

# The Synagogue at Malden Bridge

Sivan-Tammuz-Av 5761 Volume II, Number 5 June/July 2001

## From the Board

by Larry Machiz

Since February of 2000 when we inaugurated this newsletter, each of our shul's officers has had a hand at penning this cover column. As if by design, my turn has come round again, just as we approach our first congregational meeting on June 3. At this meeting, I will report to the membership on the state of our shul, which in a word is wonderful. Here is a fuller report.

Our membership is now at 46 units (individuals and families!) and that is up 20 from a year ago. I won't be so bold as to say that we will duplicate that kind of growth in the upcoming year, but it is possible, for there remains a significant untapped reserve of unaffiliated Jews in our county. It has always been my opinion that we should seek to grow not for the sake of growth, or for the sake of our egos, or because we'd like to have a building of our own. Rather, our task as I see it is to reach a size where we are able to support a substantial Hebrew School.

Our Hebrew School is on its way, having this year taken a quantum leap

forward with twice a week classes for Kitah Bet. Parents, teachers and students have answered the challenge and made it a very successful school year.

We are growing in many other ways, as well. Committees are hard at work on some very serious planning issues. One committee has formed to develop a Jewish cemetery on lands that the Chatham Rural Cemetery has offered to dedicate for that purpose. It is a big-hearted offer of beautiful land that looks west over the Village of Chatham in the direction of the Catskills and the Helderbergs. A second committee has formed to find the shul's permanent home. Like the formation of our congregation itself, these "creation" projects are unbelievably exciting.

Our financial affairs for the year ending June 30, 2001 and our projections for the year ending June 30, 2002 are in balance (and here I note with heartfelt appreciation, our friends and members who have had the confidence to make donations, large and small, to our little shul over these 19 months).

Attendance at services continues to be amazingly high in proportion to our membership, which in large measure is due to our distinctive and provocative

Torah reading and discussion. Gradually, our shacharit and musaf service, although not nearly as accessible as our torah discussion, are developing into sirens too. We are committed to finding ways to make the services more accessible to those who don't read Hebrew. (As long as I am on this topic, Diane Leibovitz's Thursday night classes for appreciating the Shabbat service are a made-to-order portal for anyone who wants to deepen their understanding of the service.)

Any state of the shul report would not be complete without a reflection on our unique congregation, so many of whom attend our Shabbat service every week. We are a group of talented, opinionated and unconventional individuals who like to think about things and arrive at our own conclusions...each of us in his or her own way. None of us is the sort that waits for someone else to tell us what to think. Given these characteristics, it is no wonder that we are all so comfortable with and appreciative of the way in which Fred performs his responsibilities as our ritual leader. Fred is very clear about his own feel-

*The Synagogue at Malden Bridge is located at the Wesley United Methodist Church in Malden Bridge, New York at the intersection of Albany Turnpike and Shaker Museum Road.*



ings regarding Judaism and Jewish practice, but he is always respectful and interested in other points of view. He is unassuming and undemanding, at the very same time that he is authoritative and willing to share his knowledge. We are blessed by Fred's continuing presence.

And here is some fantastic news: after begging and borrowing Torah scrolls for 19 months, our patience has at last been rewarded. By mid-summer we will have our very own scroll. Lynn and Frank Peseckis and their children Noah and Sarah have made a very significant contribution towards the cost of the scroll in honor of Lynn's father H. Irwin Levy, and in memory of her mother Jeanne Levy and for this we are especially grateful.

**By mid-summer  
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own scroll.**

More than a year ago, we put out a call for a Torah fund and Lynn responded immediately as did Ann Levine, Karen Levine's aunt, who made a very generous contribution to honor the love of Torah her husband, Bernard, shared with his brother, Karen's father.

Finally, I will take this opportunity, as my term as president comes to a close, to express my deepest appreciation to my colleagues on the board who have worked so passionately for this shul and from whom I have learned so very much, about community, about Judaism and about myself.

I hope to see you on June 3rd at 7:30 p.m. at the shul.

