



Melbourne  
Hebrew  
Congregation  
ק"ק שארית ישראל

# DESTINY

5780 • ISSUE 35

חג שמח שבועות ~ סיון - תשרי



חג שמח שבועות

## In Lieu of a Presidents' REPORT

by Leonard J Yaffe

While reflecting upon our current situation, I re-call the old Chinese curse "May you live in interesting times." A simple walk, and a take away coffee, during this pandemic, becomes the highlight to one's day.

The strange times we live in, prompts me to ask why Hashem would wish to dispense with minyanim and regular services?

Perhaps Hashem insists that we learn to reach out to help others in an effort to improve our attachment to community ecologies?

The Anthony Newley song "Stop the World, I want to get off" may come to mind for those who reflect on the COVID 19 situation, relating to the stresses we share, and how we need to change our behaviour, towards one another, or towards our Shule and our community.

What does Hashem want from us, is more about acknowledgment of his presence, as we are stripped bare of our usual lifestyle habits, in helping us to find ourselves, and the why, where and how, of improving our interaction with Him.

Rabbi Lever has resigned his position as chief minister of the congregation, and we accept his actions and are grateful for his efforts during his tenure.

Our President, Stephen Stern has tended his resignation as both the President, and as a board member, and we thank him deeply and sincerely for his passion, devotion, clarity and energies. His advice and experience will be missed. His work on behalf of the congregation has been selfless and outstanding.

What and how, the Shule will emerge from the quarantine is an unknown. However, since 1841, the Melbourne Hebrew Congregation has devoted itself to serving the Jewish community in Melbourne. The unknown relief to many, of surviving the pandemic, may inspire you to attend services more frequently, in greater appreciation for the gift of life that Hashem has bestowed upon each and every one of us.

*Chag Shavuoth Sameach*

Leonard J Yaffe OAM  
M.H.C Trustee



## INDEX

M.H.C Report

M.H.C Noticeboard

The Giving of the Torah I by Rabbi Boruch Clinton

Shavuot: Mystical or Physical ? Torah was created to elevate this physical plane  
by Shaul Yosef Leiter

The Torah's Mysterious Treatment of the Festival of Shavuot I by Rabbi Bernie Fox

Recommended Reading

Why do we eat dairy foods on Shavuot ?

Baking Like a Balaboosta: Challah Making 101

No-Bake Chocolate Halva Cheesecake I by Joys of Kosher

Shavuot: Beyond the Cheese Cake I by Michael Laitman

Shavuot Dishes to Create for Your Family

Potato Kugel Cups: The Best Kugel You Will Ever Taste I by Joys of Kosher

Best Ever Blintzes I by Jamie Geller

Secrets of Shavuoth: The Inner Meaning of 50 & Why Shavuot has No Date

I by Rabbi Doniel Baron

How Melbourne's Most Beautiful Ceramics Studio Pivoted To Online Classes I by Sasha  
Gattermayr

Films: The Classic Comes Home

Dreamweaver: In Discussion with Fibre Artist Tammy Kanat

Podcasts for COVID-19

Can the Modern Mind Find Peace Without Delusion? On the elusiveness of gratitude and  
confidence in our times I by Tzvi Freeman

Singing for Supper: How the Laurate Choir Raised the Roof for Those in Need  
by Chris Griffith

Your World Is Bigger I by Dr.Robert Biter

A Double Celebration – A Thought on Shavuot I by Rabbi Jonathan Sacks

Iceland, a Piano, and 5 Minutes of Beauty We All Need Right Now : Hania Rani - 'F Major'

Yahrzeit Memorials

Births; Birthdays; Wedding Anniversaries;

Publication Information

Melbourne Hebrew Congregation Disclaimer

## CONTRIBUTORS:

Jeremie Bracka; Dr.Robert Biter; Chabad.org; Rabbi Boruch Clinton; Tzvi Freeman; Rabbi Bernie Fox;  
Jamie Geller; Chris Griffith; Joy of Kosher; Tammy Kanat; Michael Laitman; Shaul Yosef Leiter; Andrew  
Maj; Hania Rani; Rabbi Jonathan Sacks; Rabbi Yossi Salamon; Tim Shiel; Natalya Stern; Guy Vadas;  
Geoffrey Weinberg ; Emily Weaver; Emma-Kate Wilson

### DESTINY EDITOR:

Geoffrey Weinberg

### WORDS / DESIGN

Vicki Finkelstein

### WEBSITE EDITOR

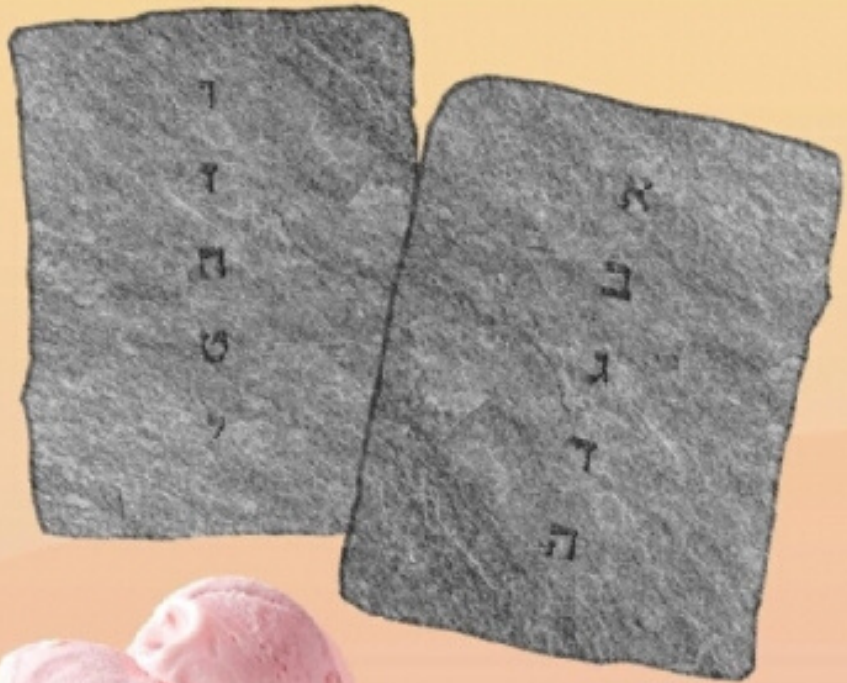
Rabbi Yossi Salamon

**DESTINY Magazine** is published by and circulated to members of the Melbourne Hebrew  
Congregation Inc© MHC 2019. This magazine is a copyright publication. No part of it may be  
reproduced without the prior written permission of the publisher, Melbourne Hebrew Congregation  
Inc.

**DISCLAIMER:** All articles published in this magazine are the personal views and opinions of the respective writers  
and contributors and are not necessarily those of the Editorial Committee, Members of the Clergy, the Life  
Governors or the Board of Management.



