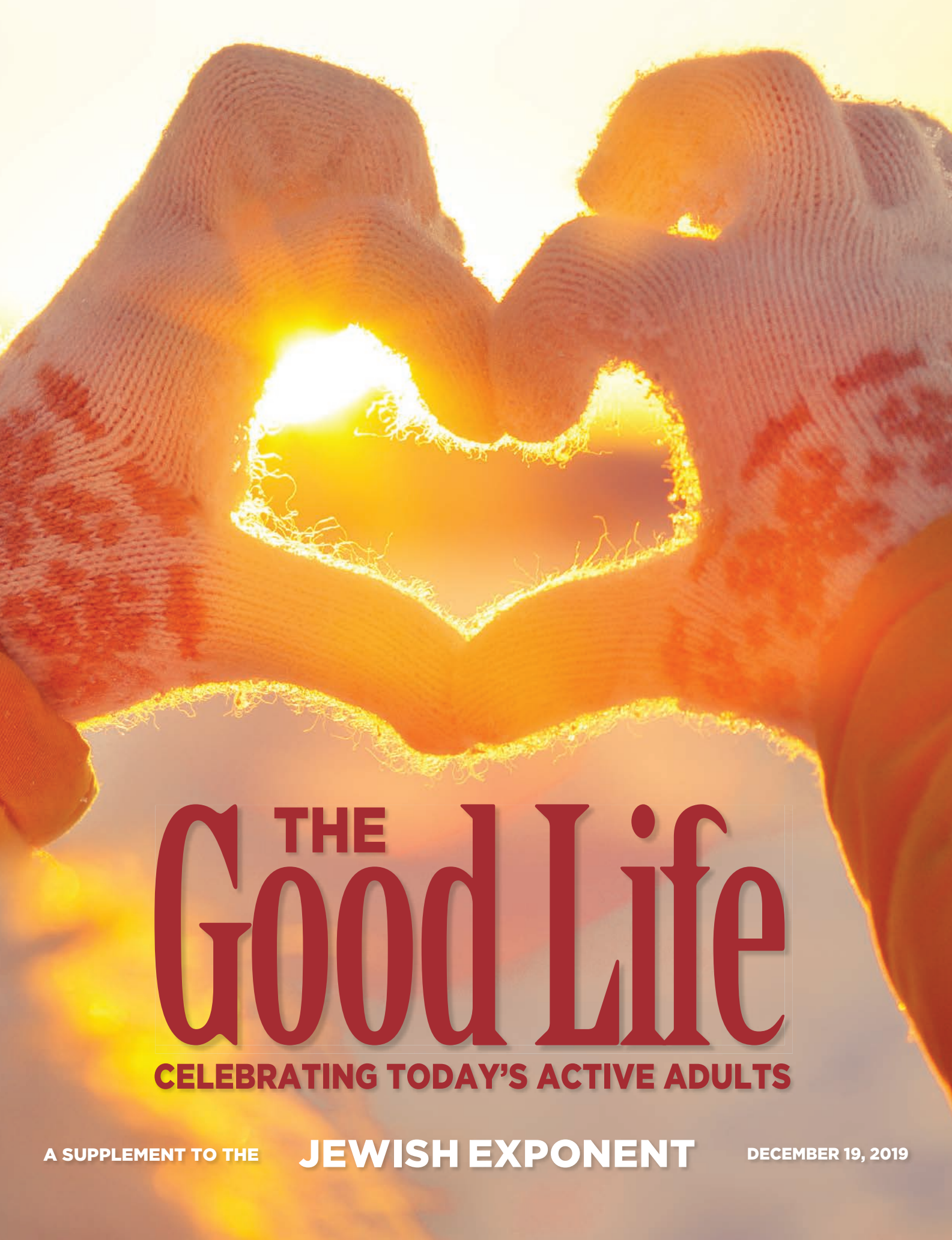

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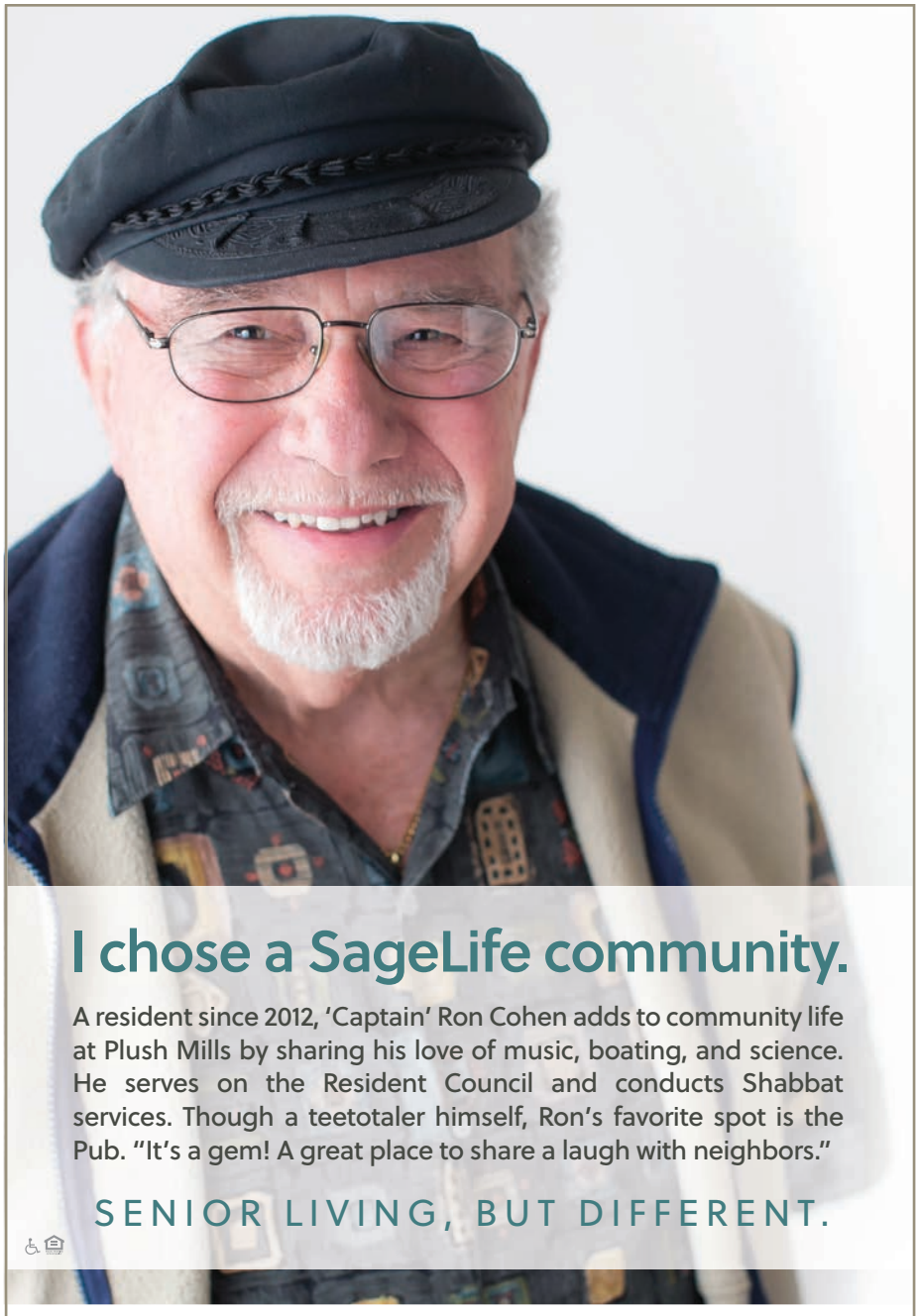