# Commentary

## Invitation to a Wedding

*I betrothe you to me forever, I betrothe you to me with righteousness, justice, kindness, and mercy. I betrothe you to me with faithfulness and you will know the Lord.*  
(Hosea 2:21-22)

by Fred Rheingold

These words from the prophet Hosea are recited each morning, six days a week as we put on tefillin. With each mention of the word "I betrothe you to me" we wind the tefillin one time around the middle finger. In effect, we make a wedding ring each morning with God.

Every day we mention the Exodus several times, yet we set aside one time a year, Pesach, to immerse ourselves in the meanings of that event. So, also, do we set aside one time a year to remind ourselves of something we recite every single day of the year. God gave the Jewish people the Torah and by doing so, married the Jewish people for the rest of history. Each party promises something to the other. God promises to preserve the Jews as His people and the Jews pledge to observe the Torah.

The idea that there is more than a legal contract binding the Jews to God is very old. The prophet Hosea, quoted above, married a harlot as an active symbol of the unfaithful Jews

who cheated on their relationship with God. Hosea's troubled marriage mirrored the marriage of God to the Jewish people.

The Song of Songs, a love poem attributed to King Solomon, was interpreted to refer not to a man and woman but to God and the people Israel. Otherwise, it never would have made it into the Bible.

The Kabbalah developed most fully the idea that we are married to God. The Divinity itself has masculine and feminine aspects. As in any marriage, what one partner does affects the other. Our actions here on earth can cause an immediate reaction in the divine worlds. We can increase or diminish God's presence by our actions.

In some Sephardic synagogues on Shavuot, a ketubah, or marriage contract, mirroring the traditional language of an earthly ketubah, is read.

Unfortunately, Shavuot lacks the "draw" of Pesach and the Seder, or the timeliness of Chanukah coming at the time of a holiday season for the general population. As a result, not many Jews even know about Shavuot. But without it, celebrating Pesach would be like celebrating an engagement without ever celebrating the marriage.



very poor, they are rejected by everybody who they turn to. They try to dance and sing, and collect money, but this doesn't seem to work. "Brundibar," a street musician and a violent person, who plays his music-box, threatens them that they should not stand in his way. Pepicek and Annika become so sad and tired that, as the evening falls, they fall asleep.

As in all the legendary texts, the poor children are finally helped by all the animals who live in the neighbourhood. The animals organize a concert, and everybody sings and donates money for the sick mother. Brundibar, the violent music-box man, is now ignored, and Annika and Pepicek become the center of the scene. Not only are they loved by everybody, but they have now the money to save their sick mother.

In real life the end wasn't as happy as this, since, as I told you, they were all taken to Auschwitz, the children and Krasa. But, last night, the 12 year old children of the Theatre department in the Tel-Aviv Art School put on a performance which was so moving that it is hard to express in words.

From the professional point of view, this performance was superb. Our representative in this event was Nadav (Sivanit's husband), who was the musical director of the opera. He wrote an arrangement for the vocal score; for a

small orchestra, soloists and choir, and he worked with the children on the music. I can tell you that the result was astonishing.

Unlike the original performances in Terezin, last night's production was formed within a frame story; a survivor from Terezin, one of the very few who came back, recalls the Ghetto, from the point of view of a child who played in the opera.

The very emotional moment of the evening was at the end, when we were told by the producer of the opera, who came on stage, that in the audience there is a lady, who was a child in the Ghetto, and actually played the part of the dog in Terezin. The boy who played the dog last night came over to this lady and handed her a huge bouquet of flowers. We all learned that this lady, whose name I do not remember, met the children of the Art School during their preparations of "Brundibar." She stayed a whole day with them, told them her own story, and the story of the opera as she experienced it in real life. She sang in Czech large parts of the opera, and then, they sang together, in Czech and in Hebrew. It was one of those moments in these children's life which they will never forget. It was very moving to hear all of this.

Helen was there with us, and on the way home she told us that as the per-

formance went on, she felt very strongly: "Well, they did not manage to kill us all. We are here, and these wonderful children are the best sign of the continuation of life". There was a longer discussion on the way home, with Gal (our 9 year old granddaughter), Helen, Israel, Zeev and me, but I will not go into it now. This is another opera.