# *Tikkun Leil Shavuot*



CELEBRATE

# Shavuot





# SHAVUOT

RAMIDBAR  
IN THE WILDERNESS



## The Giving of the Torah

by Rabbi Boruch Clinton

The giving of the Torah at Mount Sinai was the single most important event in the history of the Jews. It was more important than the creation of the world, and more important than the building or the destruction of the Temples in Jerusalem. The giving of the Torah defines us as a nation and provides us with a path through our lives.

What happened at Mount Sinai is also the foundation of our belief. That is because the creation of the world isn't independently verifiable as there was no living creature there to see it. The existence of a Jewish nation doesn't prove anything either as there have been many nations in the history of the world. Their existence proved nothing about G-d. But the claim that G-d took two million or more people out of slavery in Egypt, brought them to a small mountain in the Sinai desert, appeared to them, spoke to them with an audible voice, and then gave them 613 commandments through a divinely appointed messenger (Moses) – that's a claim which cannot be ignored.

## The Three Pilgrimage Festivals & as a Community event:

**Passover** Celebrates the Exodus of the Jewish people from Egypt, as well as the beginning of the new planting season after the winter rains in Israel, since it falls in the early spring.

**Shavuot** Biblically, this is solely an agricultural celebration. Falling exactly seven weeks after Passover, which places it occurs at the time of the late spring harvest. [Shavuot as a celebration of the giving of the Torah is a post-biblical development.]

**Sukkot** Celebrates the wandering of the Israelites in the desert for 40 years, when they had to rely only upon God for food and protection. This also celebrates the last harvest festival before the onset of the winter rains in the land of Israel. It falls five days after Yom Kippur, usually in mid-autumn. At the conclusion of Sukkot the holidays of Shemini Atzeret and Simchat Torah are celebrated.

## A Community Building Event

The pilgrimage festivals created an opportunity for the Jewish community to reaffirm their communal commitment to the covenant with God, strengthen the self-identification of the nation as a religious community, and entrench the sanctity of Jerusalem and the place where the Temple stood in the religious consciousness of the people. These festivals are at their core a community-building experience. Some scholars even claim that this requirement to travel to Jerusalem and stay there throughout the length of the holiday was strongly endorsed by the nascent biblical-era "business" community of Jerusalem, which benefited from the regular influx of pilgrims seeking food, lodging, and animals for sacrifice.

Historical texts and archeological evidence indicate that in late antiquity, during the Hellenistic and Roman eras, the pilgrimage festivals were a profoundly significant social and religious institution, bringing Jews from all over the ancient world of the Mediterranean to Jerusalem. Thousands upon thousands of Jews made these pilgrimages throughout the year and supported a vast commercial enterprise including the raising of animals for sacrifices, a lively animal market, a complex banking community to enable pilgrims to exchange currencies, and hundreds of inns and taverns to lodge the travelers.

While there are no verifiable numbers of yearly pilgrims, by the end of the first century B.C.E., King Herod the Great, the Roman-appointed ruler of the vassal kingdom of Judea, apparently responded to the pilgrimage needs of the city and built a vast esplanade, or courtyard, surrounding the Temple. This dramatically increased the space of the Temple environs making it possible for thousands more pilgrims to attend religious ceremonies in the sacred precincts of the Temple. In fact, the Harem esh-Sharif (Arabic for "Noble Sanctuary") in Jerusalem, upon which stand the golden Dome of the Rock and Al Aqsa mosque, is built upon the Herodian foundations for the Temple. The Western or "Wailing" Wall is one of the supporting walls of this enormous Herodian Temple courtyard. An ancient rabbinic memory of this era of glory for the Temple claims that even when the hundreds of thousands of pilgrims crowded onto the Temple courtyard for these festivals, no one ever lacked for space or complained about the crowd.

After the Second Temple was destroyed by the Romans in 70 C.E. at the conclusion of the failed Great Revolt of the Jews against the Roman Empire, the pilgrimage festivals continued to be celebrated, but primarily as synagogue-based worship services. For the past 2,000 years, since the cessation of the pilgrimages to the actual Temple in Jerusalem, these holidays have retained the title of "pilgrimage" festivals. Prayers have replaced the animal sacrifices, and the historical and agricultural themes of the festivals have become the dominant aspects of the holidays wherever they are celebrated throughout the Diaspora. In Israel itself, many people continue to make what many consider to be a pilgrimage to the Western Wall [the remnant of the Temple and one of the holiest sites in Judaism], feeling that in so doing, they are following in the footsteps of our ancestors in Temple times.



## Shavuot: Mystical or Physical ? Torah was created to elevate this physical plane.

By Shaul Yosef Leiter

In connection with Shavuot and the giving of the Torah, there is a widely discussed section from the Talmud (Shabbat 88b), that relates the following: When Moses ascended to the heavens (to receive the Torah), the angels said to G-d, 'Master of the universe, what is one 'born of woman' doing among us?' G-d answered, 'To receive the Torah.' The angels countered, 'This hidden treasure, You want to give it to one of 'flesh and blood'! Why them more than us? Give Your glory to the heavens!' they begged. G-d told Moses to respond to the angels. [Moses then said,] 'Master of the universe, this Torah that you want to give us, what is written in it? 'I am the Lord your G-d who took you from Egypt.' Did you angels ever go to Egypt? Were you slaves to Pharaoh? Have you lived among the nations that serve idols? Do you work, do you do business, do you have parents, do you have an evil inclination?' Immediately G-d accepted Moses's position. Discussion closed.

At face value it seems silly. What would an angel do with the Torah since it is filled with physical commandments that angels cannot perform? But from a Torah perspective, there is actually a logic to their claim that they should receive the Torah based on the law known as "baal metzra". When a person wishes to sell his property, the "baal metzra" - adjoining neighbor - has first rights to it since it is helpful to him that his field conjoin with his neighbour's.

This was the angels' argument: they would learn the Torah as a spiritual text since the Torah is at its source a heavenly document, so why shouldn't they be the ones given the Torah.

To refute the angels' argument, various commentaries provide responses: baal metzra refers only to land, and the Torah is not land. It applies only to something that is sold, and the Torah is a gift. The Jewish people are G-d's children, and the laws of baal metzra do not apply to transactions with a person's children. Moses was almost like an angel, so he was also a baal metzra for the Torah. Baal metzra does not apply to a partner, and Moses was like a partner to G-d.

However, it turns out that each of these defensive responses can be rebutted, making the angels right. But that is because none of them took into account the original response, what Moses actually answered the angels, that the Torah's place must be with a physical recipient, who lives with the challenges of the material world and can perform physical mitzvahs.

The purpose of the Torah explains the Rebbe, is to create a dwelling place for G-d in this plane, the lowest of all the created worlds. And just as the essence of a person is in his home more than anywhere else, so also, G-d wanted His essence to be drawn into this world in order for this to be His 'home'. This divine desire can only be actualized by the Torah being fulfilled in this world. When we do G-d's commandments and learn His Torah with our physical bodies and minds, we literally bring G-d's essence into this plane, something an angel is incapable of doing.