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Scot Ziskind:

ERIC SCHUCHT | JE STAFF

There's a disheveled and dusty warehouse in Pennsauken, New Jersey, that goes fairly unnoticed. Its beige-painted brick exterior is bland and unwelcoming.

However, looks can be deceiving, as about 30 doctors, lawyers, business owners and other guests make their way inside for, of all things, a wine tasting.

Instead of a restaurant or bar, the Dead Guys

The Wine Guy

Wine Society meets in the warehouse, which is owned by Scot Ziskind.

Different wines were sampled as guests chatted during the Nov. 20 get-together. Wandering around the room was Ruby, a service dog who was less interested in getting pets, more so in snatching unguarded sandwiches.

See Wine, Page 8

Photo by Anthony Maffei

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Wine

Continued from Page 7

At 7 p.m., Ziskind stood atop a chair to introduce the night's guest speaker, physician and author Anthony Mazzarelli, who came to talk about his new book. Ziskind isn't the largest in size, but he makes up for it with his big personality and enthusiasm. He's best known by his nickname "Zippy," a title inherited as a kid from his father, a veteran who earned a Bronze Star and Purple Heart serving in the 94th Infantry Division under Gen. George Patton.

The name is an accurate description of Ziskind, 61, who zips around from guest to guest. Tonight, he is both emcee and waiter, never letting a glass remain empty for too long. The room is packed with friends and clients-turned-friends. One of them is the attorney Daniel-Paul Alva. Their friendship dates back 15 years.

"He's a very giving person," Alva said. "There's not a topic you can't discuss with him and, for that reason, I can't say I have any highs or any lows; it's just a real terrific friendship."

Ziskind is a wine guy, but not in the typical way. A mechanical engineer by trade, he's made a living designing wine cellars. He specializes in cooling systems and, under the name ZipCo Wine Cellar Services, is involved in more than 150 projects a year.

Ziskind estimates that about 30% of his business is correcting others' mistakes. While some get into the line of work out of a love of wine or design, for Ziskind, it's problem-solving that's the draw.

"I was always good with my hands. I could never sit behind a desk. I like to take things apart and put them back together again, troubleshooting," Ziskind said. "It's the challenge of figuring out what is wrong and fixing it — that's what always drew me to engineering."

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Ziskind lives in South Philadelphia, but grew up in the Northeast where he attended Abraham Lincoln High School. As a kid, he enjoyed the Boy Scouts, earning the top rank of Eagle. In college, Ziskind worked for various air conditioning companies to help pay his way at Drexel University.

He launched his business in 1978, mainly working in commercial refrigeration and air conditioning at restaurants. But after getting good press for installing a wine dispenser at Jack's Firehouse, he got into the wine cellar business. In the 1990s, he shifted from commercial to residential clients, building wine cellars in people's homes.

About two decades ago, Ziskind launched one of his most unique business ventures: My Cellar, which is akin to a Fort Knox for wine lovers. The refrigerated warehouse is home to rentable storage lockers for people in condos and small apartments who don't have the space to store their excess wine long-term.

"This business, the storage facility, actually started on a dare from a friend of a friend who we don't like," Ziskind said. "And he said it was the stupidest idea that he ever heard, that it would never work. And I said, 'Watch me.'"

My Cellar has succeeded, however, and been written up in publications including The Philadelphia Inquirer and The Wall Street Journal.

Ziskind found himself in an interesting predicament about three years after starting the venture. One day, a lawyer called

"He's a very giving person. There's not a topic you can't discuss with him and, for that reason, I can't say I have any highs or any lows; it's just a real terrific friendship."

DANIEL-PAUL ALVA

and explained that his client had died and a treasure trove of wine was discovered in his basement. Not knowing what to do with the stash, he reached out to Ziskind.

In turn, he gave the lawyer two options. The first was to get the wine inventoried and sent off to auction in New York. The second was for Ziskind to come over with a shoebox full of cash, price the wine and buy the whole lot.

"And there was a pause, and the lawyer said, 'I like the second option better,'" Ziskind said.