As some of you know, I, as a second generation of Holocaust survivors, am not very keen of being "nostalgic" about this horrible period. Although it runs in my blood, because I heard of it since I was a very tiny child, I prefer to go on with a very constructive and creative life. But nowadays, when there are more and more people, including people in the academic world, who try to deny the holocaust, I feel that it is my duty to talk about issues which prove the opposite.

When I retire I will write a book in which I will tell the stories of my mother weaved within my own story as a child who had to live with the shadows of the Holocaust.

My dear family, here comes my "story" to its end. It is Friday evening here, and we are going to have our Shabbat dinner. So Shabbat Shalom to you all. Have a very lovely and peaceful weekend.

All my love,  
Edith

## Remembering the Holocaust

by Charles Lieber

Like last year, in the now established yearly observance, the SMB held a Yom Hashoa (Holocaust Day) memorial ceremony. Effectively and very sensitively produced by Bernie Kukoff, the event benefited from the participation of a dozen synagogue members of all ages in the reading of a moving text of Bernie's authorship, then the description by Hedi McKinley--now an Albany psychotherapist--of her harrowing experiences as a Viennese teenager under the Nazis, followed by beautiful renderings of age-old Yiddish

songs by Lily Balsen and by Alice Swersey (who also provided professional support on the keyboard), and by Yehuda Hanani, who, with his customary artistry, played cello solos of a Chasidic melody he remembered from his childhood in Israel and a Bach saraband. The evening ended with the singing of Ani Maamin by the entire assembly.

Throughout the evening, tears came to many eyes as thoughts kept turning to the millions the Jewish people lost. For some, personal memories of relatives and friends among the dead welled up.

Notwithstanding the substantial size of the audience, the ceremony closed in a hush as we filed out of the sanctuary.



# Point of View

## Healing a Sefer Torah

by George Carey

**W**hen Gedalia Druin, Rabbi, Hasid, and Sofer, smiled, he radiated affection for the five scrolls lying before him in the cool basement room of Congregation Or Shalom of Orange, Connecticut. For him, he was careful to explain, they were living things that were ill and in need of therapeutic treatment. We watched, fascinated, as his agile fingers touched the parchment here and there while he talked.

“This scroll is written on parchment that has been divided into two sheets, thinning it. This is the common procedure. To strengthen it, it has been lacquered on the back—also commonly done. This procedure has two results: the lacquer adds weight to the scroll, and the lacquer on the back may interact with the ink on the face in the closed scroll. See—here and there ink shadows can be seen on the back, and here, fading and a slight discoloration in lettering.”

He explained that curing these ills is part of the Sofer’s job of restoration. Sometimes it is as simple as erasing slight blemishes with a soft eraser, while on occasion a page of the scroll needs to be carefully wiped off with alcohol. Sometimes extensive repair calls for redoing flaked-off lettering. I thought of the recent Parashot in Leviticus concerning outbreaks and blemishes of the skin!

Preliminaries over, for a detailed examination we chose three of the five

scrolls, by weight and clarity of lettering. These we placed on a table and unrolled from end to end, inspecting each sheet. The sewn sheets usually contain from three to five panels of text per sheet. Patches of light gray were occasionally present, especially on one of the scrolls. “These are places where the parchment contains a higher than average number of fatty cells. If you look closely, you will see that some of the letters in these patches have slightly blurred edges, which are caused by fatty tissue. This is normal in parchment. Nothing can be done about gray patches.”

As it happened, the scroll afflicted

with particularly elegant Tagim (the tiny flourishes atop the letters), while Scribe B lettered with care and competence, but in an undistinguished fashion. Also evident on one of the Ashkenazic scrolls were columns repaired in a Sephardic style.

The treatment of “empty space” on a scroll also invites attention. In some parts of a Torah (where the Priestly Blessing appears in Leviticus, for example) blank spaces appear in the pattern of the text. If managed gracefully, their placement and design can add much to the esthetic effect of the whole.

