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David Roskies
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Dear David,

Here is a cassette of the film, minus subtitles which you hardly need. I'd love to know what you think of it, if you have the time to get in touch with me.

Your article in "Orim" was thought provoking and inspiring. What an amazing home Jewish culture is, that generation after generation ends up straggling back, our pockets stuffed with all the flotsam and jetsam of the world beyond.

I enjoyed meeting you.

Sincerely,



Michal Goldman

enc.

How come you people don't...?

I. MICHAL GOLDMAN'S A JUMPIN NIGHT IN THE GARDEN OF EDEN (1988)

the klezmer music revival in America

Henry Sapoznik (1976)

Delaware Water Gap - ~~klezmer~~ country music band - all members Jew.

Tommy Jarrell, old-timer pops the ques:

How come you people don't play your own music

איך? what music?

XIVO cellar: collection of old LPs = Howard Carter opening King Tut's Tomb

II Cut to St Petersburg 1894

young Ephraim Sklikr appears before Rimsky Korsakov

same ques.

we, of the Russian Five Rimminoff,

draw on Jew. folk melodies → new musical compositions

III For the ques to take effect

the Jew listener must be both far/close enough to sources of Jew trad

a) Far enough: that European culture is second nature to him
that s/he has already experienced the terrible loss
לשואה היא /עם

b) Close enough so that sources within reach

- in our age of mechanical reproduction - old LPs can also be means of retrieval

- 100 yrs ago, you had to do your own fieldwork

everything goes!
problem of authority colored
dishonour? collective? - ~~the~~ proletarian?
vulgarity > Kurt Weill

Don Byron - black clarinetist, only visiting; & to gypsies?

what Howard Carter - tomb of Tut 1800s of 78s at 1100

Phillip & Polly Get Married - he - a klezmer player
pump 8/5/7/3e!

polking waltz in grandmother's basement - finds a photo!
Grandfather, uncle vs. mother

1st gen had to learn jazz; 3rd has to reclaim the past on its own terms!
then prism of own experiences
articulates the position: we cannot recreate the past

"Our old country is gone"
Music of a people - must learn about them, too

place of music in Hasidic life Leon Schwartz
always singing & humming

Whereas for 1st gen. of immigrants, they grew up with that music
Dwe Turo played w/ his father's band
Leon Schwartz heard Hasidic niggunim
actors' families - Bressler's grandparents

Doing sequence - 1937 anti-bourgeois?
sense of irony / sadness - a form that really lives on
Byron's persona of unpredictability comes out esp. here
old obolok always played by 1 man - you have to give out your feelings (Turo)

Gelling
Ben ~~Green~~ telling abt Percy Brown

going back to the Catskills - /save Klezmer sequence
setting that would make us feel the continuity
We've become the models! game of telephone, ez plays further from
the source

blows out its roots - screams at you (Netsky) tho I was told not to
make them

Michal Goldman A Jumpin' Night in the Garden of Eden

1. The Jewish musical renaissance in e. E

- began in 1894 in St. Petersburg
- when Rimsky Korsakov, member of the Russian Five
- asked his student Ephraim Skliar:
- how come you people don't play your own music?
- encouraged Skliar to draw on Jew. folk melodies → source of new musical compositions

2. Goldman's movie begins w

- Henry Szpiznik describing the origins of the Klezmer Revival
- it happened in 1976?
- Delaware Water Gap - blue grass band, all of whose members were Jews
- Tommy Terrell, an old-timer asked him:
- How come you people don't play your own music? - yivo → Howard Carter opening the tomb Tut

3. New dimension of Creative Betrayal: generates a gap

- over your parents' heads → grand parents
- Szpiznik: father a center
- Netsky: mother wanted him to be American ^{Elliot Lawrence} band leader Biny
- Judy Bresler: her grandfather in Yid. theater
"A life in the theater - it's very hard"

4. Mechanical Means of Reproduction - tunes turned to commodities, catalogued

- those who recorded → survived lost its living context
- 78 lps → deconstructed → reconstructed