With the wine inventory in hand, Ziskind began selling bottles to close friends and other associates. Eventually, they started meeting at restaurants or Ziskind's warehouse to drink it.

It's a casual affair — the kind where suits and ties aren't required and, in fact, are discouraged. Somebody jokingly referred to the group as the Dead Guys Wine Society, and the name stuck.

When not at work or with the club, Ziskind spends his time with family or at shul. His wife, Marice Ziskind, owns a paint-your-own pottery studio in Philadelphia called The Expressive Hand. Two of the couple's sons have performed in various local rock bands, Miles Ziskind on drums and Lev Ziskind on guitar. Their eldest son, Harrison Ziskind, was killed in a car accident in Colorado in 2016.

Ziskind has been member of Society Hill Synagogue for three decades. There he plays the shofar, an instrument he learned after

See Wine, Page 10

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Wine

Continued from Page 9

transitioning from the trumpet.

"When I was 12, we went to services, and the guy who played shofar was really, really bad, and I said, 'I could play that thing,'" Ziskind said. "And it was so loud, they heard me upstairs."

Now after playing for most of his life, Ziskind said he's retiring from the shofar so other congregants get a chance to play.

As for work, though, Ziskind isn't slowing down anytime soon. With his expertise in climate control, for the past few years he's made "a left hand turn," consulting with marijuana growers about their facilities.

Others may come and go, but Ziskind will continue to do what he does best.

"I've been in business for over 42 years in January," Ziskind said. "I've been through a lot of presidents, a lot of different economies, and I'm still going strong. I may not be setting the world on fire making zillions of dollars, but I make a very comfortable living." •

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The Sustaining Power of Music

MATT SILVER | JE STAFF

Artists instinctively eschew clichés, but Mt. Airy's Lou Walinsky, 74, knows it's really true that sometimes you don't know what you've got until it's gone.

In 1996, the classically trained pianist released his first solo piano album, "Music from Many Places," an album true to its name. His second album, "Piano Arrangements," was released last year. It's another veritable musical smörgåsbord but, more importantly, a testament to the notion that E Pluribus Unum (from many, one) has an application beyond dollar bills.

On the latter, Walinsky's bold, often clever, reworkings of jazz standards, pop tunes, gospels and spirituals reveal not just Walinsky's expansive musical sensibility but fluency and improvisational aptitude that span the musical spectrum. See Walinsky live and you're bound to hear everything from klezmer and Jewish folk to the immortal tunes of Tin Pan Alley to ragtime, bebop, bossa nova and soul.

This from a guy who once moved to New York City to become a classical pianist.

After earning a bachelor's degree at Temple University, Walinsky moved to New York City to continue his classical piano studies at the Dalcroze School of Music, where he was taught to improvise in the classical mode. But New York's jazz scene is a seductive force; its allure has changed the course of many would-be classical musicians' careers.

"Getting the taste of the improv, classically, I got interested in jazz," Walinsky said.

Walinsky would go on to study with legendary jazz pianists like Hank Jones and Roland Hanna, but he's never forsaken his classical roots.

So, which is he: classical musician or jazzer?

"For me, it's about expressing the emotional nature, the soulful essence of the song. That's what I hear from Keith Jarrett, Hiromi and Nina Simone. And it's also what I hear from Chopin," he said. "I consider myself part of that tradition."

▲ Lou Walinsky back at the piano, where he feels most at peace. For years, carpal tunnel made playing painful.
Courtesy of Lou Walinsky

Walinsky fits squarely in that tradition in this sense: like the great pianists, jazz and classical, he's a serious musical anthropologist who knows that the above-mentioned musical modes share too much common DNA to keep separate.

He's got great ears and his mind is a vast repository of repertoire.

But you need more than that to play piano; you need your hands. And in the mid-late '90s, after the first album, Walinsky's hands became a problem.

Based on the record's positive reception, Walinsky started playing some concerts, including one relatively high profile one at The Kennedy Center, as part of its Millennium Stage series.

"I was really rolling along with that pretty nicely there," Walinsky said, "but then I got carpal tunnel syndrome in both hands, and that really threw a wrench into things for a while."

This explains why over two decades separate the release of his first album (1996) and his second (2018).

Carpal tunnel didn't stop Walinsky from playing altogether — he taught privately and continued to teach in Philadelphia's public schools, where he taught at three district elementary schools more than 15 years. Like any jazzer, he still jammed, mostly at the now-defunct jazz jam at the 23rd St. Cafe, for 25 years a hidden gem of Philadelphia's jazz scene.

Still, carpal tunnel took a serious toll on the aspect of his playing Walinsky valued most.

"I had to cut back totally on concert stuff," Walinsky said. "I could still do parties, background stuff with duos and trios, because it was less demanding."

But doing what he really loved — concertizing solo, showcasing his creative arrangements and distinct improvisational style — was, for a time, just not possible. It took too

See Pianist, Page 14

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Pianist

Continued from Page 13

great a toll on his hands and his arms, and he wasn't able to play in a manner to do his musical ideas justice.

That led Walinsky on what he calls a "healing journey."

"I tried a whole variety of different modalities," he said.

Walinsky went to chiropractors and alternative healers.

"I went to somebody who was a rolfer (comparable to a masseuse); you get worked over really good with that," he said, laughing.

He also went to a surgeon who recommended surgery on both hands; he was not ready for that.

"What I eventually bought into was the idea that if I don't change the way I was playing piano, then it wouldn't matter if I got the operation because then (the carpal tunnel) would set up all over again."

That led Walinsky to a piano wellness teacher in Cherry Hill, New Jersey, named Sheila Paige. Paige, a classical pianist herself, teaches the Taubman technique, which teaches musicians how to play in ways that don't harm their body.

It took Walinsky about five years of study with Paige to feel sufficiently comfortable with the new technique to concertize again.