## The Torah's Mysterious Treatment of the Festival of Shavuot

By Rabbi Bernie Fox

*And you should declare on that very day (that) a sacred occasion it should be for you. You should not perform any work of labor. (This is) an eternal law, in all of your places of settlement, for all of your generations. (Sefer VaYikra 23:21)*

### 1. The Torah does not reveal the purpose of Shavuot

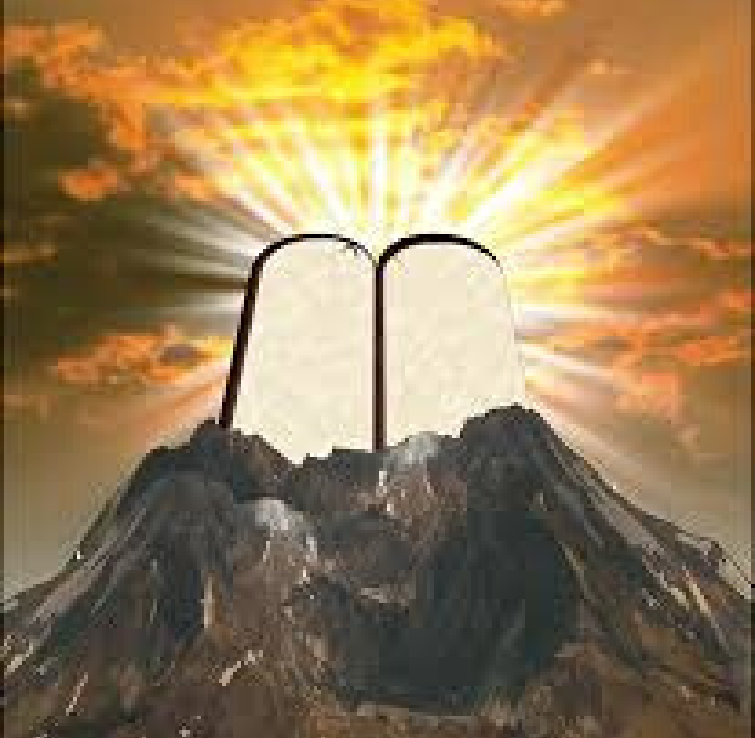
The above is one of the pesukim in the Torah that instruct us to observe the festival of Shavuot. Shavuot corresponds with the date upon which we received the Torah at Sinai and commemorates that event. However, the connection between Shavuot and the Sinai Revelation is never explicitly stated in the Torah. Whereas the Torah teaches us that we are to observe Pesach in commemoration of our redemption from Egypt and that we are to celebrate Succot in order to recall our sojourn in the wilderness, the purpose and objective of Shavuot are not stated in the Torah. Instead, Shavuot's identity as a celebration of Revelation is only revealed in the Oral Law. Why is the Written Torah silent on the issue of Shavuot's objective and purpose?

*And you should count for yourself from the day following the Shabbat, from the day of your bringing of the Omer wave-offering, seven weeks. They shall be for you full weeks. (Sefer VaYikra 23:15)*

### 2. The Torah's strange treatment of Shavuot's date

Another oddity in the Torah's treatment of Shavuot is found in the above passage. The date of every other festival is identified by the Torah as a calendar date. Pesach's date is the 15th of the first month of the year. Rosh HaShanah's date is the first day of the seventh month of the year. Shavuot is the only exception to this pattern. It is not assigned a calendar date. Instead, we are instructed to count seven weeks or forty-nine days from the day after the first day of the festival of Pesach. On the fiftieth day Shavuot is to be observed.

The deviation from the typical dating standard – assigning each festival to a day of a month – can be explained. The apparent purpose of the Torah's dating scheme for Shavuot is to stress the relationship between Pesach and Shavuot. Shavuot completes the objective of Pesach. The redemption from Egypt was not intended to merely free us from bondage. We were freed in order to receive the Torah at Sinai. At Sinai, the objective of the redemption was realised. We became the people of the Torah and the nation of Hashem. This relationship is preserved in the manner in which the date for Shavuot is presented in the Torah. We count from the day commemorating our redemption to the date of Revelation. The counting joins the two festivals together and emphasizes the unity of their objective – redemption from Egypt for the purpose of Revelation at Sinai.



## The Torah's Mysterious Treatment of the Festival of Shavuot

By Rabbi Bernie Fox *continued*

However, another aspect of the manner in which the date of Shavuot is identified is not as easily explained and has been a source of consternation for the Jewish people. Rather than stating the counting to Shavuot begins with the second day of Pesach, the passage actually states that we begin counting on the “day following the Shabbat”.

The identification of the “Shabbat” in the passage as the first day of Pesach is provided by the Oral Law. As early as the Talmudic era, the Sadducees – who disputed the authenticity of the Oral Tradition – disputed the standard interpretation of the above passage.

Therefore, they rejected the validity of the traditional date for celebrating Shavuot. Indeed, it is odd that the Torah describes the date for the initiating of the countdown to Shavuot as “the day following the Shabbat”! Why did the Torah not unequivocally identify the date as the day following the first day of Pesach? This would have avoided all of the subsequent debate and confusion generated by the ambiguity of the Torah’s wording.

*And it is customary to recite Shir HaShirim on the intermediate Shabbat (of Pesach)... It is customary to recite Ruth on Shavuot ... (Rav Moshe Isserles, Comments on Shulchan Aruch, Orech Chayim 490:9).3.*

### 3. The custom of reading Megilat Ruth on Shavuot.

The above source quotes the custom to read the Megilah of Ruth on Shavuot. There are various reasons suggested for this custom. Some identify only a very vague relationship between the contents of the Megilah and the celebration. However, perhaps some explanation can be found in the fundamental elements of the narrative of the Megilah.

The Megilah is an unusual work. The other works included in TaNaCh communicate a clear moral or theological message. In Megilat Ruth the message or messages are less clearly stated. The Megilah provides an account of the conversion of Ruth to Judaism. She travels to the Land of Israel with her mother-in-law Naomi. They live together in poverty, supporting themselves through collecting the annual agricultural charity-gifts provided at the time of harvest. Ruth impresses a wealthy and influential beneficiary Boaz. He is a relative of the family. Eventually, the relationship results in Boaz’s rescue of the family from poverty and his marriage to Ruth. There are many important lessons included in this narrative.

Yet, these lessons are not stated explicitly. Perhaps, the lesson of Megilat Ruth is expressed in its final passages. In these passages, the Megilah traces King David back to the union between Boaz and Ruth. This ending suggests that the Megilah can be interpreted as an account of David’s lineage. Such a conclusion is supported by the Talmud’s position regarding the Megilah’s authorship. According to the Talmud, the Megilah was composed by the prophet Shmuel.[1] Shmuel appointed David as king in place of Shaul. Apparently, Shmuel felt that it was important to create a historical record of David’s ancestry. Why did he feel this was necessary?

