

שבת פרשת עקב

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שלמה לבנה



HEAVEN
COMES
TO
ISRAEL

Values --- Rachel Naizes (G-9)

It is unfortunate that we live in a society that preaches a set of morals and then makes it virtually impossible to live by them. Giving charity, stealing, and cheating are simultaneously encouraged and discouraged. For a young Jewish girl trying to live a religious existence, the contradictions posed are confusing and at times, depressing.

Thieves are considered the low-life of society, yet the most honored and acclaimed men throughout the world are those who have made millions of dollars through various extortionist methods. Producing a consumer good for half a cent and selling it for fifty cents (when it isn't even worth the original half a cent) is the height of business genius, and the employee who writes off his vacation to Florida is playing the game tactically.

Society sets two codes - one which is morally right and is the subject of philosophical discussions and a second which is practical and applicable to daily life. The former (utopian and consequently non-existent) is founded on the principle that man is basically good at heart. The latter (cynical and unfortunately universal) is based on the theory that man is interested only in the well being of himself.

Charity is a concept stressed by every major religion but when a beggar asks you for a dime the common reaction is to walk away. Taking out your wallet is considered naive, to say the least.

Walking down a city street on their way to a restaurant, a woman and her husband approached a filthy old lady sitting on the curb. The wife, when she saw the old lady, cringed in horror and directed her husband across the street. A man of rare compassion, the husband stared angrily at his wife, took out five dollars, and headed toward the old lady.

"I think you must have lost this," he said while handing her the bill. Tears filled the woman's eyes as she thanked and blessed the man.

When I heard this story I was at first warmed by the existence of such a compassionate man, but then saddened at the realization that he was a rarity. Of the people that walked down that street, some must have been repelled,
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Tevye Goes to Israel --- Suri Goldstein

Once again LTP is putting on a hit play. "Tevye Goes to Israel" was a semi-professional attempt in script writing in 1972 at the Young Israel of Mavecrest - Dayswater. Perhaps the author, Deryl Phillips, was aware that Sholom Aleichem had written a sequel to "Tevye der Milchiger;" (the Yiddish story which served as the basis for the smash hit, "Fiddler on the Roof") wherein Tevye attempts going on Aliya.

In our version, Tevye (David Jacobs), in his own inimitable style and humor, is shown adapting to his new environment. The play consists of a variety of Hebrew songs including yedid nefesh, a winner in the Chassidic Song Festival, Montifiore, which recalls historical events, modern Israeli hits, "If I Only Had Love," and of course, songs from "Fiddler."

As in the production of any successful play, much time and effort must go into it. Joe Berlin was overwhelmed by the talent in LTP and assigned a double cast - one for each performance.

Rehearsals were eagerly looked forward to even though we almost missed the best activities of the summer (but almost doesn't count).

Tevye has found a place in the hearts of all who have been introduced to him. Tevye is the grandfather. He is our past, our frustrations and joys. Israel and Tevye - they are our hopes and our dreams.

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by the old lady, as was the man's wife, some must have felt intense pity for her, but I doubt if many others thought to help her in some way. I blush as I recognize that I would have, and have, turned away in fright, and crossed that street myself.

... על שלמה זכריהו העולם קרוב

על חסדו ועל חסדו

על גמילות חסדים

The American Curse --- Judy Landau

For what will people sacrifice their honor, love, and other things that are most dear to them? For money! For luxury! For material wealth! People will risk getting heartburn but won't give up a seven course dinner. People will go bankrupt just to take a cruise to the Bahamas. Why is material wealth so important to people?

Money is a status symbol. People feel that they'll be looked up to by being rich. For them "making it" is having six zeroes at the end of their earnings.

Not so for the Jews. In this week's parsha it says: לֹא עַל מַלְטָת לַבְּדוּד יֵחִי הָאָדָם כִּי עַל כֹּל מוֹצֵא פִי ה' יֵחִי הָאָדָם
We feel that "making it" means to live by the word of Hashem and do His mitzvos as it says וְאִי בָהֶם. We're not saying that Jews should be hermits and live deprived lives. That's why the word לַבְּדוּד is there. Man should not live his life only for the purpose of accumulating material wealth but should by no means restrict himself from wealth that comes to him honestly.

It's interesting to note that right afterwards it states: כִּי כַּאֲשֶׁר יִיטַר אִישׁ אֶת בְּנוֹ ה' אֱלֹקֵיךָ מִיטְרֶיךָ

As a father reprimands his son, so does Hashem reprimand us. At first a child is supported by his father. When he misbehaves the child can understand why this man is punishing him. So it is with Hashem. Just as a father loves his son, so does Hashem love man and when man abuses G-d's bounty here on earth he deserves rebuke because he didn't realize that collecting dollars is not what man was put on this earth for but rather כִּי אֵם עֲשׂוֹת מַעֲשֵׂי וְהִתְחַנַּת מִסָּר וְהַצָּנֹע לֵב עִם אֱלֹקֶיךָ.