"It really takes quite a bit of time and practice to incorporate that into one's playing," Walinsky confirmed. "Especially when you're playing up-tempo stuff — that stuff has to be right there, literally at your fingertips."

Rehab this extensive, no matter one's predisposition towards positivity, is an ordeal that can test patients and families, but Walinsky's support system — his wife Nina and his daughters, Sonia Gordon-Walinsky and Naomi Walinsky-King— hasn't wavered, in part because they know that Walinsky needs music, and needs to be able to play his way, to feel whole.

▲ Lou Walinsky performs at Inglis House in Wynnefield, his second of three performances in 2019-2020 sponsored by the PA Council on the Arts.

Courtesy of Lou Walinsky

"My dad's music for him is very much like prayer, and I feel that my artwork is like prayer also," said Gordon-Walinsky, 37, an artist specializing in Torah-centered calligraphy, whom the Jewish Exponent profiled earlier this year. "I feel like (playing music) is pretty much as essential as drinking water, for him."

But it's not just for her father's own personal fulfillment that Gordon-Walinsky encourages him to keep stoking the fires of his musical passion; it's for hers, too.

"Listening to his music, for me, is life affirming. It connects you to something good; it puts life in perspective." Gordon-Walinsky said. "Some pieces, like his rendition of (the traditional

American folk song) 'Shenandoah' — whenever I hear it, it's a very powerful piece for me."

Gordon-Walinsky also joked that growing up with her father's singular arrangements of well-known songs left her with the misimpression that her father's versions were, if not the only versions, then at least the most correct ones.

"Growing up, I thought my dad's rendition of (George Gershwin's) 'I Got Rhythm' was the original," she said, laughing at her youthful naiveté. "To this day, I think of his 'Shenandoah' as opposed to Pete Seeger's or anyone else's."

Walinsky's wife has also figured prominently, not just personally, in his musical development. "She's been deeply integral to his musical journey," Gordon-Walinsky said.

Though arrangements of others' compositions are his bread and butter, Walinsky did compose about 25-30 originals in the '70s and '80s. None became hits, but one holds special meaning for him. The song's called "Love and Fear." It's the one he played for his future wife when he first met her.

"That's quite a memorable meeting of souls," Gordon-Walinsky said.

▲ Lou Walinsky is gearing up to do more concerts and share more of his music. Courtesy of Lou Walinsky

Walinsky and his wife, Nina, will celebrate their 50th wedding anniversary next year, and they live within three blocks of both daughters.

As for whether Walinsky, 74 who has five grandchildren, is getting ready to slow, Gordon-Walinsky doubts it.

"He's just gearing up. He just wants to do more concerts and get it out there, share his life's work."

In 2019-2020, Lou Walinsky was awarded a grant from the Pennsylvania Council on the Arts to perform three local concerts. The first two, at Perelman Jewish Day School and Inglis House in Wynnefield, respectively, have passed, but the third will be at KleinLife on Jan. 21 at 10:30 a.m. •

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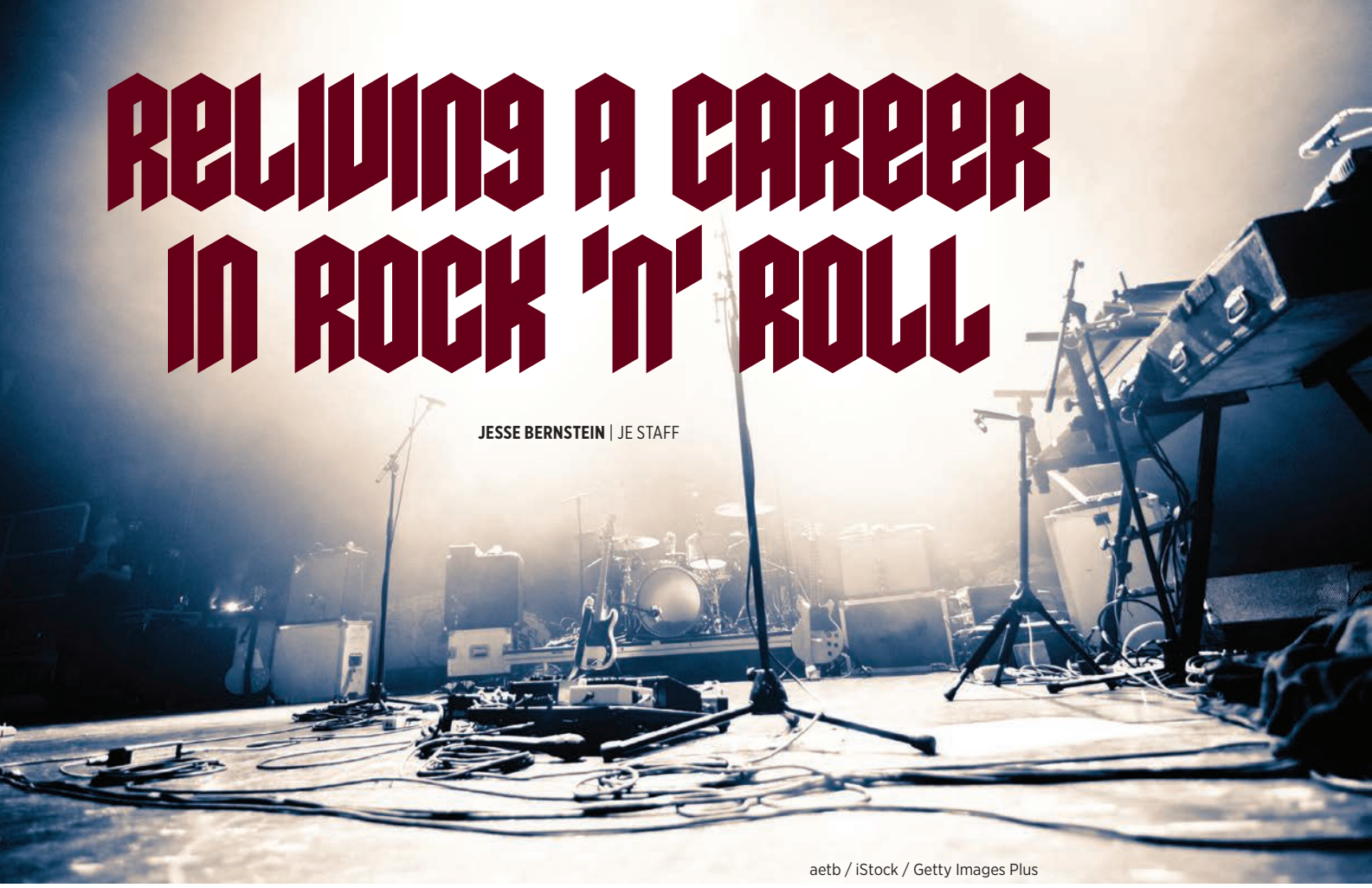