*And he took ten men from among the elders of the city and he said, “Sit here.” And they sat. (Megilat Ruth 4:2)*

### 4. The controversy surrounding David’s appointment as king

A possible explanation for Shmuel’s concern with David’s lineage is provided by the Talmud. The Talmud explains that David’s eligibility to serve as king – indeed, his eligibility to be included within the community of the Jewish nation – was hotly debated. David descended from Ruth. Ruth was a convert from the nation of Moav. The Torah commands us to not accept into Bnai Yisrael converts from Moav.[2] Some authorities contemporary to David argued that this restriction disqualified him from membership within the community and certainly barred him from becoming king. Others argued that the restriction was limited to males from the nation of Moav and did not extend to women.



# The Torah's Mysterious Treatment of the Festival of Shavuot

By Rabbi Bernie Fox *continued*

These Sages contended that Ruth was a legitimate convert and David was fully qualified to be king. Eventually, this second group of Sages established their position as correct based upon the Oral Tradition.[3] In composing the Megilah, Shmuel acknowledged David's ancestry and endorsed the ruling of these Sages. The Talmud actually asserts that Boaz also confirmed this ruling in marrying Ruth. In the above passage, the Megilah explains that Boaz gathered together ten elders before whom he announced his intention to marry Ruth.[4] The Talmud explains that he gathered these scholars together to publicly declare that the Torah restriction regarding Moav relates to the males and not females.[5]

Boaz was an esteemed scholar and Torah authority. He was a master of the Oral Law and his ruling was accepted. In short, the message of the Megilah is that although the Written Law might be interpreted to exclude males and females of Moav from inclusion in Bnai Yisrael, the Oral Law teaches us that the restriction is limited to males. Females may convert and join Bnai Yisrael. Therefore, David – a descendent of Ruth – was fully qualified to assume the mantle of leadership. This message is uniquely relevant to Shavuot. The eighth foundation is that the Torah is from heaven. It requires that we accept that this entire Torah that is in our possession today is the same Torah that was given to Moshe and that it is entirely from Hashem... Similarly, its traditional explanation is from Hashem. (Maimonides, Commentary on the Mishne, Tractate Sanhedrin 10:1)

**5. The Written and Oral Law are derived from Sinai One of the Torah's fundamental principles is that it was communicated to Bnai Yisrael through Moshe at the Sinai Revelation.** This import of this principle is so great the festival of Shavuot commemorates the event of Revelation. Maimonides explains that this principle does not apply only to the Written Torah. It also applies to the interpretation of the Written Torah. This interpretation is the Oral Law or Oral Tradition. In other words, the entire Written Torah and the basic components of the Oral Law were communicated at Sinai from Hashem.

Therefore, Shavuot commemorates not only our receipt of the Torah's written element but also its Oral interpretation. There is no better way to communicate that Shavuot celebrates the Sinai pedigree of both the written and oral components of the Law, than the method employed by the Torah. The Torah's written portion describes Shavuot in mysterious terms. It leaves its date vaguely and ambiguously stated. It provides no insight into the purpose and meaning of the festival's observance. These omissions and obfuscations compel the reader to acknowledge that the Law-Giver must have provided more. He must have provided an explanation in addition to the written material. Thus, the very command to observe Shavuot reinforces its identity as the festival that recalls the Sinai Revelation and communication of the entire Torah – its written and oral components.

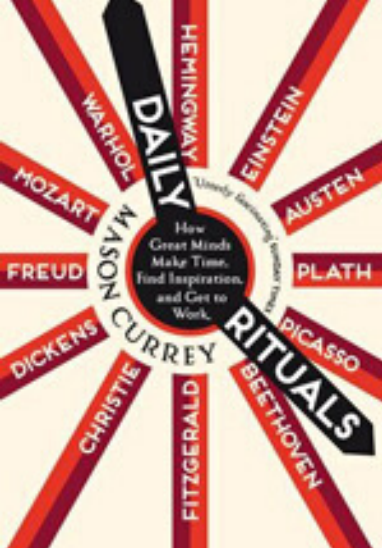
Now, the connection between Megilat Ruth and Shavuot is quite clear. The Megilah provides an account of King David's origins and endorses his legitimacy. It accomplishes this by emphasizing the role of the Oral Tradition. David's kingship was predicated upon the legitimacy of the Oral Law as the true interpretation of the Written Torah.

In reading the Megilah on Shavuot, we confirm our acceptance of the Oral Law as a fundamental element of the Sinai legacy.[6]

1. Mesechet Baba Batra 12b. 2. Sefer Devarim 23:4. 3. Mesechet Yevamot 76b. 4. Megilat Ruth 4:2. 5. Mesechet Ketuvot 7b.

6. A similar presentation can be found in: Rav Yitzchak Mirsky, Higyoni Halacha (Jerusalem 1989), volume 1, pp. 134-140.





## ***Daily Rituals: How Great Minds Make Time, Find Inspiration, and Get to Work***

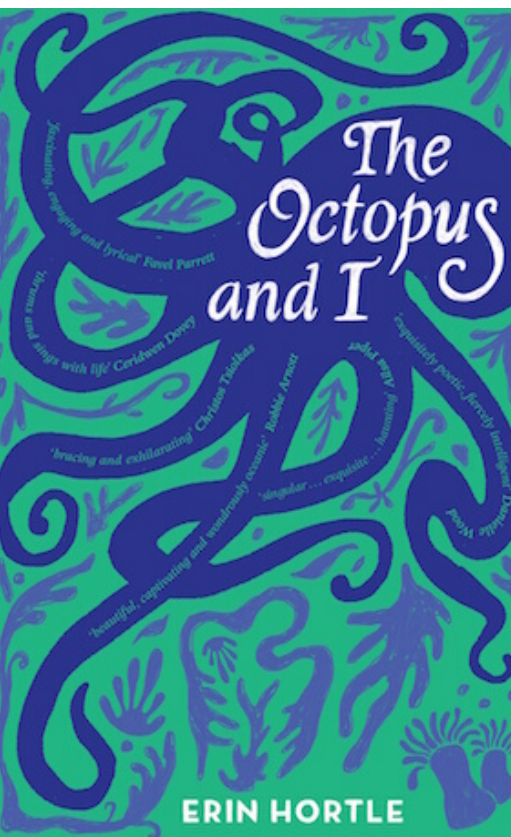
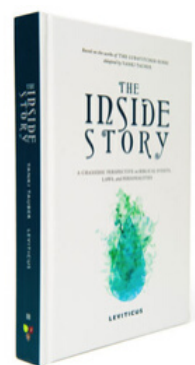
by Mason Currey

Benjamin Franklin took daily naked air baths and Toulouse-Lautrec painted in brothels. Edith Sitwell worked in bed, and George Gershwin composed at the piano in pyjamas. Freud worked sixteen hours a day, but Gertrude Stein could never write for more than thirty minutes, and F. Scott Fitzgerald wrote in gin-fuelled bursts - he believed alcohol was essential to his creative process.

