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Singles columnist Tamar Caspi says dating theories can derail true love.

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## SHABBAT CANDLE LIGHTING TIMES



Chol Hamoed Pesach

BOSTON	6:52 PM
MANCHESTER, N.H.	6:54 PM
FALL RIVER	6:52 PM
PORTLAND, MAINE	6:50 PM
PROVIDENCE, R.I.	6:53 PM
SPRINGFIELD	6:58 PM
WORCESTER	6:55 PM

## ERUV STATUS:

BOSTON	781-446-9797
MALDEN	781-322-5686
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# THE JEWISH ADVOCATE®

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## The rebirth of

# “BAR MITZVAH”

A 100% JEWISH TALKING PICTURE

## How the film center at Brandeis turned a 1935 Yiddish movie into a cult favorite

By Leah Burrows  
*Special to the Advocate*

Lillian Leavitt sits in her bedroom, on the edge of her bed, staring at a small television set.

Old, grainy images flicker across the screen. The voices crackle with age.

An older man with a bushy black beard commands the screen. He looks at the young boy in front of him and sings, in a booming, cantorial voice, “Ehrlikh zany, gut un fayn, do, dort un iberall.”

Leavitt pauses the film.

What did he say?

She rewinds, raises the volume and listens closely.

“Ehrlikh zany, gut un fayn, do, dort un iberall.”

“Where ever you go, be honorable and upright in all you do.”

Got it. She presses pause, writes the line on her computer and presses play. Next line.

Lillian Leavitt did this, over and

over and over again, line by line by line, for four months to translate the Yiddish film “Bar Mitzvah” for the National Center for Jewish Film.

In the end, she and her partner Solon Beinfeld wrote more than 200 new subtitles. The newly restored and translated copy will be screened at the 13th annual Jewish Film Festival at Brandeis University on April 18.

“These films allow viewers to get a picture of Jewish life at that time,” Leavitt said. “The goal is to capture both the richness of the Yiddish language and the richness of the culture.”

First released in 1935, “Bar Mitzvah” features the only film performance of Yiddish theater legend Boris Thomashefsky. The grandfather of conductor Michael Tilson Thomas, Thomashefsky was the king of the Yiddish stage for more than 30 years. He starred not only in



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## Israeli artists invade Hub

Record contingent at Boston crafts fair

By Cara Hogan  
*Advocate Staff*

It's called CraftBoston 2010, but it could just as well be named CraftBoston-Israel.

Most of the 200 participating artists are from New England and the United States, but 16 Israeli craftspeople will make up the largest ever international contingent at this year's fair, which runs from April 8 to 11 at the Seaport World Trade Center.

The Israelis are all members of the Association of Israel's Decorative Arts, AIDA, a nonprofit that fosters the development of Israeli artists by connecting them to international galleries, institutions and collectors.

Nirit Dekel, a glass bead artist from Tel Aviv, will be selling her colorful necklaces, rings and other



Israeli Claudia Manokian made this cherry blossom-print scarf out of silk chiffon and merino wool.

jewelry in Boston and said she owes her international growth to AIDA.

“In Israel there are not many glass artists,” said Dekel. “AIDA activities led me to many different opportunities that in Israel I don't have. It really opened my eyes to what's happening at the galleries and exhibitions around the world.”

AIDA, founded in 2003, has brought artists to craft shows in Philadelphia, Chicago, and London

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## Film depicts Shoah's impact on one shul

By Elise Kigner  
*Advocate Staff*

They brought books they had written or that had been written about them; family photos; paintings; and even a heart defibrillator.

Holocaust survivors and their descendants – all members of Newton's Temple Emanuel – shared their stories with filmmaker Naomi Raiselle.

Raiselle, who films high-end weddings for a living, didn't want to conduct interviews but rather have conversations.

Her 20-minute documentary, “Tikkun,” scored by jazz musician Bo Winiker, will be screened April 12 at the temple, one of a wide-range of events over the next

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PHOTOS BY JUSTIN KNIGHT

Aliza Kline, executive director, and Anita Diamant, president, of Mayyim Hayyim Living Waters Community Mikveh.

## Mayyim Hayyim celebrates with memories and song

By Deborah Finkelstein  
*Special to the Advocate*

Music and theater took center stage at last week's celebration of Mayyim Hayyim Living Waters Community Mikveh, but perhaps the most moving part of "Take Me to the River" were the stories about the people who have visited since it opened six years ago.

One was about a woman whose struggle with infertility left her feeling isolated from the community but found solace in a ceremony at the Newton mikveh. Another was about a groom who found singing with his family and sharing a tear-filled ritual prior to his wedding to be one of the most moving experiences of his life.

"This place took one of the most ancient rituals of Judaism and reinvented it for modern and relevant usage. People find joy and solace—and no one is pigeonholed by denomination. We're all just Jews," said Amy Fleming of Newton, a volunteer at the Newton mikveh and its associated Paula Brody & Family Education Center. "What I love about Mayyim Hayyim is the embracing, inclusive atmosphere."

Fleming, a mikveh guide since 2006, was honored at the benefit along with her husband.

"I support Mayyim Hayyim because I support entrepreneurs," Jonathan Flemming said in the program notes. "Entrepreneurs are agents of change. Mayyim Hayyim began with a vision, drew up business plans, raised money and hired people who do a good job. Response has been overwhelmingly positive and has led to requests by other communities who want to emulate the model."