We learned that some scrolls are “vav” scrolls. Each column of text in such scrolls, insofar as possible, begins with a “vav”. This makes coordinating the text with master text, and with

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**“We watched, fascinated, as his agile fingers touched the parchment here and there....”**

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with the greatest number of gray patches was a Russian scroll with particularly beautiful lettering. Lacquering adds as much as six pounds to the weight, making the raising of the scroll at the end of the Torah service a problem. Other things being equal, the lighter scroll is considered more valuable.

Unrolling the scroll also allowed us to appreciate other aspects. One scroll was clearly written by at least two, and possibly three, Soferim. Scribe A had a beautiful hand, marked by lettering

study texts easier. Today Torah scrolls are proofed by computer scanning against a master scroll. Formerly two Soferim, one with a master scroll, would check them by having the scribe with the new scroll read it aloud, letter by letter, backwards! In this way, the letters to be checked would be logically detached from the scanning and meaning of the words, reducing the possibility of the human mind supplying mental corrections. Can we know that the scroll in ques-



tion is complete and without error? Probably not, but great pains are taken to insure that there be as few errors as humanly possible.

Are repairs needed to the stitching between sheets? Only a special tendon from the leg of a cow is permitted as a kosher thread. Are any patches so badly afflicted that they need to be scraped and relettered? Excised and patched? These considerations demand that the congregation seeking a Sefer Torah weigh many tradeoffs.

## As we headed home, I reflected on Rabbi Druin's feelings for the scroll as a living thing.

Happily, as Rabbi Druin walked us through an inspection of the scrolls, we were able to find a scroll that we felt represented the best solution for our congregation. It is one of the lightest ones, a "vav" text, with fine lacquering on one side only, with scrupulous and clear lettering (although not so beautiful as the Russian one) and parchment that requires little or no repair. And it will be part of our congregation by July.

As we headed home, I reflected on Rabbi Druin's feelings for the scroll as a living thing. All of us are carriers of the human Genome from primordial time into the future. This Sefer Torah is also one of many carriers of the archetype of Judaic civilization across the millennia. How fortunate we are to restore it to health and function.

# Community

## Jewish Kids in the Country

by Rose Duhan

Recently I had a conversation with my brother-in-law about bar/bat mitzvahs for our children. My brother-in-law, whom I'll call Andy, since that's his name, was wary of the future bar mitzvah of his son, who is now seven. When I asked why, he told me that when he was growing up and attending private school on the Upper East Side in Manhattan, bar mitzvahs were outrageous affairs among his friends, each fancier and more lavish than the last.

When he told me his reason for thinking of not having a bar mitzvah for his son, I remembered my own bat mitzvah and nearly collapsed laughing. Anyone who has ever been to the Nassau Synagogue, or The Synagogue at Malden Bridge, can understand my mirth. One hundred or so of my family's closest friends and relatives smooshed into the tiny Nassau Synagogue (that glamorous shrine that seats how many?), with Route 20 roaring outside, a cat that had wandered in meowing under the benches, no rabbi, but, of course, Fred Rheingold, and myself with no idea of what a bat mitzvah was supposed to be. We had a big party, in line with the service—all the guests smooshed into our house, since it had rained and there was no tent.

Now that I have my own children, I am thankful to live where a religious

coming of age ritual is not a competitive matter. On the other hand, I am willing to do what's necessary for Hebrew school and bar/bat mitzvahs to be a little more common among my children's peers, and maybe even an attractive social opportunity, "All my friends are doing it." Raising Jewish children in the country is like anything else in the country—it's all about driving. Okay, it's about making connections—and that usually requires driving. I drive my 4-year-old 20 minutes to a preschool where I know there are other Jewish children, instead of taking her to the preschool 5 minutes away where they have an annual visit from Santa Claus. I hope that we'll find friends with whom we can celebrate holidays that we share, and maybe even go to Sunday school together.