From Marx to Murakami and Beethoven to Bacon, *Daily Rituals* by Mason Currey presents the working routines of more than a hundred and sixty of the greatest philosophers, writers, composers and artists ever to have lived. Whether by amphetamines or alcohol, headstand or boxing, these people made time and got to work.

Featuring photographs of writers and artists at work, and filled with fascinating insights on the mechanics of genius and entertaining stories of the personalities behind it, *Daily Rituals* is irresistibly addictive, and utterly inspiring. [BUY HERE](#)

*The Inside Story* is a journey into the fascinating and empowering world of the Torah's inner meanings. The korbanot (animal offerings) brought in the Holy Temple, the kosher dietary rules, the laws of ritual purity, the festival observances, the Torah's approach to farming and business, the statutes governing employer-employee relations—all have their counterparts in the spiritual life of the soul. These seemingly “technical” laws also address the relationships between the selfish and altruistic aspects of our psyche, between our individual and social personas, between the objective and subjective truths in our lives, and between the positive and negative forces that hold the universe in equilibrium. [READ HERE](#)



## ***The Octopus and I* by Erin Hortle**

In Erin Hortle's remarkable debut, *The Octopus and I*, Lucy grows a strange affinity for octopuses as she recovers from breast surgery, and embarks on her life after breast cancer. Her affinity is transformative, both physically and emotionally. Lucy nearly dies – and loses her implants – when she attempts to save an octopus's life. Her and her partner, Jem grow distant from each other as she adorns a tattooed mural of octopuses on her chest in lieu of surgical scars and replacement implants. Her obsession leads her to seek out nature, and new relationships.

Illness makes the reality of the body come to fore. It's no longer taken for granted, and its vulnerability is clarified. Illness has fundamentally altered Lucy's body, her treatment resulting in scars in the place of breasts, emaciation, bruises, 'delicate, translucent skin and bloody gums', infertility. Post-surgery, Lucy's body seems like a collective possession, with people eyeing her and making unwelcome comments. Even in her recovery, her body feels 'unnatural'. It's difficult for Lucy to lose herself in what's she's doing without feeling self-conscious.

This visceral feeling of unnaturalness links to the novel's consideration of the environment on the Tasmanian peninsula, an atmospheric, oceanic setting. Jem is from a 'hippy' family, an abalone diver who cares about animals and the environment. He worries about sustainability, food miles, illegal hunting and fishing, unnecessary killing. But his disdain for the 'unnatural' inevitably makes him hypocritical, and ultimately dangerous. Hortle embeds discussions about the environment within our current context of climate change, bringing a fresh approach to describing landscapes that have been altered by human activities.

*The Octopus and I* gestures towards magic realism, with interludes told from the perspective of the octopus, the mutton-bird, and the fur seal. The novel brims with empathy for all characters – humans and otherwise – which makes their conflicts fraught and complex, and their tragedies deeply felt. Similar to Han Kang's *The Vegetarian* where Yeong-hye gradually becomes a tree, Hortle plays with the idea of melding with other life forms, although its more subtly rendered here. Rather than becoming an octopus, Lucy feels herself communing and cooperating with them, healing with them.

*The Octopus and I* offers a unique and moving account of the body and the natural world with fully-realised characters. For a work of such complexity, and that demands the reader to consider life from the point of view of animals over multiple pages, it is highly readable – the plot unfolds with ease, taking the reader through its emotional turns. It's politically relevant, engaging with sustainability, climate change, feminism; but it also achieves a wonderful, and creatively realised emotional resonance.

[BUY HERE](#)



## Why do we eat dairy foods on Shavuot ?

Dairy foods such as cheesecake and blintzes with cheese and other fillings are traditionally served on Shavuot. One explanation for the consumption of dairy foods on this holiday is that the Israelites had not yet received the Torah, with its laws of shechita (ritual slaughtering of animals). As the food they had prepared beforehand was not in accordance with these laws, they opted to eat simple dairy meals to honour the holiday. Others say it harkens back to King Solomon's supposed portrayal of the Torah as "*honey and milk are under your tongue*" (Song of Songs 4:11).



Peanut Butter & Honey Ice Cream

## Peanut Butter & Honey Ice Cream

**Preparation: 45 minutes**

**Total time: 24 hours**

**Yield: 1 Litre**

### Ingredients:

2 cups heavy cream, divided  
1 cup whole milk  
1/3 cup granulated sugar  
3 tablespoons honey\*  
pinch salt  
4 egg yolks  
1 teaspoon vanilla extract  
2/3 cup creamy peanut butter

### Directions:

To make the ice cream, pour 1 cup of the heavy cream into a heat-proof bowl and nest inside a larger bowl filled with ice water. Place a fine mesh sieve over the top of both bowls.

In a saucepan, combine remaining cream, milk, sugar, honey, and salt. Cook gently over medium heat, stirring regularly, until sugar is dissolved and mixture just starts to steam. Remove from heat.

In a small bowl, whisk egg yolks. Slowly whisk in some of the warm cream mixture, 1/3 cup at a time, until about half of the cream mixture has been incorporated and yolk mixture is warm to the touch. You want to do this gradually; doing so will temper the egg yolks rather than cook them.

Pour yolk mixture back into the saucepan and return to medium heat, stirring constantly, until the mixture thickens slightly and coats the back of a spatula, about 5 to 7 minutes, or until it reaches approximately 165 to 170°F. Do not allow it to boil. Pour mixture through sieve into cold cream, discarding any solids. Add vanilla extract and stir until cool. Cover mixture with plastic wrap, carefully pressing wrap down onto the surface of the cream mixture. This will prevent a skin from forming on top of the custard. Refrigerate until completely cool, at least 3 hours or overnight if possible.

Just prior to churning the ice cream, spoon peanut butter into a piping bag fitted with a medium size round tip (you can also drop dollops of peanut butter in if you prefer, but I found the piping bag produced a more swirl-like result).

Churn ice cream according to manufacturer's instructions. When ice cream is the consistency of soft serve, squeeze in the peanut butter, swirling it evenly throughout the ice cream, then transfer to a freezer safe container and freeze overnight until firm.

\*Note: I used a very dark local honey, one with a very strong flavor. I chose to use only 3 tablespoons so the honey flavor would be delicate and not overpowering. If you're using a lighter honey, you may want to increase this a bit. Use your best judgement.



## No-Bake Chocolate Halva Cheesecake

By Jamie Geller

Now you can have your cake, eat it and relax. No-Bake cheesecake is infused with the flavors of my favorite Israeli dessert, halva. Two of my favorite things, quick and halvah!

### Ingredients:

#### **Crust:**

2 cups finely ground chocolate cookies crumbs  
(about 30 cookies)  
4 ounces melted unsalted butter  
Pinch of sea salt

#### **Cheesecake:**

1 pound cream cheese, room temperature  
14-ounce can condensed milk  
2 teaspoons vanilla extract  
12 ounces marbled chocolate halvah, roughly chopped  
Garnish: additional halvah, crumbled as a topping

### Preparation:

#### **Crust:**

1. Stir crumbs, butter and salt together. Press crumbs into the bottom and about 1-inch up the sides of an 8-inch spring form pan (I use a small glass to help get into the edges of the pan).
2. Refrigerate for 15 minutes.

