



קלעדנייעס KlezNews

2007 דעם 24סטן אויגוסט 24th August, 2007

by Elaine Cooper

Some of us hardy Canadians grew up on the saying "rain, snow, sleet or hail the mail must go through". This morning 30 hardy KlezKamp folks were there, shoes laced, some with umbrellas in hand, some wearing rainwear and the more resilient ones in shorts and t-shirts.

Joanne, the Energizer-Bunny and her helpers were there at 6.30 wondering if anybody would show up and some of us did. The instructions were simple: Runners go first. Take care of yourself, because there will not be any prizes for injuries. Runners stay to the right, walkers to the left. The heavens were kind to us and the rain was gentle throughout the run. At the seven o'clock start away we went. The time went quickly. For the walkers our talking was our metronome. A basic rule of completing an organized walk is to only walk as fast as you can talk. The other basic rules are: never leave anyone behind, and what you hear on the walk, you leave on the walk. We walkers followed all three. Nobody was left behind, the personal stories and shared gossip (no loшон horah spoken) will not be part of the village gossip! Some of us who walked completed the 5. K's that we had said we would do. Us septarians, who are also alpha types, love accomplishing our physical goals. We made the two A lists for completing the 2.5 K walk and the 5. K walk.

לויף צונויף אויף צו להכעיס

LOYF TZUNOYF IN SPITE OF IT ALL



"But we aren't warmed up yet!" Long distance runners David and Jonathan Zaidins. Photo: Eric Zaidens

The runners whizzed by us, long gone by the time we had finished. The rain did not dampen any of our spirits.

Rainy days in a camp setting make me nostalgic. At breakfast time I took a survey of my tablemates. The operant question was: when you were young, what was your favourite rainy day activity. One gave blushing a new meaning, three of the men took the fifth, two responded reading,

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The 2007 Loyf Tzunoyf crew. Photo: Harold Perlman

LOYF T'ZUNOYF, from p. 1 another played with cut-out dolls. The survey was taken to another table where the respondents responded reading and playing the piano. So what did this survey tell me? Despite what I read in the daily papers this is maybe a group that finds it easier to talk about money than their sex lives.

See you next year at 7.00 on the Friday morning at KlezKanada Kamp.

איבערגעזעצט פֿון קאָליאַ באַראַדילין

שוין 3 יאָר נאָכאַנאַנד קומט פֿאַר
 אין קלעזקאַנאַדע "לויף צונויף-
 מאַראַטאָן", אַרגאַניזירט, אינספּירירט
 און דורכגעפֿירט פֿון דער גלענצנדיקער,
 שיינענדיקער זינגערין דזשאָאַן (יוכבֿד)
 באַרץ און די גרופּע איבערגעגעבענע
 מענטשן וואָס העלפֿן איר אַרויס.
 מער ווי 30 לויפֿערס האָבן זיך
 באַוווּזן 7.00 אין דער פֿרי אויף צו
 להכעיס דעם רעגן און בלאַטעס. די
 אינסטרומענטן זענען געווען פשוט: די
 לויפֿערס לויפֿן די ערשטע אויף דער
 רעכטער זייט פֿון דער סטעזשקע, די
 שפּאַצירער - שפּאַצירן נאָך דעם און
 גייען אַזוי גיך ווי זיי קענען אויף דער
 לינקער זייט.
 דער באַדייטנדיקסטער טייל פֿון
 לויף צונויף מאַראַטאָן באַשטייט
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 וואָס מען האָט געזאַמלט פֿון
 אַנטיילנעמערס און שטיצערס וועט
 גיין צום סטיפּענדיע-פֿאַנד פֿאַר יונגע
 מענטשן זיי זאָלן קענען קומען צו
 קלעזקאַנאַדע 2008. מזל-טובֿ, לויף
 צונויף 2007!



