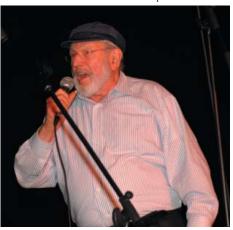


## קלעזנייעס KlezNews 2006 דעם 22סטן אוגוסט 2006 2006

# מזל טוב! בת-מצוה

מזל–טובֿ און סימן–טובֿ האַט מען געהערט פֿון 8 אזייגער אין אַווענט ביז שפּעט ביי נאכט אין קלעזקענאדע. וואַס איז די סיבה! איר ווייסט ניט? ס׳איז סרולי דרעסדנערס טאַכטער אילאנא בת-מצוה. סרולי דרעסדנער און זײַן געטרייע מיטארבעטערן, ליסה מייער קומער צו קלעזקענאַדע יעדעס -יאר ברענגענדיק מיט זיך א ים ענע רגיע און ליבשאַפֿט פֿאַר די קינדער. סרוליס און ליסאס אייגענע קינדער (ער האט 2 מיידלעך און 2 יינגלעך) זײַנען אױפגעװאַקסן אין קלעזקענאַדע. אילאנא וואס איז ערשט געקומען קיין קלעזקענאדע ווי א פּיצעלע קינד איז פֿאַרוואַנצלט געוואַרן אין אַזױ אַ שײן מיידל, ממש אַ קראַסאַװיצע. די באַ־ בע-זיידע זײַנין געקומען שעפּן נחס פֿון זייער אייניקל.

דער גרויסער זאַל אין ״רעטריט״– סענטער איז געווען געפּאַקט מיט הונדערטער קלעזקענאַדניקעס. די פֿײַערךעכע צערעמאָניע איז פֿאָרגע־ קומן מיט עמאָציאַנעלע רעדעס פֿון קרובים און פֿרײַנט. מיר איז באַזונדערס געפעךן ליסאַ מייער זונס אהרון באַגע־



Theo Bikel serenades Ilana Dresdner with a Yiddish version of "If I were a rich man." See him tonight in a special "East meets West" concert.

## Girls Don't Play Drums.... Oh Yes We Will

#### by Elaine Cooper

How wonderful to make a dream come true. I have alway wanted to learn to play the drums. I lived vicariously through my son for years.... I heard my friends talk about drumming when they went to weekend workshops. One of my close women friends was drummed in to her simcha chomah, and I was starting to feel left out. Then, that old Chinese proverb "When a student is ready, a teacher is found" came true.

The package came from KlezKanada, and there was a program given by a woman who was even older than I am. "Girls Don't Play the Drums". Yesterday I went to my first class, and my learning began: how to hold the drumsticks. "The sticks are to be held with the thumb and the first finger." "Hold the elbows just so...." "Hit the pad in the center." And then we learned all the basic rhythms.

Elaine Watts Hoffman has the patience, an ability to translate instrument, and can transmit all of *Continued on page 4* 

## צײטפּלאַן? װאָסער צײַטפּלאַן?

דער צײַטפּלאַן װאָס מער האָט אָפּגע־ דרוקט אין אַ פּראָגראַם-ביכעלע האָט מען אין גאַנצן געבירטן און מע בײַט אים װײַטער. אָרגאַניזאַטאָרן הענגען אויס די טעגלעכע שינוים אין צוויי ערטער. אויף אַ מעלדונג-טאָװל פֿאַרן עס-זאַל און אויף אַ מעלדונג-אינע טאָוול ווייניק פֿון ״רעטריט״-צענטער.



רסונג ער האָט געזאָגט אַז אילאַנאַ איז געווען זײַן ערשטער אמתער פֿרײנט. נאָך דער פײַערלעכער צערעמאָניע האָט מען גערוליעט אין ספּורט–זאַל. די קלעזמאָרים האָבן געשפּילט אָן אויפֿהער פֿרײלעכע ניגונים און דער עולם האָט געטאַנצט מיט התפּעלות דער באַוווּסטער אַקטיאָר און זינגער טעאָדור בעקעל האָט האַרציק באַגרי־ סט אילאַנען און געזונגען פֿאַר איר אַ פּאָר לידער, אײנע פֿון זײַ, פֿון "פֿידלער אויפֿן דאַך," אויף ייִדיש!

עס איז געווען אַן אומפֿאַגעסטלעכער אָוונט! אויף אַזאַ בת–מצוה בין איין קיין מאָל ניט געווען. איז באמת געווען אַ שמחה שבשמחות! מזל–טוב, אילאנא.

## Schedule? What Schedule?

As happens every year, the schedule that is printed in the program books has changed completely. To ensure that multiple, differently out-of-date schedules do not circulate, staff are posting the current daily schedule in two places and have committed to keeping them current: on the notice board in front of the Dining Room, and on the notice board just inside the Retreat Center.