Growing up Jewish in the country means not being surrounded by other Jewish families. The connections we make are important to our Jewish identity. I don't want my children to feel that we are the only family that doesn't celebrate Christmas or feel deprived by not getting candy at Easter. I want them to feel that they are lucky to participate in a Seder every year and that missing school on Jewish holidays (since school is not closed) is an opportunity to be with family and friends for a special occasion.

The connection to our synagogue is especially important because it is also the link to the larger Jewish community of the world.



# Letters



*Our members Fred and Ellen Levine generously share the following letter which was sent to them from their cousin in Israel following Yom Ha'shoa.*

Hello dear family,

I would like to tell you about an experience we all had last night. Yesterday was Holocaust Day here in Israel, and we attended an opera, which was produced and presented by 50 children, aged 12, of the theatre department in the Art School of Tel-Aviv. The opera "Brundibar" is an opera for children, music by Hans Krasa and the libretto is by the poet Adolph Hoffmeister.

What is so special about this opera? And how is it connected to Holocaust Day?

Hans Krasa was a well known musician in Prague of the 30s. When Prague, the city that Krasa adored, was invaded by the Germans (1938) he composed this opera, with his friend, the poet, Hoffmeister, and sent it to a competition which was held for creative works for a children's theatre.

The competition, which was meant to be held in 1939 by the Czechoslovakian ministry of education, never took place, since Hitler invaded Prague and attached the country to the Third Reich.

Yet "Brundibar" was performed once in the Jewish orphanage in Prague. As the performance was over, the children and the musician, Hans Krasa, were taken to Ghetto Terezin. Terezin was founded in 1941, as you all know, and most of Czechoslovakia's Jewish intellectuals and artists were brought there.

Many of them continued to produce their work in the Ghetto, and, in addition, worked with the younger generation in order to preserve a human image under the difficult conditions.

When Hans Krasa came into the Ghetto he decided to add more music to the opera. And so he did. Being also a teacher, and bearing in mind the educational ideology and the human spirit, Krasa decided to perform the opera with the children of the Ghetto. He worked with the children and they started to perform every evening.

The Nazis, who felt that this was a wonderful opportunity to show the world how generous and civilized they were, invited people from the Red Cross to watch the show. This convinced everybody that the Ghetto wasn't such a bad place. After all they had a vivid cultural life going on....

"Brundibar" was performed, officially, in Terezin about 55 times and many more performances, without the official permission of the Germans. It was sung in every corner of the Ghetto, by everybody, young and old. The beautiful songs of the work were an outlet to a better world.

But reality seemed stronger than art. Krasa and all the children-performers were taken to Auschwitz. Only a few survived, but the vocal score of the opera survived (the text+the piano part). It is now stored in the museum of Kibutz Givat-Haim (a Kibutz which was established by Czechoslovakian newcomers).

The story of the opera, very naive and optimistic, tells about two children, Pepicek and Annika, who look for milk for their sick mother. Since they are very

## ATTACH THE ENCLOSED SCHEDULE GUIDE TO YOUR FRIDGE!

# Microcinema

by Alan Gelb

Last year we showed seven films in our popular series. Now we're back to announce next year's series, this time with eight films. That means that approximately every six weeks you'll have the opportunity to join us at the Synagogue for an evening that includes rare cinema, some stimulating impromptu discussion, and free pastries. All this for a \$5 suggested donation at the door, or, better yet, a one-year

subscription for \$25 per individual or \$50 per couple. And, if you've never been to the Microcinema, then you'll be delighted by the quality of the presentation, for we show our films on our very own 61" rear projection television, which really makes our space feel like an intimate arthouse.

Even if you can't attend all eight films, a subscription not only pays off, but it helps us to pay for the equipment and films and thereby allows us to continue to provide these social and cultural occasions for local audiences. Your check for \$25 or \$50 (quick math: an admission...plus our fabled Entemann's...for just about \$3 per film) will keep us going. For more information, please feel free to call me at 392-5109. We look forward to seeing you!



# Member's News

## THANK YOU—

Marc Feder, Hyman and Esther Feder, Joseph and Sydell Roth, Cheryl R. Sachs, and Alice and Bert Swersey for their generous contributions. And Harriet Yelin for a contribution in memory of her beloved husband, Bert.