LIFE'S LESSONS LEARNT FROM MY 2.5KM WALK — LOYF'S NOYF

by Evelyn Chava Lazar

Background

Another walker and I were leading the race. She was about 5 metres ahead of me. I believed I could not catch up. She took a wrong turn. I followed her. Neither of us won. The following are my reflections—life's lessons learnt—from the race.

Life's Lessons Learnt

1. One wrong turn can effect your course of action and your life.
2. However, if you make a wrong turn, as long as you are alive, you have the opportunity to retreat your steps.
3. Don't follow other people. Make your own decisions.
4. If you want to "win" don't watch other people – focus on your own path.
5. Use all tools available to you, and use the gifts given to you.
6. Have a direction and follow it.
7. Along the way, people may want to distract and detour you—Beware!!!
8. Walk with the runners.
9. Believe in yourself – know that you can win; know that you deserve to win.
10. No matter what, be grateful and express gratitude for participating. While you were walking, others were sleeping.



Lisa Mayer and Joanne Borts cross the finish line. Photo: Eric Zaidens

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 ● In an attempt to maximize future participation in the Loyf Tsunoyf, negotiations are currently underway between Joanne Borts and the morning minyan. Discussions are centered on combining the run with various synagogue-related activities including the tefilin toss, the Torah lift and that perennial crowd-pleaser, the mechitzah jump. —Sheldon Hershkop
 ●

CHAIYALLA'S TAFEL COUNSELLING

Dr. G has provided Chaiyalla with a thoughtful response to Wednesday's problem situation. The gist of the difficulty was that she had a friend who was having difficulty with his new KlezKamp acquaintance who had hygiene problems and was glued to him.

This is Dr G.'s recommendation:

"I would recommend that your friend approach the "other" with questionable hygienic habits and be honest. Saying something like, "I'm feeling a bit crowded by you and would appreciate more space".

This may be difficult for your friend, but this is an excellent opportunity to be gently assertive about personal boundaries. Your friend may decline and ask you to speak to "Mr. Stinky" on his behalf. DON'T. At some point we all need to take responsibility for ourselves in our relationship with the world and those who inhabit it."

Well, my dear readers and my dear friend who had this difficulty. I hope you will agree that Dr. G. is a very wise and empathic physician. His sage advice applies not only to this particular problem but to the importance of truly taking responsibility for our selves 24/7. Now I realize that this advice is free, but my advice to you is TAKE IT.

Dear readers I have another problem for your consideration. Today I was sitting on the deck doing a Sudoku puzzle and a woman whom I have

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A quickie from Chaiyalla

Dear readers, I am sure that you will agree with me! Wednesday night's Grand Concert will go into our memory bank as one of life's memorable moments. You will probably feel like she did, blest to be present at this juncture in your life.

The work that Hy and Sandy, Jeff and Michael have put into finding and joining with these exception musicians from the former Soviet Union and with Israel has created musical history. The creating of music together forges bonds that are unbreakable. In a period of time when we are only as strong as our weakest link we should all be making music together.

From Chaiyalla's perspective of being more than four score and twenty years old these young musicians will be enriching the world that we will be leaving behind.

To hear the singers, and musicians being able to speak to one another despite their geographic and political differences is marvelous.

Chaiyalla has heard Theo Bikel in concert, seen him in the theatre and movies. She still has some of his 78's and LP records in her collection. Whenever she becomes depressed she watches the "Russians are Coming" to cheer herself up. What a role model he is... His vigor, engagement with those younger than him to both teach and learn from is amazing. The songs that he and his musical accompanist Tamara did were so good for Chaiyalla's soul. And then that finale.... For a woman who even talks in her sleep ... I was speechless. The audience response said it all. Beyond words!

The concert was a seamless experience. Tight, well co-coordinated and linked well by our ubiquitous bodkhen Michael Wex.