#### **Cheesecake:**

1. Beat cream cheese, on low, with a paddle attachment of a mixer until smooth and creamy. Add condensed milk and vanilla and beat until incorporated.
2. Mix in halvah by hand to keep from breaking it up too much.
3. Pour into chilled crust. Refrigerate for at least 4 hours or until firm.
4. Run a spatula around the edge to loosen it from the pan.
5. Remove from pan. Garnish with halva crumbs.





## Challah

### Ingredients:

5 ml (1 tsp) sugar  
 125 ml (½ cup) warm water 43°C  
 30 g (2 tbsp) or 2 package dry yeast  
 ½ cup canola oil  
 2 eggs, lightly beaten  
 180 – 250 ml (¾ - 1 cup water) at room temperature  
 1250 ml (5 cups) flour  
 125 ml (½ cup) honey or sugar  
 10 ml (2 tsp) salt  
 Cornmeal for the baking pan  
 Egg wash: 1 egg yolk beaten with 10 ml (2 tsp water)  
 poppy or sesame seeds

### Method:

In a measuring cup, dissolve 5 ml (1 tsp) sugar in 125 ml (½ cup) of warm water. Sprinkle the yeast over the mixture and let stand for 8 to 10 minutes, until foamy. Stir to dissolve the yeast. Add the oil and eggs to the dissolved in the yeast mixture. Mix well. Measure a cup water in a separate cup.

In a food processor bowl fitted with a steel blade, process the flour, sugar and salt for about 10 seconds until combined.

While the machine is running, add the yeast mixture through the small feed tube, then gradually add the water and process until the dough gathers and forms a mass around the blade. (Have an additional 125 ml (¼ cup) of flour ready in case the dough is too sticky and the machine begins to slow down. Add it in through the feed tube if necessary. Process the dough 45 seconds longer until it is well kneaded. It will be a soft sticky dough. Add a couple of spoonfuls of flour if the dough is too sticky to make a soft sticky dough.

Turn the dough out onto a lightly floured surface. Knead the dough by hand for 2 minutes until the dough is smooth and elastic, adding just enough flour to prevent the dough from sticking.

Place the dough in a large greased bowl. Turn the dough over so that all the surfaces are lightly greased. Cover the bowl with plastic wrap and let the dough rise in a warm place until it has doubled in size, about 1½ to 2 hours. (The dough may also rise in the refrigerator. It will keep up to 3 days before shaping and baking.)

Punch down the dough. For a lighter texture, let the dough rise again until it doubles. Punch it down.

To shape: divide the dough in half and divide each half into 3 equal portions. Roll the portions into 3 long strands. Place them on a sprayed baking sheet. Braid them loosely and tuck the ends under. Repeat with the remaining dough to form a second loaf. Place the loaves on a sprayed baking sheet that has been sprinkled with cornmeal.

Cover with a towel and let the dough rise until it has doubled, about 1 hour. Brush the dough with the egg wash and sprinkle with seeds.

Bake in a preheated 200°C oven for 25 to 30 minutes or until golden brown. The dough will sound hollow when tapped with your fingers. Cool the challah away from the draft.

Holiday Variation: Knead and let the dough rise as directed. To shape, roll the dough into a large thick rope and place it on a sprayed baking sheet. Coil up the rope like a snail starting from the centre and working outwards. Tuck the end under. When the dough has doubled in size, brush with the egg wash or vegan glaze. Sprinkle with seeds and bake in 200°C oven for 30 minutes as directed above.

## ***Shavuot: Beyond the Cheese Cake***

by Michael Laitman

Jews are great at matching dishes with festivals. Shavuot is probably one of the all time favorites, especially if you like cheesecake. For some odd reason, though, it is also one of the festivals we take most lightly. It is odd because if you look a little deeper, and remember that the Jewish festivals represent stages in our spiritual progress, then Shavuot acquires much greater significance. By spiritual progress, I'm not referring to some sort of mysticism, but to our ability to love one another.

Shavuot marks a point in our development when we receive the Torah, the law of giving. It is a seminal stage in actualizing the inclusive, all encompassing, and final stage of our development: "Love your neighbour as yourself." When Rabbi Akiva said that love your neighbour as yourself is a great klal(rule) in the Torah, he did not only refer to it as a law, but also as the klal(sum total, inclusion) of the whole Torah. In other words, all the laws of the Torah lead to that single goal of loving others as yourself.

If this is so, can we be surprised that we slight this festival and reduce it to a cheesecake festival? Who wants to love others, much less love them as myself? It's the opposite of our nature. True, but we did not write the Torah. Nor did we choose to receive it. If we had lived when it was given, we would probably have said, "No thanks, give it to the Babylonians; give it to the Assyrians; give to the Canaanites; give to anyone but us." But legend has it they were smart enough to turn it down. Instead, so goes the joke, when God offered it to us, we asked, "How much is it?" And when God said, "It's free," we said, "Then give us two!"

So now we're stuck with a task of being a light for the nations. We neither want to do it, nor understand what it means. But the world is resentful of our not doing whatever it is we are meant to be doing, and some hidden force we want nothing to do with is orchestrating things so that everyone will blame us for everything that's wrong with the world. But hey, all we want is to live in peace behind a picket fence and the wheel of an SUV.

Alas, life, as John Lennon said, "is what happens when you make other plans." In a world where everyone is dependent on everyone else through this amorphous term, "globalization," we cannot pretend to live on an island all to ourselves. We can have a great life, no doubt, but only if everybody has a great life, too. The mutual responsibility that our people was famous for in the days of camels and tents must be franchised to the rest of the world in the days of Camry and One-Family houses.

The world needs mutual responsibility and cannot find it anywhere. We have become so alienated and self-centered that we take anti-depressants to function, "consume" Angry Birds and the likes of its flock to numb our minds, or turn to fundamentalism in a desperate search for meaning.

But there is no meaning in isolation. Meaning can be found only in human bonding. The first thing we want to do when something good happens to us is tell our friends about it. The first thing we want to do when something bad happens to us is for someone to come to our help. We are social beings, physically, emotionally, and mentally. Naturally, our spiritual wholeness also derives from our connectedness.

The trick to this spiritual-wholeness-through-connection, though, is the ability to unite above differences. We are unique, and want to stay that way. It is how we define who we are. The problem is that we are using our uniqueness to gain an edge over others. By that, we deny ourselves the enrichment and strength we could have received from them, while also wasting a huge amount of energy to try to protect ourselves from others. Instead of nourishing one another, we are busy destroying one another.

If we could reverse this mindset and apply our uniqueness toward the common good, who knows what we could achieve?