## MAZEL TOV—

Carol Weir announces the birth of her grandson, Joshua Samuel Ascher, born to her daughter Dr. Danielle Casher and son-in-law Daniel Ascher on May 16, 2001.

Lucille Lichtblau and Jim Farrell, on their plays produced at the Stageworks 10X10 Festival in May. Jim, who has been awarded a residency at Blue Mountain Artists Colony, will have another play published in The Pacific Review.

Rachel Swersey, Alice and Bert Swersey's daughter, will be married to Gregory Forte on May 26, 2001 in New York City.

Yehuda Hanani opened the Berkshire's summer music season at Seiji Ozawa Hall on Saturday, May 5th, with world premieres by Osvaldo Golijov (performed by Dawn Upshaw); Stephen Prutsman; and Jorge Martin.

Noah Levine Gelb, Karen Levine and Alan Gelb's son, graduated from Brown University, the recipient of the Rosamund Winslow Lamere Woodwind Award. Noah played bassoon in the orchestra, sax in the jazz band and started and directed his own woodwind quintet.

Josh Machiz, Janie and Larry Machiz's son, graduated from Chatham

High School and will attend McGill University.

Sarah Altwerger, Richard and Carol Altwerger's daughter, graduated from Maple Hill High School and will study art at SUNY New Paltz. Sarah took first prize at the Spring 2001 AP Art Show.

Lily Balsen, Sy and Karen Balsen's daughter, was selected for a summer theater program at Northwestern University.

## HELP!

This redesigned newsletter makes a good thing even better. It also follows the Jewish precept of Hidur Mitzvah, which encourages us to enhance our lives with beauty. For now, we're running it off on a copier, but it was designed to be color printed. You can make that happen with a contribution tagged for the newsletter. Contributions can also be tagged for Siddurim and Chumashim.



### A Poem by George Carey

## Meditation on a Torah Scroll

The eternal symbols dance	ancient terrors
their ineffable dance	ancient ecstasies.
clad in their plumed tagin	How many sabbaths have passed?
across	How many jubilees?
the taut skin of the slain lamb.	
Latent	As we learn the chant-
in these dancing shadows	the remembered melodies of for-
of finite language	gotten chazzans
lie the dimly glimpsed	we possess our own fragments
boundless intentions	of the limitless divine dream
of the divine Author.	burned into our souls.
Seize this link	If all the scrolls were lost
with vast primal celebrations	they would be found again in us.
ancient rites	The fire rekindled
	from its scattered embers.



# Microcinema

Attach me  
to your  
fridge

On Sunday, July 15 at 7:00 PM, we will be showing **Leon the Pig Farmer**, an outrageous English comedy about a sensitive GenXer from an observant London family who learns that he is the product of artificial insemination. His biological father turns out to be a Yorkshire purveyor of pork who crams for the reunion by boning up on **Portnoy's Complaint**. One of the featured players in this over-the-top clash of cultures is Connie Booth, John Cleese's **Fawlty Towers** co-star. Winner of Best Film honors at the 1992 Edinburgh Film Festival. "Insightful and witty"—*The Village Voice*.



On Sunday, August 19 at 7:00 PM, we will present the remarkable Israeli film **The Summer of Aviya (Kayitz Shel Aviya)**. Set during the early days of Israeli independence, it follows a ten-year-old girl as she gets to know and accept her mother, still profoundly damaged by the emotional traumas of her Holocaust experience. It is based on the real-life story of Gila Almagor, one of Israel's greatest actresses, who wrote, produced and stars in the film. Almagor and her young co-star Kaipo Cohen were cited at the 1989 Berlin Film Festival for their "amazing performances." Directed by Eli Cohen, whose **Under the Domim Tree** continues Almagor's story.