Blessings on all of us



Kolya Borodulin's Birobidzhan Beginnings

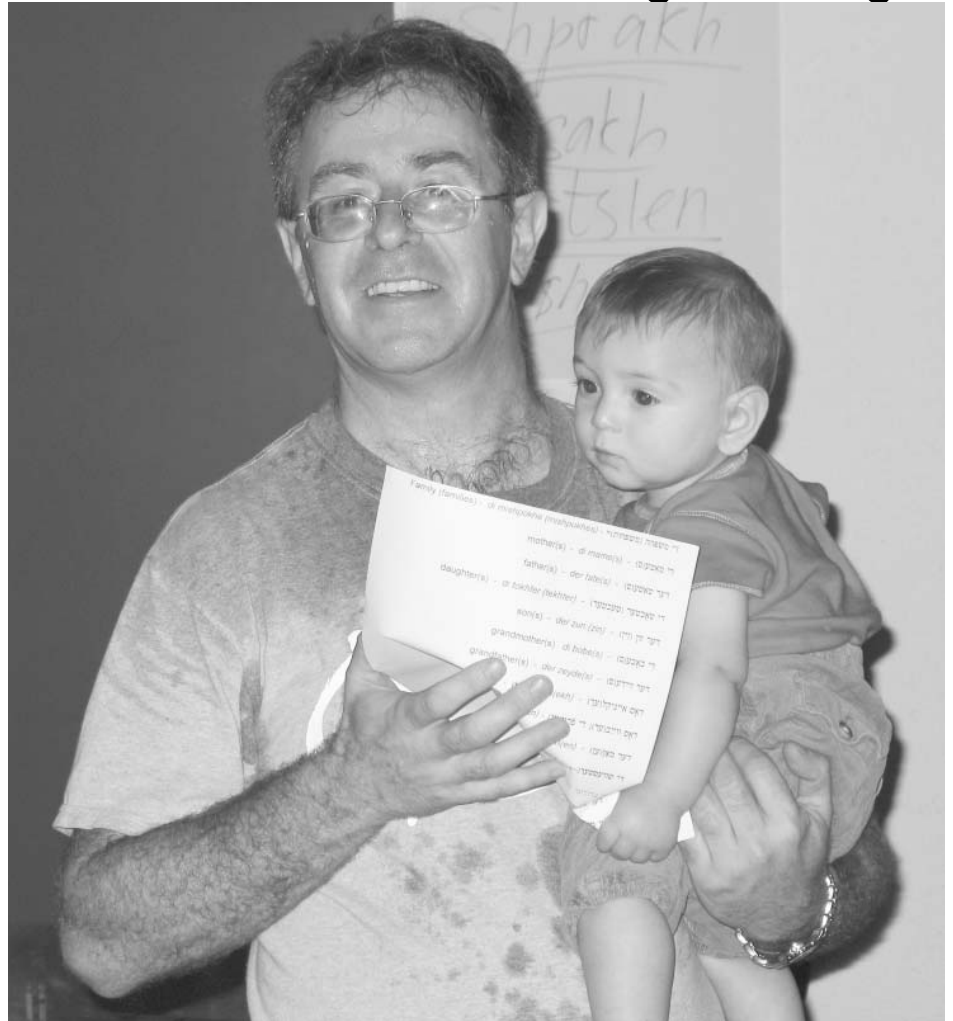
by Richard Kurtz

In 1961, in a small agricultural settlement near the river Zet in a remote southeast corner of the Soviet Empire, 500 meters from the Chinese border, Nicolai Borodulin, the popular, enthusiastic and warm hearted Yiddish teacher here at Klez Kanada was born. Kolya states that they lived in such a remote part of Russia that, "they never heard the Voice of America; instead they easily pick up the broadcasts of the Voice of Communist China." His parents were born Jewish and his grandparents were among the first people, in 1928 to settle in this Jewish Autonomous Region with Birobidzhan as its capital city. Kolya's father, who was a young soldier for the Soviet army in World War II, was a low level party member who wrote reports for the local government.

