottawa's only long-term residence) on any Monday, evening you will hear the sweet sounds of a Yiddish melody or a rollicking *freilach* wafting out from behind the fireplace and potted plants. On closer look you can see a handful of residents keeping time with their canes or walkers, to Jewish music played by A Touch of Klez.

The group is made up of 12 people from diverse backgrounds and ages, who are joined together by their love of Jewish music and their desire to share its joy with anyone who will listen. Of the twelve members, nine of them are here at Klezkanada, including Haze Wainberg, founder of the group, honorary member and first *Balebusta*. The current members are: Fred Brown (double bass), Eric Elkin (flute), Asher Farber (sax), Rena Herman (viola, cello, vocals), Jacki Langsner (keyboard), Don McVeigh (mandolin, banjo, guitar), Ruth Mendell (clarinet), and Peter Teitelbaum (clarinet).

A Touch of Klez rehearses weekly

at Hillel Lodge, a generous sponsor of the group. In return, the residents and their visitors are treated to several concerts a year. The band also performs regularly at other seniors' residences, most of which have only a handful of Jews; all audiences, however, love the uniqueness and energy of the music. A Touch of Klez has played several benefit concerts, as well as weddings and bar mitzvahs.

They are always on the lookout for a new gig.

Each member has come to KlezKanada to improve their style and technique and to soak up the *yiddishkeit*. Then they will bring their new knowledge back to the other members, practise their newly-learned skills, entertain their audiences, and dream about Klezkanada 2007.

Last chance: The KlezKanada Faculty Anthology CD will still be available at the Gym at tonight's student concert, and also tomorrow morning. Don't leave KlezKanada without one!

JUST ENOUGH TIME FOR A SNACK?

Tayere tates un mames!

This week we celebrated like crazy at Ilana's Bas Mitzvah, we had snack, we learned a song with words written by King David, we had snack, we heard Chelm stories, we had snack, we acted out Chelm stories, we had snack, we did Aleph Bet Yoga with Melissa Kurtz (we spelled out “Shalom”), we had snack, we had a mudpie contest down by the lake, we had snack, we played basketball in the pool, we had snack, we learned a German Goldenshteyn (z”l) nign on the violin, clarinet, flute, recorder, piano, drums, and can-jo—we had snack, we had a dance lesson with Madeline Solomon, we had snack, we watched Sruli play two recorders at the same time WITH HIS NOSE, we had snack, we heard Lisa's Special KlezKanada boy and girl story, “the princess and the pus,” we had snack, we listened to soooooooooo much Klezmer music, we had snack, we played “my *shvester*” with Kenny Green, we had snack, we adopted a beautiful green caterpillar named “Hairy” and it turned into a chrysalis!—and we had snack, we wrote about our *Bubbies* and *Zaydies*, we had snack, we danced in the dining room for Shabos, we had snack and TONIGHT we are going to perform on the big stage in front of EVERYBODY! Oy! Gotta go—time for snack!

XXX The Kinderlakh



Joanne Borts and Michael Winograd on stage

Eugene Orenstein on the 1912–15 Jewish Ethnographic Expedition

by Rokhl Kafrissen

If I had to be a Hasid, I would undoubtedly be following the Ornsteiner Rebbe. Eugene Orenstein is a professor at McGill University. This year and last, he has given lectures on different topics related to Eastern European Jewish life. For example, last year he talked about Y. L. Peretz as well as the 1905 failed Russian Revolution.

This year Professor Orenstein lectured on different aspects of the famous St. Petersburg Jewish Ethnographic expedition of 1912–1915.

The idea behind the expedition was both scientific and sentimental. The expedition was part of a larger movement of nationalisms, and part of nationalism was establishing national myths, canons, and pantheons. One Jewish nationalism was the growing Zionist movement. But another kind of nationalism was Diaspora Nationalism.

Diaspora Nationalism posited that a Jewish nation did not need to be recreated, as one already existed in Yiddish-speaking Eastern European Jewry. Part of this alternative Jewish

nationalism was a self-reflexive movement towards identifying Jewish folk themes and symbols. The members of the expedition included Kisselgoff, Engel, Yudeven, An-ski (the leader and organizer), and Rekhtman.

The expedition went all over the Pale of Settlement collecting folk songs, stories, legends, and customs. Professor Orenstein described how the expedition would come to each *shtetl* and in order to win the trust of the *Kehilla* (community), the men of the Expedition would *daven* (pray) with the community in the morning and then do interviews with the *shtetl* residents, usually in the *Bes Medresh* (synagogue).

The expedition collected a tremendous amount of folkloric material. One great example of the material is the *shmat tsigt* (brick of apostasy). When a family feared that one of its members might convert (*shmat zikh op*) they would form a brick and inscribe it with a formula in Hebrew, imploring that as the brick would be fired by flame, so

there too would be a flame in the heart of the potential convert who would return to the Lord. The brick was then brought to the grave of a Rebbe.

Professor Orenstein also talked on the folksong collection of Marek and Ginzburg. Unfortunately, the book they produced didn't include any music! Nonetheless, the collection is a treasure trove of Eastern European Jewish life. Ginzburg had been a lawyer who left law for the glamorous world of Jewish research.