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▲ Dennis Wilen helped bring Billy Joel to the mainstream.

Photo by Dennis Wilen

Jon Takiff swears this story about Dennis Wilen is true.

Takiff had just started as a writer for the Daily News in 1972, but Wilen, his friend since they met at the 1964 Democratic National Convention in Atlantic City, was still at 93.3 WMMR, where the two had briefly worked together. Wilen had been arranging radio concerts as a freelancer, $300 a pop.

Wilen was in New York and found himself sitting in a conference room at the Gulf and Western Building, smoking a joint with record company executives and listening to an album, released the year before, that hadn't gotten a lot of play. Wilen still isn't entirely sure whether it was the weed, the speakers or the music itself, but something about the album really landed for him. He decided then that he would just go ahead and invite the guy, Billy Joel, to perform a radio concert for WMMR.

Much has changed since then.

The Gulf and Western Building is now the Trump International Hotel and Tower on Columbus Circle, named after Wilen's famous one-time classmate at the University of Pennsylvania. And the radio concert that Wilen produced with Joel is often credited as one of the key moments in the singer's propulsion to superstardom.

But for Wilen, much has still stayed the same. He still loves music, and he still finds himself crossing paths with famously interesting people.

Wilen, 72, was born at Temple University Hospital and attended Haverford High School before he went off to Penn. His mother's family owned a grocery store in West Philadelphia, and his father's family still owns Wilensky Locks & Hardware on Passyunk Avenue.

Amy Buckman Wilen, his sister, was a reporter for 6abc for decades, and their mother was a frequent public speaker; clearly, she believes, he had a "performance gene in his DNA." Though he'd end up behind the boards instead of onstage, he performed

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Rock

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a little bit back in those days. You'd have had to catch him playing folk music on the guitar with Takiff around Penn's campus.

Wilen studied political science at Penn, working as the managing editor of the Daily Pennsylvanian, and once really thought he would become a lawyer. But at Penn Law, writing briefs and doing research, he just couldn't see himself doing something he found so ... boring. He was a guy who took part in the March on Washington and, in his words, "thought that rock 'n' roll was going to change the world."

"It was not for me," he said.

So he ditched law school and started freelance writing; he'd previously worked as a stringer for the Philadelphia Inquirer and, using some contacts he kept there, he started up again, supplementing that with work for the Daily News. Leveraging that, he even got to write a bit for Rolling Stone.

Wilen pitched WMMR on producing radio concerts, to which they quickly agreed. First on the list was Paul Fishkin, a "nice Jewish boy."

It was around this time that Wilen found himself at a party at Larry Magid's house, listening to Elton John talk about radio concerts. It hit him right there.

"I said, 'Holy sh--, I can do this,'" Wilen said.

Wilen pitched WMMR on producing radio concerts, to which they quickly agreed. First on the list was Paul Fishkin, a "nice Jewish boy," Wilen said, who was also Upper Darby native Todd Rundgren's manager.

Billy Joel's "Cold Spring Harbor" came out in 1971 to little fanfare, and was barely getting played on WMMR. But Wilen had

▲ **Dennis Wilen at his bar mitzvah** Courtesy of Dennis Wilen

his fateful conference room smoke and, a few conversations later, Joel was sitting at the piano at Sigma Sound Studios on April 15, 1972, for a live radio concert produced by Wilen.

What followed was a masterful live show, punctuated by Joel's rendition of a then-unreleased song: "Captain Jack." It would go on to be the most requested song of the next two years by WMMR listeners. Stations all over the East Coast started to play it, too, and by the time it became the final track on Joel's next album, "Piano Man," buzz had already reached a fever pitch.

But don't just take Wilen's word for it.

"It had a tremendous ripple effect," Joel told Philadelphia Magazine a few years back. "The song just took on a life of its own."

It's a feather that Wilen has never stopped enjoying having in his cap. His mother didn't care for the song, but that didn't bother him.

"I knew if my mother hates it, there must be something to it," he said.

Over the next five years, Wilen kept working for WMMR, with some work at WCAU-FM as well. In 1977, Wilen moved out to Los Angeles for some sun and some palm trees. He didn't realize then, but he would end up staying there permanently.

Wilen worked as the national director for Far Out Productions, which most famously counted War among its clientele. After a few years, he was on to Mushroom Records, working with Heart, until Mushroom went bankrupt. He was back to freelancing, doing a bit of writing and producing. It was then, Wilen jokes, that he came to a realization.