Kolya was always a top student and a leader among his peers in school. He remembers receiving the various medallions as he progressed through school with his classmates as they moved together as one group from first to eleventh grade. At the end of third grade Kolya expressed to me how proud he was to become an "Oktyabryonok" (an honor named after the October revolution) with his classmates. He received a medallion with a picture of the likeness of Lenin as a third grade student. At the end of seventh grade he was a pioneer leader and eventually became a class leader in the later years of high school.

While in school, Kolya was aware that he was Jewish even though he did not have a real understanding of what that meant. He was not aware of Jewish holidays and did not know Hebrew or Yiddish.

But, the students in his class knew who was Jewish. Kolya says that, "it was ironic that the Soviet government wanted to get rid of the vestiges of Judaism, but they overtly identified all Jewish students. The class attendance and the teacher grade sheets identified



the nationalities of all students including those students who were Jews." The Jewish students in Kolya's class were proud to be Jewish because Karl Marx and all the famous Russian Chess champions were Jews.

In 1973, during the Yom Kippur war Kolya and his friends attended a protest in Birobidzhan. He carried a sign condemning the Zionist aggression against the peace-loving Arab states. Kolya now reflects on the irony of that, protesting against Israel in the Jewish Autonomous region of the Soviet Union. Even though he heard elderly people speaking Yiddish in his neighborhood, and news reports, as well as Jewish music were available on the radio in Yiddish, Kolya was not interested in the Yiddish language.

Kolya was an excellent language student and went on to study German and English in college. When he reached the age of army service he had 2 choices—go into the army—not a particularly hospitable place for a Jew—or volunteer to work in a small village for 4 years. Kolya decided to teach English and German in a village in the Jewish Autonomous region. In another irony no Jews except for Kolya lived in this village.

At the end of his 4th year of service, in the small village, at the age of 27, the dean of a fledgling college in Birobidzhan asked Kolya if he could become their Yiddish teacher. The dean's request was the tiny spark that started Kolya on his long journey back to his Yiddish roots.

Continued on next page

Kolya Borodulin *from previous page*
Kolya accepted the position and immediately started to teach himself Yiddish, the language that he avoided for so long. He began learning by now taking advantage of living in the Jewish Autonomous Region. Kolya learned Yiddish by reading from basic readers, listening to Yiddish radio programs, reading newspapers and talking to older native speakers. Kolya was not yet fluent but he knew just enough to teach an introductory ability to teach Yiddish improved. Kolya planned a trip to Moscow to take some Yiddish lessons from the last known Yiddish linguist professor in Soviet, Russia. When Kolya arrived in Moscow he had found out that the linguist had just died. Kolya desperately wanted to study Yiddish at a more advanced level and decided that he should continue his Yiddish quest in the US. He began to think of ways that would allow him to go to the United States to study. Kolya decided that the only way that he could go to the US was to arrange some kind of exchange with someone in the US. In another mazel

twist for Kolya, Miriam Dorn, a professor at City College of New York, wrote a letter to the editor of the Birobidzhan newspaper seeking a host for a exchange visit she wanted to make to the region. Kolya was told of this letter and he telephoned professor Dorn at 3 am New York time, forgetting the time difference between Birobidzhan and New York City. Two weeks after that phone call she was able to secure funding for his trip.

To get airplane tickets to travel to New York City was not a simple task in the Soviet Union at that time. Kolya and the dean of his college had to travel to Moscow to purchase tickets for his trip to New York. They were sent to half-a-dozen different government agencies and finally ended up in the office of the Deputy Minister of Aviation for the entire Soviet Union. Finally, due to the fact that Kolya was with the dean of a college, he received the tickets and permission to travel to the US.