## Writing for the Yiddish Stage: Daily Writing Exercise #1

#### by Jenny Levison

Jenny Levison is doing a workshop,. But, why limit a workshop to one session a day? Here is her first daily writing assignment for the whole camp.

Playwriting is an inherently Jewish art form, because in order to write a good play, the playwright must ask, "What makes this day different from all other days?"

Drama begins with broken ritual. Something happens that isn't supposed to. Something happens that never happened before. Something happens that sets the normal world of the play into motion. It's sometimes called the inciting incident. I like to think of it as the broken ritual.

Think about the first few pages, minutes, or moments of your favorite plays. What ritual is broken? Master playwrights do this with such subtlety that they don't have to spend ten pages saying to you, "This is a world in which the women have to remove their shoes before entering any building, and (flashing arrows!) oh look! Mindy just clomped in with her Doc Martins on and that means trouble."

It's likely that instead, Mindy would just clomp in with her Doc Martens on, and this broken ritual, which we don't know is even a ritual yet, will disturb the world and set off the drama. When you break ritual, you disturb the world, and you plunge your a play into action. This is what creates drama.

Note: ritual is different from habit. Habit is unaware. Ritual is focused and purposeful.

#### **Exercise:**

Think about the ritual in your daily life. What do you do—perhaps the same way, perhaps at the same time—every day? Every week? Every month? Every year? Free write a list of all the rituals you perform in your life. Consider breaking that ritual. See how it disturbs the rest of your life.



## NOTE/ FROM KLEZKANADA'/ FIR/T BA/ MITZVE

Sandra Goldman.

They are followed

by Sruli's parents.

Her *zeyde* 

(grandfather)

aware of what god gives you ...

says, "always be

I consider myself

a very rich man



It is the bas Mitzve of Ilana Dresdner, daughter of long-time KlezKanada staffer Sruli Dresdner. You can hear the brass band practicing outside. They will be working soon.

Ilana is welcomed to the *bima*, the stage, by the full string band. Michael Alpert acts the part of Master of Ceremonies and welcomes her in Yiddish: "This is not a religious ceremony, but she will be giving blessings and reading from the torah."

As he proceeds, we see a new, secular improvisation. It echoes Ilana's actual *bas mitzve* a couple of weeks previously. In place of *brakhes*, blessings, Michael introduces each new *aliya*, honored people, who each speak to Ilana. First come Hy and because God gave you to me." Her *bubbe* says: "to our precious Ilana, we have cherished you heart and soul. You became a *bas mitzve* on Tu B'Shvat (hence the name, "Ilana") we are so excited to be celebrating this at KlezKanada among people you adore."

Next, it's Michael Wex (who will deliver a *drash*, a Torah commentary), along with Lisa Mayer and her two sons. Mayer and Dresdner have not only played together for years—they met because their house abut each other. So her kids and Sruli's kids have been friends since they were born. The ceremony continues to involve Sruli and her sister Toby, Ilana reads the last portion.

Michael announces that we'll accompany Ilana to the party in the gym with a break from KlezKanada music-marching tradition (here he refers to the backwards march from the Retreat center to the dining hall preceding Friday night dinner). "a backwards backwards march to the gym", and accompanied by the full string and brass players, that's what we do. From there, you can read Kolye's account in Yiddish, or follow the KlezKanada blog, about the amazing dance set led by dozens of KlezKanada students and staff, with non-stop continued on page 4



## Hatching a Klezmer Band—KlezKinder

### by Richard Kurtz

While you are going to workshops, working in ensembles or relaxing by the lake there is a hive of activitiy in a building tucked away in the woods behind the dining hall. As you approach this building you can feel the energy emanating from its inside and spilling out onto its pourch. Its our Klez Kanada children. Seven violins, 2 flutes, 1 trombone, clarinet, recorder, Melodica, 2 stray dragonflies and purple gimp combine to produce, under the direction of Sruli Dresdner's and Lisa Mayer's beautiful music. The kids are either putting together their first tune to be played at the flag pole before meals or demonstrating artistic talents.

Sruli, using his recorder, assigns notes to various intruments over and over and over again G to C to D to E. It is no easy task. Sruli and Lisa have to search for wandering musicians who at a whim leave the group to hug and schmooz with friends from Klez Kanada's past. The fearless Sruli and Lisa eventually round the aspiring musicians together as they explore the 4 notes of the 6 note song they are preparing for your Kvelling pleasure later in the week. Alas one more interuption as a joyous Klezmer trumpeter belts out the Michigan State fight song. Sruli, with his Rebbelike patience announces we will play the first half today and after cookies tomorrow we will learn the second half. So do not forget about that special place in the woods behind the dining hall come visit to see the future superstars of Klezmer music rehearsing.



Pesakh Fishman and KlezKanada participant shmooze at the Retreat Center.