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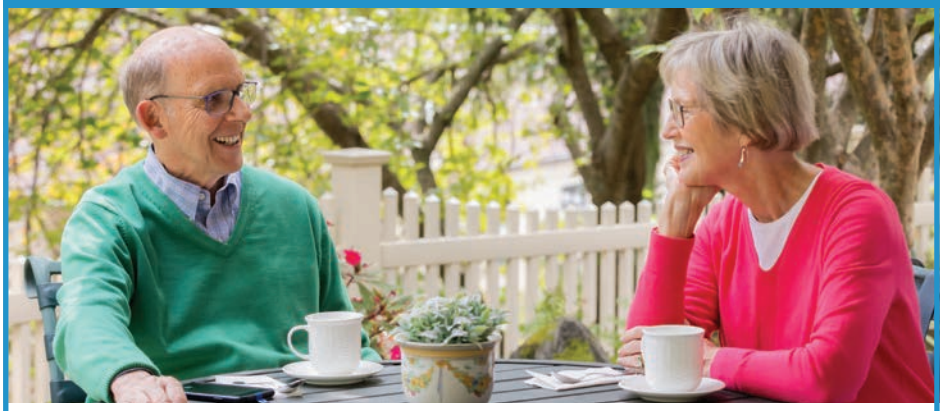

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Rock

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"Eventually, I decided that I was going to have to go straight," he said.

He became a loan officer, and became a bank vice president somewhere along the way. Career #2 in LA was a fun one, but a short economic downturn in the mid-90s had him looking for career #3. He ran into an old friend from Far Out, who asked him if he knew anything about building websites. Yes, he said. Great, she answered. Harry Shearer needs someone to build one for him.

And so Wilen became a web developer, designing sites for Shearer, the fictional band Spinal Tap and the Milken family, among others. This work also led him back to journalism, landing him briefly at the Jewish Journal and Patch Brentwood, where a spat with new owner Arianna Huffington (partially involving a flap over a controversial cartoon) had him back out on his own.

Today, Wilen still does web development and oversees a few blogs. He's writing regularly, and maintains an active Twitter presence.

"I'm still politically active and liberal, I'm still a Zionist," he said. "I'm still a *tikkun olam* kind of guy." •

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Nanette Arndts and Mark Furman play the blues at The Pines Tavern in Bristol.

Photo by Eric Schucht

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JEWISH EXPONENT

It's 9 o'clock on a Saturday when Sister Blue begins to play. There isn't much of a stage at The Pines Tavern in Bristol, just a raised platform.

But tonight, it belongs to her.

Strumming along is her friend of 30 years Mark Furman, who said she's "the best singer I know — just traditional old-time blues. You don't hear singers like that anymore."

Sister Blue is the stage name of Jewish musician Nanette Arndts, 56, who has performed throughout Greater Philadelphia since 1981.

Music is Arndts' "bread and butter." She writes her own songs and plays drums and guitar and sings backup for other bands. Her love of music was instilled by her parents, a World War II Army veteran and a Holocaust survivor. While her father preferred jazz and her mother listened to classical, for Arndts, it's all about the blues.

> "It's basically a music of passion. It's gut-soulfully music. ... The big thing about blues is there's an honesty about it."
>
> NANETTE ARNDTS

"It's basically a music of passion. It's gut-soulfully music," Arndts said. "It's sarcasm, and the big thing about blues is there's an honesty about it. It's supposed to be clever. People think of blues as depressing music to bring you down and make you sad, but that's not the case. It's supposed to be music that lifts you up."

Photo by Gary Bodner

To date, Arndts has released three albums: "Red, White & Sister Blue" in 2002, "Lust, Pain, And Other Temptations" in 2005 and "I Should've Said No" in 2012. In a review of the first CD for the Reading Eagle, Jim Speese described Arndts' voice as "a sort of amalgamation of Janis Joplin and Bonnie Raitt" and a "smooth but emotional wail that walks the line between self-parody and soul-searching."

Arndts grew up in Northeast Philadelphia, where she resides. She attended the Philadelphia High School for Creative and Performing Arts. At first, she was a dance major, but later switched to music. At 17, she picked up the guitar, and at 18 began playing professionally. She said it wasn't easy performing live as a women in the early 1980s, but eventually she got the chance to play at festivals and open for other artists.

Many of Arndts' original tracks are "sarcastic songs about romantic experiences, some that weren't as romantic as they should have been" or mistakes made. But one thing she didn't regret was never giving up her music. Arndts chose not to pursue a full-time music career due to being a single mother, so she worked to balance raising two kids, Melody and Jordan, with her passion.

"I had so many people when I was

See Singer, Page 26

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Singer

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raising my kids as a single mom say, 'If you were really a good mother, you would get a real job,'" Arndts said. "I tried to keep the best of both worlds, family and music."

Some of her music is rooted in anger derived from her Jewish inheritance. Her father, Leonard Goldman, was born in Philadelphia to Russian Jews who immigrated to escape the pogroms. Her mother, Faye Cukier, is a German Jew of Polish decent who survived the Holocaust by hiding in Belgium.

"It's a part of who I am, the pain of being a daughter of a Holocaust survivor," Arndts said. "I don't want to sound whiny, but when you grow up with a Holocaust survivor, it's different, even from other American Jews. Something was taken away from them, and my mother just wants to live every moment. It's almost like she forgave, and I held on to the anger. So it's therapeutic to release (it) creatively."

Cukier retold her story of survival in her 2006 autobiography, "Fleeing the Swastika." The book was the focus of an article published by German news broadcaster Deutsche Welle. Cukier's parents immigrated to Cologne, Germany, in 1919 where she was born a few years later. There her father made a decent living as a scrap-metal dealer.

In 1938, Cukier and her mother traveled to Belgian on tourist visas, only a few months prior to Kristallnacht. Cukier and her mother settled in Brussels where

picture / iStock / Getty Images Plus

her father eventually joined them and there they stayed, unable to get visas to the United States. Cukier didn't go into hiding when the Nazi occupation of Belgium began in 1940. Instead, she dyed her hair blonde and would go out shopping, something Jews were not allowed to do.

"She said the important thing about being a Jew in Nazi Germany was to absolutely be seen, because if you weren't seen, then they knew you were a Jew," Arndts said. "So she was pretty brave."