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We'd like to remind all contributors that the deadline for articles is Wednesday 7:00 P.M.

Next week's issue will be devoted primarily to Color War articles, stories, poems, and events. We wish all the participants Good Luck!

From our Bay Camp

Whom do you admire most in camp?

- Chumi Besser: Suzy Greenman
- Bonni Besser: Michal Wahrhaftig and Chumi
- Rivka Cohen: Nir Reich
- Shulamith Notechin: Larry Wechsman
- Lisa Wahrhaftig: Shulamith Notechin
- Michal Wahrhaftig: Shari Goldberg and Lisa
- Reuven Siff: Zvi Reich, but I don't know what "admire" means.
- Denjy Berlin: Our counselors
- Tammy Auman: I don't know
- Ari Blech: Hashem
- Moshe Willig: Zvi Dovid
- Menashe Gratz: My father
- Rapheal Willig: Shari Goldberg
- Michal Levine: Nafi Levinson.

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A Folk-Tale for the Weeks After Tisha B'Av

It happened once that Napoleon was passing by a synagogue on the Ninth of Av, at the time when the worshippers were sitting on the floor reciting elegies and weeping. "Why are they weeping?" he asked. They explained to him that they were weeping for their country which was destroyed nearly 2000 years ago.

The explanation made a profound impression on the French emperor, who said: "A people that mourns and weeps for the loss of its homeland 2000 years and does not forget - such a people will never be destroyed. Such a people can rest assured that its homeland will be returned to it."

And a Chassidic Tale

The Tzschinover Rebbe would come every Tisha B'Av to start with a new copy of the Kinot. He used to recite the Kinot and when he had finished he would leave the book in a box under the lectern.

When asked the reason he used to say: "I am sure that next year the redemption will come and we will return to Yerushaleim. And therefore we will no longer need to recite the Kinot."

As the Curtain Rises - Joe Berlin

"So now, please give your kind attention to the people who have worked all this week..." We are in the theater on the mountain and the cast is in costume, all made up, a bit nervous as stage lights fade in and the curtain slowly spreads.

This group of children, perhaps two groups, if the production was double casted to provide for a greater number of participants, spent a week, maybe ten days, reading, memorizing, blocking, learning such vocal maneuvers as changes in inflection, tone, and volume, melody and harmony. In addition, they often became familiar with aspects of stagecraft, set design, effective use of property, lighting, sound systems, and creative costuming. In Horsha children have the opportunity to be involved in the multiplicity of activities that is drama.

These productions began sometime in January or February when scripts were sought, selected, discarded, and some retained for possible use. The selection process involves such criteria as: mix - some musicals, some comedies, a particular presentation for the Nine Days, plays with a suitable number of characters, thematic relevance, artistic, literary, and musical value, and availability of the book and score.

Most plays for the theater are finalized for two and one half hours running time. In camp, we aim for a one hour presentation - give or take. Careful editing of each play selected takes some doing - don't tamper with the main plot, don't chop characters entirely. It's not easy. It takes a great deal of time to be done properly.

It's almost June now. The plays need to be typed, about 200 stencils worth, duplicated, collated, packed for camp. It's a hectic month. Props and costumes have to be itemized and scrounged around for. Some are easier to come by than others. Last year it was sewing machines. This year - buckets, kapotehs, robes, vests, horns, bells, toilet paper rolls, burlap sacks. It's more pecking for dramatics than clothes for the family.

In July, strange things happen in Lake Como. If it rains you can't rehearse in the gym. If the weather is nice, the division heads want their kids at tennis, baseball league, basketball, arts and crafts, swim. They don't think about dramatics much. Perhaps only as one less evening's activity to plan. Not all of them are that way. Some realize the educational, artistic, and recreational virtues of camp dramatics.

As if that weren't enough of a headache. There are eight weeks to camp. Somehow all the overnights, canoe trips, inter-camp games for Ilanot pop up during the same week that these kids are needed for rehearsals. An accident of programming probably but it happens all summer long. I think we're going in circles. Make a rehearsal schedule... meet with Elly, Louis, Annie, Anny, Annie...consult with arts and crafts...an idea... a prop...a costume...Zelda Wildman and now Levora Klein...transport props, material, costumes...page Louis...page an actor...let's get moving...is the stage set up?... Where's the scenery? You have to be a traffic manager.

We're half way home now. Alufim - Alufot were a smash in Oz. Ilanot proved to me that with enough rehearsal time and a great bunch of kids that try even harder, the right serious play... well, they had the audience entranced. LTP, what a great bunch, but they're never here but rather at Tagola, at Oren, on the Belewere, or the golf course. But such voices, such poise, such respect for one another.

LTP will do it again. Then Shtilim. A cast of thousands, or so it seems as fifty Shtilim descend upon the stage like...like...like nothing you can imagine. No wonder their counselors sit back and watch. I'd probably be tired too. And then, enter into my imagination and see...the Man of La Mancha.