Kolya was given an elaborate reception by City College, when he arrived in New York. To the surprise of many, the Chancellor of the College, Joseph Murphy, gave a speech entirely in Yiddish

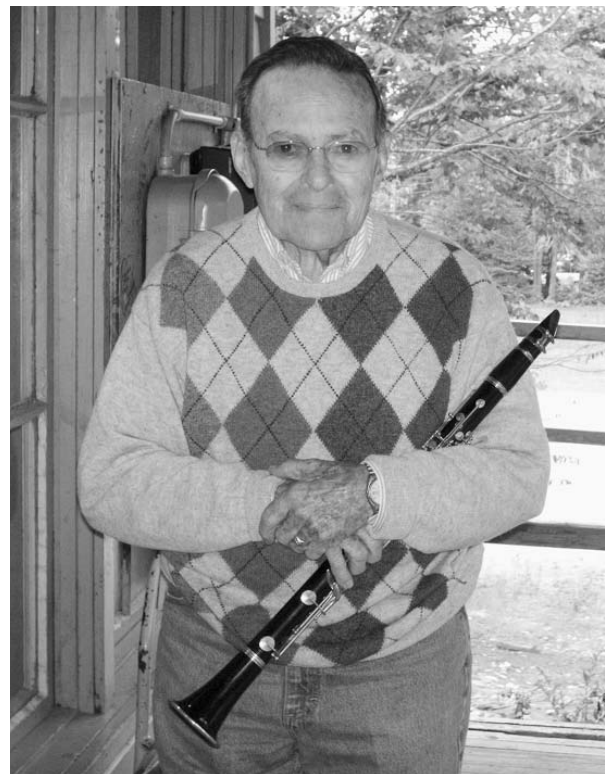
in Kolya's honor in honor of Kolya, gave a speech entirely in Yiddish. It turned out that Joseph Murphy's mother was Jewish and that he remembered that he, as a young boy, collected charity for the Jewish Autonomous Region in the Soviet Union. Kolya's home. On this first visit to the United States Kolya studied for month with the famous Yiddish linguist, Modka Schaechter,

Kolya's ideas about the Soviet Union began to change in his mid- to late 20s. Listening to rock bands like the Beatles and Pink Floyd, and seeing what the United States was like began to chip away at the years of his Soviet education. All the interesting twists and turns in Kolya's life are a great tale. Somehow his Yiddish soul was always present. In 1992, Kolya moved to New to complete a masters degree in Yiddish at Columbia University. It took a series of ironic coincidences for the Yiddish in Kolya to emerge. Once it came out it flourished. We at Klez Kanada and people, who have listened, watched and learned from Kolya, all over the world, have been the beneficiaries of this person, who is so committed to spreading the joys of the Yiddish language.

MEET DANNY RUBINSTEIN

by Reuben Cohen

Danny Rubinstein is a phenomenal clarinetist who was convinced to come to KlezKanada this year, delighting many, including myself. I had a meeting with Rubinstein to ask him some questions. Rubinstein, 83, was born in a Jewish neighbourhood in Brooklyn called East Flatbush in May 1924. In 1939, when he was 15 and the World Fair came to the area, East Flatbush's name changed to Arlington Heights, to make it sound more dignified and fancy. It was a couple years before that that Danny Rubinstein started to teach himself the clarinet. In 1943, Rubinstein went into the army, which temporarily halted his clarinet playing. In 1946, he came back home and started a career in music. Throughout his career, Rubinstein has played many different styles of music, including klezmer, Greek, and Italian. Greek in particular was hard for him to learn because of the unique time signature. In 1959, Rubinstein released an album called "Happy People". He gave all of his copies away, so he hasn't listened to the record for 25-odd years. Rubinstein is very proud that he is completely self-taught, although he admits that it did slow his learning process down. About two years ago, Rubinstein had back
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A. M. Klein and Cultural Transmission

by Ezra Gliner



Amongst the challenges facing many of the artists at KlezKanada is the problem of expressing the experience of one culture in a language accessible to others. Whether in music, dance, or other artistic forms, the world of Yiddish culture is articulated to those who may not speak Yiddish or even be familiar with Ashkenazic culture. Montreal Jewish poet A.M. Klein