The ancient Hebrews had that all figured out. It's still way down there, hidden under layers of self-centeredness to the point where you cannot detect its presence. Like the layers of dirt you need to dig out when excavating ancient sites, we need to peel off the layers of egoism and rediscover the ability to connect in mutual responsibility. The world needs an example, a role model for executing love of others. Until we accomplish it and become that model, people will continue to execute each another.

Shavuot symbolises the moment when we accept the task wholeheartedly, not because it's easy, but because it is the right thing to do. And while we're on it, it is perfectly OK to have some cheesecake too.





## **Potato Kugel Cups:** **The Best Kugel You Will Ever Taste**

### **[CLICK HERE FOR HOW TO VIDEO](#)**

This delicious potato kugel is based on my friend Lauren's recipe and she swears by using red-skin potatoes. The cup idea comes from my husband's best friend Adam's mom, Geanie (what a mouthful). Hubby remembers going to their house on Saturday nights and raiding the fridge for these cups. The best part about them is that every piece is a crusty corner piece, so nobody has to fight over that coveted crunch.

### **Ingredients:**

1½ cups extra virgin olive oil, such as Colavita  
3 eggs  
2 teaspoons kosher salt  
½ teaspoon freshly ground black pepper  
6 large Idaho potatoes  
1 large onion, quartered

### **Preparation:**

1. Preheat oven to 220°C  
Liberally oil six (4- to 6-ounce) glass dessert dishes or custard cups with 1 to 2 tablespoons of evoo each. Place custard cups on a baking pan.
2. Fill a large bowl with cold water and, as you peel potatoes, place them in cold water to prevent browning.
3. Place the pan of cups in 220°C oven to heat up the evoo.
4. Beat eggs in a small bowl. Add salt and pepper, mix well, and set aside.
5. Pour ¾ cup of evoo in a small saucepan and place over medium-low heat.
6. Cut potatoes lengthwise into halves or quarters so they fit into food processor feed tube. Process potatoes and onions using the blade that creates thin, shoestring-like strips.
7. Transfer potatoes and onions to a large bowl, add egg mixture and heated oil from stovetop, mix very well. Remove any large pieces of potatoes or onions that weren't processed properly.
8. Remove heated cups from the oven and spoon potato mixture evenly into hot, oiled cups.
9. Bake at 220°C for 1 hour. If the sides are still pale, cook for 20 minutes longer until the tops look crunchy and sides look golden and browned. Loosen edges with a knife, unmold and serve on a platter.



[#Beetroot & Cranberry Salad with Goatscheese](#)  
[CLICK HERE](#)



[#Three Cheese Kugel](#) [CLICK HERE](#)

[#Apple Butter Rugelach](#) [CLICK HERE](#)



[#Fruit & Cheese Board](#) [CLICK HERE](#)

[#Chocolate Gelato](#): [CLICK HERE](#)



[#Cranberry apple crunch kugel](#): [CLICK HERE](#)



## **BEST EVER BLINTZES** By Jamie Geller

This is a must have skill on every home cook's list. Master the crepe and you will eat every night. Fill crepes with a traditional cheese filling, and top with a blueberry compote for the best ever traditional blintz.

I like to flip my crepes with my fingers. There is less risk of bending or tearing the crepe. Or, you can use the spatula method. Both work and will yield versatile and tender crepes.

Crepes can be made up to 2 days ahead of serving and can be stored, stacked and wrapped in the refrigerator or frozen for up to 2 months. Thaw at room temperature before separating and filling.

### **Preparation:**

#### Crepes

1. Using an immersion blender, blender, or whisk, blend flour, eggs, milk, butter and salt together. Refrigerate batter for at least 1 hour or overnight.
2. Strain out any lumps that may remain.
3. Heat a 8" non-stick pan over medium heat. Brush pan with melted butter and add ¼ cup of batter to the pan. Remove pan from heat and swirl the pan. Return to heat. Once the crepe is light brown and the batter is set, using a spatula, flip crepe over to briefly cook the other side, just until the crepe isn't shiny and raw.
4. Transfer cooked crepe to plate and continue making crepes and stacking them on top of each other. Store in the fridge for up to 3 days or in the freezer for up to 2 months. Place a sheet of wax paper or parchment between them.

#### Cheese Filling:

1. Stir together farmer's cheese, ricotta cheese, vanilla, sugar and zest until smooth and creamy.
2. Place about 3 tablespoons of filling about 2 inches from the top of the crepe. Fold sides toward the center, fold top down and roll blintz into a log. Place seam side down on a platter. Continue filling each blintz.

#### Blueberry Compote:

1. Cook blueberries, sugar, lemon juice, zest, cornstarch, water and salt for 7 to 10 minutes, stirring often, until thick and most of the berries, have cooked to sauce consistency.

### **Ingredients:**

#### Crepes:

- 2 cups all-purpose flour
- 4 eggs
- 1½ cups whole milk
- ¼ cup melted butter
- ½ teaspoon kosher salt

#### Cheese Filling:

- 1¾ cups farmer's cheese
- 15-ounce container ricotta cheese
- 2 teaspoons vanilla extract
- 2 tablespoons sugar
- 2 teaspoons lemon zest

#### Blueberry Compote:

- 2 cups fresh or frozen blueberries
- ½ cup sugar
- Zest of 1 lemon
- 1 tablespoon fresh lemon juice
- 1 tablespoon cornstarch
- ½ cup water
- Pinch of kosher salt

Preparation: 70 minutes  
Cooking Time: 24 minutes  
Serves: 12



**[CLICK HERE FOR HOW TO VIDEO](#)**



Every Jewish holiday falls on a specific day of the month, with one exception: Shavuot, the day on which we accepted the Torah. Shavuot is always the 50th day following the beginning of Passover. Under the essential Jewish calendar in which the rabbinical court determined the beginning of a month through witnesses who saw the new moon, it could technically fall on any one of three dates since the number of days in a Jewish month could vary from year to year. The name Shavuot alludes to its independence from the standard calendar. The name means "weeks," demonstrating how the holiday marks the culmination of seven weeks regardless of the date. What is the essence of that dateless day? Hints to the answer lie within the process that leads to Shavuot, the book we read on Shavuot, and the number 50 itself.

### ***Metamorphosis***

The key to understanding Shavuot lies within the process that leads up to it. We start counting the days from our exodus from Egypt, our birth as a people, and continue to count until Shavuot, the 50th day. That count marks a period of national metamorphosis. The Jewish people had been so entrenched in Egypt that the Torah described the Exodus as the extraction of one nation from amidst another. As a child just born, we were in our spiritual infancy and in just 50 days we achieved the lofty stature that enabled us to receive the Torah. Our count begins with a simple sacrifice of barley, food regarded as animal fodder. It culminates with a special sacrifice of the finest bread, human food, signifying our national arrival at a new level of existence.