To support the family, Cukier taught French and English and even helped a man sell diamonds on the black market. As things got worse, the family eventually had to go into hiding with a Belgian family. The Deutsche Welle article tells how Cukier witnessed the family hiding in the apartment below get discovered, with the father shot and mother and daughter sent away. One of her family's protectors was also murdered by the Nazis. But liberation came in 1944, and the family then returned to Cologne to rebuild their lives.

"It's a part of who I am, the pain of being a daughter of a Holocaust survivor."

NANETTE ARNDTS

About four years later, she immigrated to Philadelphia where she married Goldman. In her new life, Cukier sang *chansons* (lyric-driven French songs) at night clubs and worked as a belly dancing instructor.

"She was a wild one, and she still is," Arndts said.

Goldman died in 2017, but Cukier is still alive and well, living in Cologne at 97.

As for Arndts, she plans to spend her time attending activities at Bensalem Jewish Outreach Center, visiting with her 2-year-old grandson Brayden and playing the blues. A year from now, she'd like to record her fourth album, but in the meantime, she'll continue to perform at area venues about twice a week.

"I hope to die on stage," Arndts said. "There's a saying, if you want to be a musician, it's a terrible profession. If you have to be a musician, then it's the best profession. It's something I just have to do. It's like breathing air, I have to do it. I love it. It defines who I am. It feels like my purpose." •

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New Career for Former Boutique Owner

SELAH MAYA ZIGHELBOIM | JE STAFF

Carole Ginsburg, 62, has figured out the good life.

Early this year, she closed That Special Look, a women's boutique on Montgomery Avenue in Bala Cynwyd that she ran for 36 years. Online competition had grown fierce, and she decided to close the shop.

Some might have seen closing the store they had run for decades as a loss, but Ginsburg saw opportunity.

"The biggest difference is that I have a life now," Ginsburg said. "I was stuck before. I would get up, I didn't have time to go to the gym. It was all about getting to the store at 9 and leaving at 7, and I didn't have a life. My big thing is I needed to get unstuck. ... I can breathe again. I'm out, I'm in the car. I'm not waiting at my store. I'm the proactive one."

She decided to find a better work-life balance and use her free time to travel and volunteer. But she didn't leave the world of retail completely.

Ginsburg works as a personal shopper. She has about

See New Career, Page 30

▲ Carole and Arlene Ginsburg peruse the racks. Courtesy of Carole Ginsburg

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New Career

Continued from Page 28

30 clients, all former customers of her store. She heads to local boutiques, picks out clothing for them and figures out different outfits. It comes at no cost to the clients; the boutiques pay her commission.

She has kept the name of her store, That Special Look, as the name of her service.

"It's a win-win situation," Ginsburg said. "The store makes out, I make out and the customer is extremely happy."

Ginsburg grew up in Cheltenham and went to work as a buyer for Lord & Taylor right after college. After eight years in New York, she decided she wanted to return to the Philadelphia area.

Around that same time, she got married and had three sons.

In 1983, Ginsburg and her mother Arlene Ginsburg opened That Special Look. Arlene Ginsburg had owned a clothing store with a few other women in Elkins Park, and between the two of them, they were able to attract a wide group of customers.

One of those customers was Mona Zeehandelaar, who worked

▲ Carole Ginsburg in the Galápagos. Her new career has allowed her more time to travel. Photo by Jane Ginsburg

in investor relations and said she frequented That Special Look for about 20 years.

"I hate shopping," Zeehandelaar said. "Even if I had had more time, I would have hated shopping, but I was a very busy working mother. Carole would dress me. It was as simple as that. I never had to worry about my wardrobe for work or plays or Saturday nights."

The years passed. Ginsburg's mother eventually retired. Online competition made business tough.

Ginsburg used to, for example, travel all over the world to find unique pieces to bring back to her customers. She continued to do that, but the internet meant those suppliers could sell directly to consumers, and Ginsburg was competing against them.

"These mom-and-pop stores now, they're finding it so difficult to be in this industry because everybody can go online to buy everything," Ginsburg said. "You don't get that one-on-one person who's going to help you and know what you bought last year in order to say, 'OK, you know that blazer you bought? Why don't you take that blazer and put it with these pants?'"

When she told her clientele she was thinking of closing the store, many of them were devastated, Ginsburg said. Some of

Volunteering is one of Ginsburg's favorite parts of her post-store life. She has also found time to travel.

▲ Carole Ginsburg has fun in the Galápagos. Photo by Jane Ginsburg

them only shopped at That Special Look and relied on Ginsburg to dress them.

"So I decided, 'What am I going to do for them next?'" Ginsburg said. The answer: "I could go to all my competitors and see what great clothes they have and make it happen for them."

Now retired, Zeehandelaar said she does not need Ginsburg's service as much as when she was working. The two of them, she said, are now friends and enjoy their less frantic lives. Still, she values Ginsburg's insight into her wardrobe.

She recalled how recently, before an event, she sent some pictures of her clothes to Ginsburg to get her input on what she should wear.

What stands out to Zeehandelaar, though, is Ginsburg's generosity.

At the end of each season, Ginsburg always gave clothes away to people in need, Zeehandelaar said. She is also generous with her time and helps the community.

That she is able to spend more time volunteering is one of Ginsburg's favorite parts of retirement. She substitutes as a nursery school teacher at her synagogue, Main Line Reform Temple, and has committed to becoming a camp counselor. She volunteers for JEVS Human Services and Golden Slipper Gems and more.

See New Career, Page 32

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New Career

Continued from **Page 31**

She has also found time to travel. Soon after closing her store, she went to the Galápagos Islands, somewhere she had always wanted to go. She's planning another trip to Croatia. She's also been taking classes.

The good life, Ginsburg said, is all about making the effort. It's not about life ending. With her children all grown up and her store closed, she sees this new chapter of her life as just the beginning.