# THE CATSKILLS ON WARD: PETE SOKOLOW

### by Marc Dolgin

It would be hard to imagine a more appropriate way to start off this year's KlezKanada, especially for the debutants and kibitzers, than the tag team presentation on Monday from what could well have been a famous Catskills institution, "Sokolow and Fields." Each drew from his extensive experience and knowledge both to trace and illustrate the evolution of klezmer from very humble roots to its innovative and dynamic place on today's music palette.

Peter Sokolow, a long time veteran on the KlezKanada scene, sketched out the origins of klezmer, from its liturgical roots, through its instrumentalization by a community unable to secure formal musical education and often relying on the training provided by the Tzar's army whose portable instruments defined the genre's original character. Ironically as it turned out, it was also



a very rigorous, even inflexible, form, according to Sokolow, dependent on learning by ear and inhospitable to improvisation, even in North America where it arrived with the major migrations from eastern Europe. That rigidity might have consigned klezmer to the status of an archaic bit of folklore, of interest mainly to cultural anthropologists, were it not for the contribution of young Irving Fields (aka Campos, el pianista), a synagogue choir bocher, who discovered the beauty of Jewish

# and irving figurs

melody and then stumbled into a obsession for latin rhythms while playing a gig on a cruise to Cuba. In response to requests for both Jewish music and dance music. Fields hit upon the notion of combining and transcribing these two passions, Jewish melody and latin rhythm, and in so doing, demonstrated (possibly inadvertently) the potential for evolution and imagination that carried the music forward to the "klezmer revival" and on to the range of artistic expression that is so evident at Klez Kanada today. It was probably appropriate that Fields was interviewed by SoCalled (aka Josh Dolgin) whose fusion of Jewish music and contemporary hip-hop lies firmly within this relatively new but firmly established trend in which tradition's best defense has become the untraditional.

Continued from front page these to this mixed bag of students her knowledge, and love of her from young prepubscent girls to an old broad like me. One, two three four five ... start with your left, alternate your hands ... don't hit too hard, remember this is an musical instrument." "Listen to me while I play the bass drum ... listen to the rhythm and play faster". "Not so loud" (and she was wearing earplugs).

As I heard her speak, I was reminded of one of my graduate school professors. He used to say this: "I don't understand you any better when you talk louder!"

This morning, I am faced with a very difficult choice at 10.45 hours, do I go to hear Bikel or go to second drumming class? Guess which one!

### THEYN VI DE LEVANA

for Ilana Dresdner, by Lisa Mayer

Sheyn vi di levana Our Bas Mitzvah Ilana We wish her mazel brocha On this most special night

Her hair is zayer tayer Never-cut—always on fire Mir vinchen dir hatzlokhe And all your heart's delight

In your eyes so blue We can see that you Have Koyekh Kheyn and Khokhme

Here where we belong joined in joy and song At KlezKanada

Sheyn vi di levana Our Bas Mitzvah Ilana We love you like a sister Mazel Tov Mazel Tov Mazel Tov Mazel Tov On this—magical night!





*Continued from page 2* wonderful dancing. At the very end, Theo Bikel does a couple of songs (see picture on front cover), then all of the children present go onstage and sing a kids song written by Lisa Mayer, and finally, there is a second, quieter dance set led by Annette Bjorling, with Kurt, Deborah Strauss, Stu Brotman, Steven Greenman, and others.

Was this really following by a cabaret with DJ SoCalled and Irving Fields? By now, exhausted from dancing, I head off to bed, also wishing Ilana a mazl tov.

## קלעזנײַעס KlezNews

is published daily during KlezKanada 2006. Staff include Ari Davidow, Richard Kurtz, Elaine Cooper, Jonathan Cohen. Yiddish by Kolya Borodin and Dmitri Stepovitch. Photographs by Bob Blacksberg. 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.

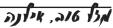
Web: www.klezkanada.com E-mail: shgoldman@sympatico.ca



קלעזנײַעס Page 4, August 22

# **Personal Ads**

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

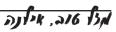


The Kurtz Family has made a donation to the KlezKanada Scholarship fund in honor of Ilana Dresdner's *Bas Mitzve*.

Mazl tov to KlezKanada's First Bas Mitzve from Ari Davidow and Judy Pinnolis in honor of Ilana Dresdner's *Bas Mitzve*.

Mazl tov to Ilana and the whole Dresdner family from Aaron and Merceditas Alexander on Ilana's *Bas Mitzve*.

**Congratulations to Ilana and the whole Dresder family** from Sandy and Hy Goldman



Helen and Bob Smolkin have made a donation to the KlezKanada Scholarship fun in honor of Ilana Dresdner's Bas Mitzve. *Khazak Khazak v'titkhazki*.

**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.

#### Join us in Toronto at Ashkenaz Festival 2006!

A kvelling Yiddishe Mame would like to invite all to the Ashkenaz Festival 2006 in Toronto, Ont., Canada, Aug 29–Sept 4. For more information and a brochure, please see Helen Smolkin.