struggled with similar difficulties, and through his poetry tried to transmit the beauty of his own Jewish heritage to non-Yiddish speaking and non-Jewish audiences. Throughout his career Klein served as an artistic translator, not only for the Ashkenazic experience, but for other cultures as well. To do so he employed a unique poetic idiom, mixing and matching languages to create a tapestry of sound and meaning. As Rebecca Margolis, a professor of Jewish Studies at the University of Ottawa, remarked in her Friday

lecture on Jewish literary figures of Montreal, "If you look at his poetry, it's very dense, very complex. The language that Klein used was - I could call it 'Kleinish.' He's not writing in standard English." Perhaps the most impressive of Klein's poems in this mode is "Montreal," published in his award-winning collection *The Rocking Chair*. Famously referred to by Klein himself as a "biligual poem," "Montreal" embodies the multi-cultural nature of the city by including both English and French diction, with some Jewish references thrown in as well. "City, O city," writes Klein, "you are vision'd as / A parchemin roll of saecular exploit / Inked with the script of eterne souvenir!" As Klein scholar D.M.R. Bentley observed, "Klein's topographical poem is the embodiment in poetry of mingled languages." As we at KlezKanada contemplate the means and methods of expressing and transmitting Yiddish culture, it's worthwhile to take a backwards glance at Klein, an often overlooked but highly important artist whose example provides both instruction and inspiration.

"Psalm XXXVI: A Psalm Touching Genealogy"

Not sole was I born, but entire genesis:
For to the fathers that begat me, this
Body is residence. Corpuscular,
They dwell in my veins, they eavesdrop at my ear,
They circle, as with Torahs, round my skull.
In exit and in entrance all day pull
The latches of my heart, descend and rise—
And there look generations through my eyes.

(Collected Poems 234)



A Reflection on "Souls on Fire"

by Elaine Cooper

For a variety of reasons, many of us have turned to the daily practice of meditation or davening to keep us in constant contact with a higher power or perhaps to learn to "live in the moment. There is an overworked proverb: "yesterday was history, tomorrow a mystery and today is a gift and that is why we called it the present"

Here at KlezKanada we have the gift of dance and music. These both engage us in such a way that keep us only concentrating on what we are doing NOW thus we are living in the moment and this single-minded concentration stills our constantly roving thoughts which many have likened to an monkey, because monkeys are constanly jumping around.

Earlier this week I had the opportunity to talk to Debbie Cowitz. Debbie has been going on a regular basis to the dance workshop which is so ably led by Steve Weintraub and Avia.

These are some of her comments:

*"No matter how you feel when you start dancing, your spirits will soar to the highest heights when you start moving your feet to the **live** music. What a treat is it to look out at the beautiful scenery, moving your body and listening to the wonderful Yiddish music. It is a treat for all of my senses. There is something to me of the community areound me, yet the anonymity of the dance allows me to to create a internal world of my own"*

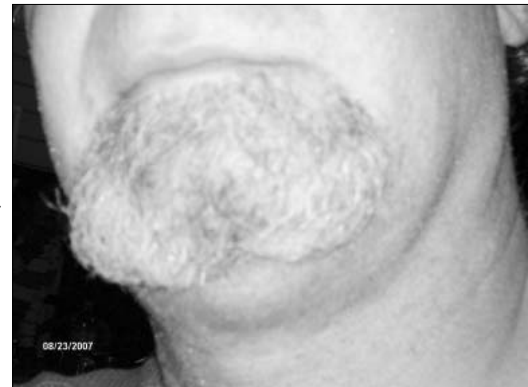
What a way to enhance the quality of one's internal and physical world. Debbie went on to say that no expertise was needed. In two days these remarkable people have taught 150 men and women how to dance the "SHER". What a wonderful recommendation for those of us who believe that we have two left feet.