"I'm having my personality again, which is why it's such a great way to live," Ginsburg said. "I could never not work. That's who I am. So I identify with what I want in life, and I got it." •

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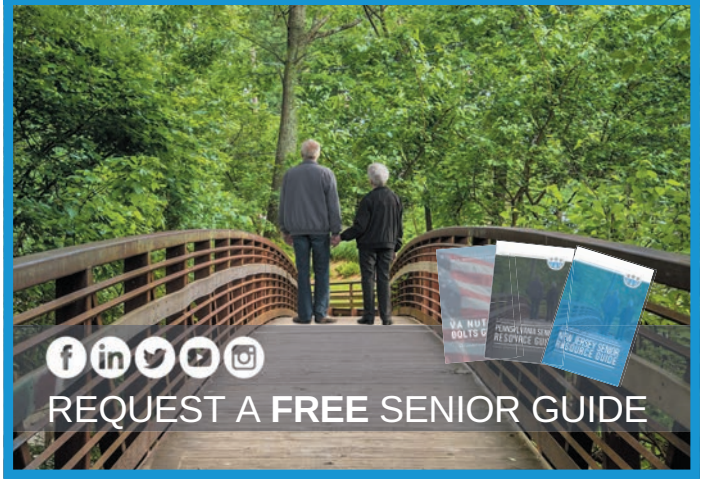

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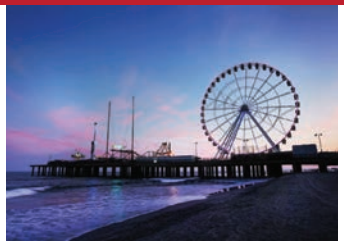

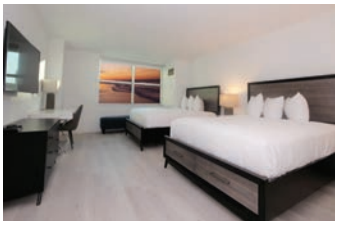

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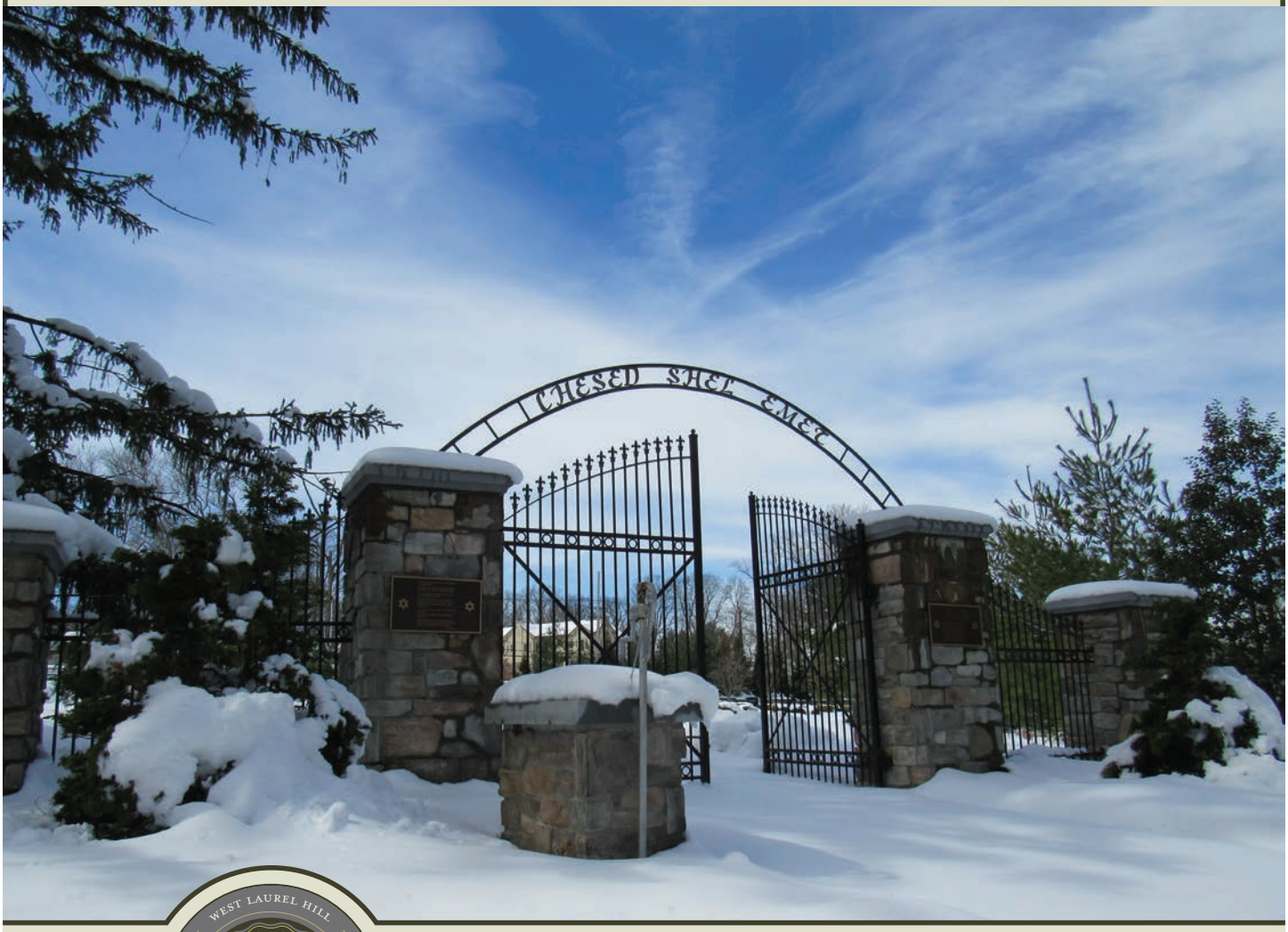

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