Coming just before Passover, the benefit featured a short play about the women who rescued Moses from the Nile, co-written by Anita Diamant, founder and president of Mayyim Hayyim, and best-selling author of such works as "The Red Tent," "The New Jewish Wedding" and "Choosing a Jewish Life."

Diamant wrote the play with Janet Buchwald, a founder of Boston Shakespeare Company, and Amichai Lau-Levine, a performance artist and founder of Storahelling. Josh Nelson served as music director and performed with his five-member band The Josh Nelson Project. Nelson pro-



Galeet Dardashti performs with her band Divahn.

duced the CD "Immersed: Music for Mayyim Hayyim."

Also performing was Galeet Dardashti and her all-female band Divahn. Dardashti is the granddaughter of famed Persian classical singer Yona Dardashti and daughter of Farid Dardashti, a cantor and Middle Eastern vocal innovator. One of the songs Divahn performed was about Queen Vashti, whom Dardashti described as one of her favorite heroes from Jewish stories. It will be featured on the CD "The Naming," which will come out later this year.

The stories about mikveh were presented in dramatic readings by Rabbi David Wolfman, director of the North American Commission on Rabbinic-Congregation Relations, and Sheree Galpert, owner of Dramatic Results.

In addition to the Flemings, the event honored the first class of mikveh guides with the 2010 Nachshon Award. Many of them had volunteered to be a guide before the mikveh was built. Some had never been to a mikveh before.

In addition to serving as a ritual bath for conversions and monthly immersions, Mayyim Hayyim offers healing rituals for those recovering from illness and loss as well as new ways to celebrate life journeys. It also hosts classes and features art exhibits.

In October, it will host "Gathering the Waters," an international conference of clergy, scholars and students focusing on how immersion can be a source for spiritual renewal.

For more on Mayyim Hayyim, visit [www.mayyimhayyim.org](http://www.mayyimhayyim.org).

# Group gives Israeli artists international exposure

Continued from Page 1

and now at CraftBoston 2010, which had its first show in 2002.

"We decided we really liked having an international flavor to the show," said Beth Ann Gerstein, the executive director of CraftBoston. "It shows what's going on in other countries. It's interesting to see how they fit into the larger craft community; what materials they're choosing to work with and what techniques have made it across the ocean."

The festival showcases everything from traditional to contemporary crafts in all media: everything but painting and photography. The Israeli artists will be grouped together at the festival, and two of them will give lectures.

"Each artist has their own space, to talk to the public about their work," said Gerstein. "AIDA has some tours that feature the Israeli artists specifically. ... We want people to ask the artists questions."

AIDA selects the Israeli artists for American shows. "AIDA has an artistic jury that goes to Israel for a week at a time and does studio visits and meets with the artists," said Erika Zogel, director of AIDA. "We find opportunities for artists from Israel to show and sell their work, mostly around the US. We also provide scholarships for students to study and do exchanges with artists from the US."

The organization has helped launch the international careers of more than 100 Israeli artists by paying for their flights to the US, the booth fees at festivals, and handling marketing and advertising. The artists cover only their living expenses and the transportation of their artwork.

Seven years ago, Dekel was working as a computer engineer in Israel and said she was "very bored" with her job. She saw an exhibition of glasswork in 2000 and was inspired to take a four-hour introductory class in glass-making.

"I loved the material and the colors and the process of the work with the glass," said Dekel. "Right after I took the class, I started making beads 10 hours a day. I'm mostly self-educated and I learned more just by sitting and spending many hours with the torch."

Just six months after that first class, Dekel quit her job and became a full-fledged artist. In 2006, she became involved with AIDA and attended a festival in Chicago.

"I started very small in Israel and now I'm much more confident," said Dekel. "I took a long road since my first days in glass."

She works mainly with large beads of many shapes and colors to create vibrant pieces that are solid glass. Black beads have swirls of gold and primary-colored beads look like pieces of coral.

"I think the American crowd



Nirit Dekel's necklace of Italian Moretti glass with gold filling.



Marcelle Klein's sculpture "Memory Shards," porcelain, paper and clay.



Talila Abraham's doily made of stainless steel.

likes me," Dekel said. "In Israel, you don't have as many openings you can wear such a unique and dramatic piece as in the US."

Another CraftBoston artist, Marcelle Klein, has been involved with AIDA since the outset. "I work on the wheel, and I make mostly sculptural abstract work," said Klein, who has worked in ceramics professionally for 20 years. "I work in a very minimalist style, not decorated at all. My palette is mostly white, black, gray and brown, very organic."

She uses such unusual techniques as applying clay to balloons or inflated latex gloves, which she pops when the clay has dried. One of the pieces she will display looks much like delicate, broken eggshells.

"AIDA sent me to a residency,"

said Klein, who used the time to begin work on her eggshell project. "It's amazing being able to do what you want to for a short time."

Talila Abraham, whose work is displayed in galleries as far afield as New York and Japan, will show intricate, woven-metal baskets and artwork she calls "metalace."

She credited AIDA with pushing her initially to exhibit her work. "It was a great lesson for me, facing the people who are actually buying my items," said Abraham. "It was very important learning how people like my work and certainly contributed to my confidence in my self and my work."

For more on CraftBoston 2010, visit [www.craftboston.org](http://www.craftboston.org) or call 617-266-1810.