INTERVIEW WITH HENRY SAPOZNIK

by Reuben Cohen

If you have ever come to KlezKanada before, or KlezKamp even more, you will definitely have heard of Henry Sapoznik. Sapoznik is a fabled Yiddish musician and historian, and he came to KlezKanada for the first time this year. I met up with him, and we had a relaxed interview on the lakefront during a long break in the raining. I learned foremostly one very interesting fact about him: his favorite colour is red. He spends his time searching for old, lost Yiddish records. He has worked on many different projects, his favorite being the Yiddish Radio Project, which aired on NPR's All Things Considered in 2002 in a 10-episode miniseries. Right now, he just found some old records of Shloinke Beckerman playing. He says that was the most surprising thing he has ever unearthed, because he had no idea that anyone had ever recorded him. He says that the first food he would try if he didn't keep kosher would be a cheeseburger (with Cholov Yisroel cheese,) but he stresses that that will never happen.

Henry Sapoznik



Late Night Dancing. Photo: Bob Blackberg

CHAIYALLA, from p. 2 known from my past summers here put her tush on the chair beside me and as soon as I looked up, began to pour her heart out to me. Knowing my rules about confidentiality, she told me it would okay if I quoted her.

“Chaiyalla, you know that this is the first summer that I come by myself. For a variety of reasons, my husband could not come and all the couples that we usually come here with had other commitments. This the first time I have had to fend for myself. Chaiyalla, I feel like a fish out of water. My entire life I have sat at the popular girls table, I checked my email... 79 emails are waiting my response. Never in my entire life have I had this happen to me. I know that by some people this would not be a problem. However, by me this is a problem.”

I asked her my favourite question “What have you done already.” Well she did make sure that she introduced herself every time she sat down at the table or was in the buffet line. Her comment to me was “they don’t even look at my name tag.” Now you must believe me dear readers this is a person who, as my bubbie would have said “enters a room pearls first.” So what else has she done? She has even tried not wearing makeup (this is a woman who never leaves home without “her face on.” “With or without my face on, it doesn’t matter” She continued. “You know I have spent many years in camping and in Jewish organizations, I judged myself by how many new friends I had made. The thoughts of leaving without have made one connection are most depressing. I have no advice for a woman who is the “consummate networker” and who judges herself with this adage “have I made any new friends today” She really understands that to have a friend you must be a friend.

Please leave your suggestions for Chaiyalla at the newsletter office.

If you would like some wise assistance from Chaiyalla please contact her at the KlezKanada Newsletter. You will be answered promptly, and confidentially.

INTERVIEW: PETE SOKOLOW

by Reuben Cohen

Peter Sokolow is a living legend in klezmer music, as a master pianist and a clarinetist who played with the Epstein brothers for decades. He has also been a KlezKanada faculty member ever since its inception. He started playing klezmer music in the late 1950’s, when he was 18 years old. He’s performed with many people, including Dave Terras and Irving Gratz. He knows how to play piano, keyboard, clarinet, saxophone, and a little bit of flute, and he has a working knowledge of trumpet, trombone, tuba, drums, and accordion. He is also a fantastic arranger. He uses a style of piano called stride piano, which he describes as “ragtime with some muscle.” He has played in many different genres throughout the years, including American, chasidic, Irish, and Latin. He has a repertoire of over 10,000 songs.

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Pete Sokolow directing evening dance

RUBINSTEIN cont. from p. 5 surgery, and did not play clarinet for a while. He did not resume playing the clarinet until only a few weeks ago, when Pete Sokolow contacted him and asked him to come to KlezKanada. Sokolow wanted Rubinstein to come, because Rubinstein’s clarinet style was similar to that of Max Epstein’s. Rubinstein eventually was convinced, and has been sharing his master clarinet playing with all of us.

קלעזנייעס KlezNews

Staff include Ari Davidow, Richard Kurtz, Elaine Cooper, Reuben Cohen, Ezra Gliner. Photographs by Bob Blacksberg, Reuben Cohen, Harold Perlman, Michael Karp, Eric Zaidens, and David Kahn. Proofreading help: Mitch Mestel. 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.

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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”.