Coming Up!

This afternoon there are informal workshops, as well as a variety of talks during the PM sessions. Do take a good, long Shabbos nap: הבדלה (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.
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 Klez-Kanada. 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 Klez-Kanada 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 Purishkevitsh”—a new song, “Fighting for the Czar”

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

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
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.

(SOLO 1)
When I wake up from my binge
I’ll be acting so bizarre,
You will never find me Fighting for the Czar!

FULL VOICE
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.

(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?

FULL VOICE
When I wake up from my binge
I’ll be acting so bizarre,
You will never find me Fighting for the Czar!

(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!

FULL VOICE
When I wake up from my binge
I’ll be acting so bizarre,
You will never find me Fighting for the Czar!

(A Full voice)
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.

(SOLO 1)
When I wake up from my binge
I’ll be acting so bizarre,
You will never find me Fighting for the Czar!

(SOLO 2)
I 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.

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.

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’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?)

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

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 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
KlezKanada Madlibs, by Mira Netsky, 11

We read lots of ______ to keep us warm at our freezing ______ at night. In the plural noun morning we’re too ______ to wake up, but we don’t want to miss ______. adjective

Then we ______ off to classes. We either have a ______ class or go to the verb noun

kids for ______. Next we play at the ______ pole until ______. It usually type of music tastes ______. The ______ is my favorite. The ______ is horrible. We adjective type of food ______ in the lake. ______ tells us a ______. We ______ Klez Kanada! verb noun adjective

We are always ______ to be back in Klez Kanada! The food here is ______. adjective

Even though we have to ______ everywhere, that’s not what makes us ______. verb adjective

We’re tired because we stay up all night and ______. In the morning we ______ verbs instruments. Then we play at the ______. After lunch, we ______. We only see verb place number our friends here for ______ weeks a year. On Shabbat, we ______ backwards verb and have an/an ______ dinner. Then on Sunday we leave ______. When we’re adjective adverb not in Klez Kanada we ______ it lots! verb
**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 doina of Daniel Hoffman’s, 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.

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**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.

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**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 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 kvetch!

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 Chinar are you?” Larry bursts into rapid-fire Yiddish, beginning with “Ikh bin [I am] a China boy fun di Lower East Side,” and concluding with “Hak mire nisht keyn tshaynik and I don’t mean efshe [maybe].”

While the Stooges were banded 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.

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 a.m. 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 hakking 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 tsaaynik.” I definitely got Paul’s point, but who needs a Bible to accompany it with a $5 (or more) contribution to the KlezKanada Scholarship fund.

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

Klezmer & Yiddish in Toronto
Concert with Alan Merovitz, Brian Katz, & Martin van de Ven. FREE TIMES CAFE, 320 College St., Toronto. Sunday, Sept. 4, 8pm. $8. Latkes, Blintzes, & Brisket available.

Mazel Tov Sandy and Hy!
Great Job! May you go from strength to strength.

Elaine and Bernie Troy
Bella! Did Ya Eat?
An authentic Jewish Sunday buffet brunch. Every week with live klezmer & Yiddish music. FREE TIMES CAFE, 320 College St., TORONTO. Call (416) 967-1078 for reservations.

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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.

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