5. Even something utterly new can fit the bill

- Weletsky's Gittel Purshkevitch
- SA monologue → 60s radicalism / fringe Yiddish → Yuptuf record → Klezmer Conservatory Band

6. New rituals return the music to its source

- the secular becomes religious
- Simkes Torah parties
- Beth El Sudbury MA Larry Kushner neohybrid Reform way
- reinventing the context

Gravison Kieder's creative betrayal - recreate community of air waves

A Jumpin' Night In The Garden Of Eden (DOCU-COLOR/B&W)

A First Run Features release. Produced, directed and edited by Michal Goldman. Camera (color, 16m), Boyd Estus, Dyanna Taylor; sound, Colin Macnab, John Dildine; associate producer, Anne O. Craig. Reviewed at Film Forum 1, N.Y., Feb. 23, 1988. No MPAA Rating. Running time: 80 MIN.

With: Henry Sapoznik, Hankus Netsky, Kapelye and the Klezmer Conservatory Band.

Essentially a documentary on the revival of klezmer — Yiddish dance-band music which has survived centuries of migratory permutations — "A Jumpin' Night In The Garden Of Eden" also looks at assimilated young American Jews unearthing their links to a buried cultural heritage. The film's uncomplicated presentation and musical vitality should provide satisfying programming for eclectic festivals and public tv.

Literally "instruments of song," klezmer is an emotionally irrepresible, free-wheeling music, propelled by horns, violins and bouncy syncopation. During its evolution, this party music of Eastern European Jewry became overlain with gypsy, Turkish and Balkan influences. The skilled young musicians featured in the film have used the inherent improvisational freedom of klezmer to reinvent the old-time music with modern arrangements while retaining the boisterous character that accompanied it on its emigration from the *shtetls* of the old world to the Yiddish theater of early 20th century America.

Focus is on two klezmer revival bands that sprung up around 1980: the New York-based Kapelye, led by Henry Sapoznik, and the Boston-based Klezmer Conservatory Band, led by Hankus Netsky. Both were accomplished, academically trained musicians when they separately rediscovered klezmer through old recordings.

Sapoznik, a cantor's son whose parents spoke "with accents," was fulfilling a desire "to be an American" by playing country and bluegrass with his Delaware Water Gap band, when curiosity about klezmer led him to recordings in the archives of the YIVO Jewish research institute in New York. Netsky, whose primary interest was jazz, had links to the Yiddish swing music through family members who played in klezmer bands and recorded for RCA and Columbia ethnic specialty labels in the 1920s.

Klezmer Conservatory vocalist Judy Bressler, grand-niece of Yiddish theater star Menasha Skulnik, says she did not grow up speaking the language but learned Yiddish in order to perform the exuberant, lyric-scattering klezmer songs. (The best known klezmer-derived crossover hit was the Andrews Sisters' prewar rendition of "Bei Meir Bis Du Schoen," with English lyrics penned by Sammy Cahn.)

Kapelye vocalist Michael Alpert says klezmer provides a tangible connection to the world of European Yiddish culture that vanished in the firestorm of the Holocaust. Filmmaker Michal Goldman reinforces the documentary's theme of cultural regeneration through snippets of b&w archival footage (which might have been used a little more generously) and interviews with old-time klezmer players like clarinetist Dave Tarras that fill out her portrait of what one musician calls "a kind of screaming music that bles out its roots." —*Rich.*

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VOICE MARCH 8, 1988

CHOICES

*An
Opinionated
Survey of
the Week's
Events,
March 2-8*

FILM

A Jumpin' Night in the Garden of Eden: Klezmer, the traditional soul and party music of East European Jews (and the secret backbeat of the best Max Fliescher cartoons), finds its Boswell in Michal Goldman's energetic documentary. Totally performance-oriented, the film showcases the best of the revival bands, New York's Kapelye and Boston's Klezmer Conservatory, the latter featuring a remarkable vocalist named Judy Bressler who, thanks to the magic of movie editing, gets to duel on "Rumania, Rumania" with the song's popularizer, Aaron Lebedeff. Through March 15, Film Forum 1, 57 Watts Street, 431-1590. (Hoberman)