On Saturday, Sept. 29 at 8:00 PM, we will be hosting a major local film event: our screening, on DVD, of a one-hour, stand-alone episode from **The Decalogue** by director Krzysztof Kieslowski, whose **Red, White, and Blue** trilogy was an international triumph. Originally made for Polish TV, **The Decalogue**—ten one-hour films

inspired by the Ten Commandments—has been called "the great film achievement of the last decade" by *Time Magazine*. The episode we will be showing is entitled "**Thou Shalt Not Bear False Witness**" and concerns a Jewish child offered sanctuary during the Holocaust on the condition that she obtain a certificate of baptism. Film critic Roger Ebert says, "Watch them one at a time...if you are lucky to have someone to talk to, you discuss them and learn about yourself." Let us all invite a friend and learn about ourselves that evening.



On Saturday, November 10 at 8:00 PM, bring the whole family for director Barry Levinson's autobiographical **Avalon**, a wonderfully expansive account of growing up in a large Jewish immigrant family in Baltimore. Admittedly, this 1990 film is widely available in video stores, but how many of you have actually seen it...and on a giant TV at that? The peerless cast includes Aidan Quinn, Joan Plowright, Elizabeth Perkins, Elijah Wood, and Armin Mueller-Stahl. "A rich, graceful work"—*The Washington Post*.



On Saturday, December 22 at 8:00 PM, join us for **Solomon and Gaenor**, a 2000 Oscar nominee for Best Foreign Language Film that features dialogue in English, Welsh, and Yiddish. Set in a Welsh mining town in 1911, it tells the tragic tale of a forbidden romance between a Welsh girl and an Orthodox Jewish boy. Ioan Gruffudd, TV's charismatic Horatio Hornblower, stars. "The love story of the year"—*Gentlemen's Quarterly*.



On Saturday, February 4 at 8:00 PM,

don't miss **The Wannsee Conference**, a riveting recreation of the secret meeting in Wannsee, Germany in 1942 during which The Final Solution was first proposed and quickly accepted. Adolph Eichmann took the notes for the 87-minute meeting, which are the basis for this 87-minute film that recreates the whole affair in real time. "Unlike any other Holocaust film I've ever seen... Mesmerizing... Provocative"—*Vincent Canby, The New York Times*.



On Saturday, March 20 at 8:00 PM, we will be showing the Yiddish film **The Dybbuk**. Our screening this past year of **Yidl Mitn Fidl** was so popular that we are committed to showing a Yiddish film in each series. **The Dybbuk**, first released in 1937, is generally recognized to be the greatest of all Yiddish films. Based on the famous folktale by Sholom Anski, it tells of a restless, disembodied spirit who enters the body of the woman he was pledged to marry. Film critic Leonard Maltin calls it "fascinating, beautifully detailed and restored."



Finally, on Sunday, May 19 at 7:00 PM, our second year's series will close with the 1989 Israeli film **Because of That War (B'Glal Hamilhamah Hahi)**. This is an extraordinary look at what happens when one of Israel's leading rock performers, the gay, Greek-born Yehuda Polikar, examines what it means to be the child of Holocaust survivors. "Original, sensitive, and beautiful"—*Elie Wiesel*.

For more information, please feel free to call 392-5109



# Coming Up

## An Evening of Amichai

by **Lydia Kukoff**

*“Yehuda Amichai, the great Israeli poet who died from cancer on September 22 at 76, is one of very few contemporary poets to have reached a broad cross-section without compromising his art. He was loved by his readers worldwide (his poems have been translated into more than thirty languages) perhaps only as the*

*Russians loved their poets in the early part of the last century. It is not hard to see why. Amichai's poems are easy on the surface and yet profound: humorous, ironic and yet full of passion, secular but God-engaged, allusive but accessible, charged with metaphor and yet remarkably concrete.”—The New York Times*

Above is an excerpt from The New York Times' review of Amichai's remarkable last book of poems, Open,

Closed, Open. On Sunday evening, June 10 at 7 pm, we will celebrate the life and work of the man who is considered Israel's national poet—a cultural icon who was also warm, humorous and unassuming. We will see a rare videotape of Amichai reading his poems and speaking about his poetry, followed by readings of his poems by members of our congregation.

Please join us for this special evening.



The Synagogue at Malden Bridge  
Box 18, Malden Bridge, New York 12115