[Editor's note: It was long thought that the wax cylinders recorded by the An-Sky expedition were lost. After the collapse of the Soviet Union, they were found in Ukraine. Stanford University has recently released a book/CD, *Dos Oyfkuemen* (the upward flight) about the recordings. The CD includes a couple of cuts from the original cylinders, and recreations of many more, sung by Michael Alpert and others, here and in St. Petersburg. The publication is available from the Stanford University Press.]

NEW JEWISH WORDS from David Kahn

1. *Jewbilation* n. Pride in finding out that one's favorite celebrity is Jewish.
2. *Torahfied* n. Inability to remember one's lines when called to read from the Torah at one's Bar or Bat mitzvah.
3. *Santa-Shmanta* n. The explanation Jewish children get for why they celebrate Hanukah while the rest of the neighbors celebrate Christmas.
4. *Matzilation* v. Smashing a piece of matzo to bits while trying to butter it.
5. *Bubbegum* n. Candy one's mother gives to her grandchildren that she never gave to her own children.
6. *Chutzpapa* n. A father who wakes his wife at 4:00 a.m. so she can change the baby's diaper.
7. *Deja Nu* n. Having the feeling you've seen the same exasperated look on your mother's face but not knowing exactly when.
8. *Disoriyenta* n. When Aunt Sadie gets lost in a department store and strikes up a conversation with everyone she passes.
9. *Goyfer* n. A Gentile messenger.
10. *Hebort* vb. To forget all the Hebrew one ever learned immediately after one's Bar Mitzvah.
11. *Jewdo* n. A traditional form of self-defense based on talking one's way out of a tight spot.
12. *Mamatzah Balls* n. Matzo balls that are as good as mother used to make.
13. *Meinstein* slang. "My son, the genius."
14. *Mishpochadots* n. The assorted lipstick and make-up stains found on one's face and collar after kissing all one's aunts and cousins at a reception.
15. *Re-Shtetlement* n. Moving from Brooklyn to Miami and finding all your old neighbors live in the same condo building as you.
16. *Rosh Hashana-na-na* n. A rock 'n roll band from Brooklyn.
17. *Yidentify* v. To be able to determine ethnic origins of celebrities even though their names might be St. John, Curtis, Davis, or Taylor.
18. *Minyastics* n. Going to incredible lengths and troubles to find a tenth person to complete a minyan.
19. *Feelawful* n. Indigestion from eating Israeli street food.
20. *Dis-Kvellified* vb. To drop out of law school, med. school or business as seen through the eyes of parents, grandparents, and Uncle Sid. In extreme cases, simply choosing to major in art history

Continued on page 8

Omission

Yesterday's poem, "Born to Kvetch," was reprinted with permission of the Retired Jewish Golfcart Association.

WORDS Continued from page 7 when Irv's son, David, is majoring in biology, is sufficient grounds for diskvellification.

21. *Impasta* n. A Jew who starts eating leavened foods before the end of Passover.
22. *Kinders Shlep* v. To transport other kids in your car besides yours.
23. *Shofarsogut* n. The relief you feel when after many attempts the shofar is finally blown at the end of Yom Kippur.
24. *Trayffric Accident* n. An appetizer one finds out has pork.

OVERHEARD
AT DINNER

A pre-teen says to his parents, "I'm tired now. I want to go back to the cabin." The parents reply, "It's dark. Are you sure that it's safe to go back to the cabin alone?" He replies, "Don't be ridiculous. This place is full of Jewish mothers."

לשנה הבאה

ב"קלעזקאנאדא"

קלעזנייעס **KlezNews**

Staff include Ari Davidow, Richard Kurtz, Elaine Cooper, Jonathan Cohen. Photographs by Bob Blacksberg שמש Janina Wurb. All contents copyright by their creators, and all rights reserved by the creators.

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

E-mail: shgoldman@sympatico.ca

In addition to this newsletter, articles by KlezKanada participants are published daily to the KlezKanada blog: go to www.klezkanada.com and click on the button in the top navigation bar, "blog".

Personal Ads

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

KlezCalifornia 2007

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

KlezKanada Afloat. Join fellow klezmorim on a Klezmer Cruise on the Dnieper River, May, 2007. Brochures available in the KlezKanada Boutique (in the Retreat Center), or see Marc Dolgin.

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 Klezmorim." \$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 klezmorim 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!

Jewish Music & Cultural Festival.

June 17, 2007, Syracuse, New York. Contact Sid Lipton, liptonsl@dreamscape.com.

Available for Bar Mitzvahs, Bat Mitzvahs, Weddings, Etc.

The People's Republic of Gefiltestan. Bluegrass, Folk, Klezmer, Meshugas. Band located in Oberlin, OH, but avail. to all venues. Email: gefiltestan@gmail.com, or visit myspace.com/gefiltestan/

Oct 26, 2006—Save the Date

Thursday, 8pm, Oct 26, there will be a concert honoring the work of Yiddish poet/songwriter Beyle Schaechter-Gottesman, at 92nd St. Y, NYC, featuring Michael Alpert, Adrienne Cooper, and many others.

New CD—Children's Songs—from Beyle Schaechter-Gottesman.

Look for the release of a CD with Beyle's Yiddish Children's songs, *Fli Mayn Flishlang*. Check CDBaby.com or look for the announcement on the Jewish Music WebCenter (www.jmwc.org) or the KlezmerShack (www.klezmershack.com), for this latest Yiddishland Records release. www.yiddishlandrecords.com



At the KlezKanada Cabaret.