### ***The Meaning of Fifty***

Looking deeper, we can find this very theme reflected in our counting toward Shavuot, and the day's identity as the 50th day of a count we initiate. The secret lies in the number 50 itself. According to Jewish tradition, the natural world is predicated on systems of seven. In time, there are seven days of the week. In space, a central point can expand in six opposite directions: right and left, up and down, forward and backward, the point itself being the central theme around which all is situated. The word sheva, seven, has the same characters as the word savea, meaning satiated, indicating a realm which represents full expansion of the possibilities.

## **Secrets of Shavuoth: The Inner Meaning of 50 and Why Shavuot has No Date**

by Rabbi Daniel Baron

### ***Ruth***

The progression from a fledgling people to a mature nation is also reflected in the story of Ruth which we read on Shavuot. Ruth was a Moabite princess who married a Jew. When her husband died, Ruth, still young, could have easily returned to her people and been a celebrity in the royal set. Instead, she tenaciously clung to Naomi, her Jewish mother-in-law, and was determined to convert and embrace Judaism despite attempts to dissuade her. She joined the Jewish nation penniless with only her mother in law as a friend. Yet her self sacrifice and quality was noticed by a wealthy landowner and prominent judge named Boaz from whose field she would collect leftover grain for herself and Naomi. He eventually married her, and that relationship gave rise to the scion of the Jewish monarchy and King David ultimately descended from her. Our tradition teaches that the Mashiach, the future king of the Jewish people, will come from that line as well. Since David was born on Shavuot, we read the story of his ancestry on that day.

The irony of the Jewish royal family's origin is remarkable. Moab was the lowliest of nations, known for its cruelty, especially to the Jews, and overt promiscuity. Moab's own ancestry itself was of questionable nature. Not only did it stem from an incestuous relationship between Lot and his daughter who got her father drunk with a specific purpose in mind, but the nation's very name announced the act. That daughter called her offspring "Moab" which literally means "from my father." Yet David nonetheless came from the family of that Moabite princess who, at least in title, represented everything that Moab stood for.

Ruth, her re-birth as a Jew, and the transformation which made King David, born on Shavuot, parallels our national march from Passover to Shavuot. We begin on the lowest of levels just as Ruth did, but work our way up to the point at which we can receive Torah.



## How Melbourne's Most Beautiful Ceramics Studio Pivoted To Online Classes

Guy Vadas of **Céramiques** first tried his hand at ceramics just two and a half years ago. Today, he owns and operates two ceramics studios in Melbourne, where he teaches dozens of students. That's just how Guy Vadas rolls.

Off-the-cuff and casual, Guy has an easy-going and instantly engaging teaching style. And now, he's reaching thousands online, after quickly adapting his business to suit the rapidly changing health crisis.

*"I started doing ceramics two and a half years ago," Guy Vadas of Céramiques explains of his creative practice, which went from fledgling to established in a matter of months. "One of my friends was doing it at this little old lady's house around the corner from where I used to live, and she invited me along to sit around and create pieces, drink tea and eat biscuits. It was me, my friend, and probably four or five 60-70-year-old ladies, and I just loved it."*

Walking home from these sessions with his handbuilt creations, and a confusing sense of connection with the art form, Guy realised this was what passion felt like. Fast forward a few years, and Guy now owns two studios (one in Elsternwick and one in Camberwell) where he teaches pottery classes and public workshops full time.

Guy describes himself as a ceramicist-entrepreneur. He is charming to listen to, talking enthusiastically about the septuagenarians he learnt his craft from, and reflecting confidently about the shape his business has taken over its short lifespan. Located in a side street in Elsternwick, the beautiful old building where he holds his classes has an exposed industrial ceiling, and light streams through into the workshop. The sense of community here is what excites Guy most about his craft, along with the way in which his practice connects him to nature.

"I draw inspiration from everyday life, whether it be a chair or a tree. You can conceptualise many regular objects into a pot and, I know it sounds a bit far-fetched, but sometimes I look at something and think, 'Oh, if that was a pot what would it look like?' And it gives me something to explore."

Excavating everyday objects for a seed of creative inspiration has proved more essential than ever in the last few weeks. Due to current government regulations, Guy's big, bright, open spaces in Elsternwick and Camberwell are closed to the public, and classes have halted indefinitely. For a business model that relies on public gatherings for 99% of its revenue,





## How Melbourne's Most Beautiful Ceramics Studio Pivoted To Online Classes

Guy got to work, assembling at-home kits consisting of ten kilograms of hand building clay and a tool kit, ordered through the Céramiques website. Guy posts 3-4 tutorial videos to Instagram every day, so kit-buyers can follow along at home, and has interstate kiln affiliates so buyers from around the country can get still get their work fired.

Despite the texture and earthiness of clay and the spirit that lies in its tactility, switching to online early-on and maximising social media has been an enormous success. *'That side of things – allowing people to create while they're kind of being forced to – has been really great. We're forced to be at home and pottery is a really nice process to enjoy at home,'* he explains.

Guy has tapped into something vital during this isolation period of indeterminate length. Not only can people not go outside or gather in public places, but they are stuck at home with nothing to do. Though there is a lot of commentary flying around the Internet that you don't need to 'make the most' of quarantine time, it does seem that there's no better time than now to pick up a creative hobby if you have the time and the headspace. Make clay while the sun shines!

***If you're housebound and looking for a way a way to support small business/any excuse to learn something new, you can purchase one of Guy's at-home clay kits [HERE](#) and view his Instagram tutorials [HERE](#)***



***"For us, pottery isn't just about churning out a mug and saucer (although they're lovely), its about a love and passion for assisting you with the process of exploring and expressing your creativity. The piece you get to take home with you is the tangible result, but the experience you have in our studio is our number one priority."***





# CLASSIC at home

VIEW FILMS HERE

**Classic At Home!** is now streaming a new on demand service bringing the spirit of one of our favourite cinemas to your living room!

A curated collection features exclusive titles, new releases, hidden gems, classic movies and so much more, with movies being added every Thursday.

In addition, those who are ardent Jewish International Film Festival (JIFF) fans can catch up on titles from 2019's iteration.

With a 29 year history, JIFF is the home of the most comprehensive range of Israeli and Jewish-themed films in Australia, many of which are available exclusively to stream here.

## THE OTHER STORY

The latest from veteran Israeli director Avi Nesher (Past Life) is an intricate web of desperate parents, rebellious children, and spouses locked in conflict. Having long ago resettled in the US, Yonatan returns to Israel at the behest of his elderly father, Shlomo, an avowed atheist. Shlomo is determined to stop Yonatan's newly religious daughter, Anat, from marrying Shazar, a popular singer who has recently swapped his infamously libertine persona for that of a devoted Hasid. Meanwhile, Shlomo enlists the help of both Yonatan and Anat in a challenging case at his marriage-counselling practice, in which two parents are fighting ferociously for custody of their child. As the case becomes more complex, the paths of both troubled families begin to tangle in unexpected ways.

[WATCH HERE](#)



## TRANSIT

In Christian Petzold's (Barbara, Phoenix) haunting modern-day adaptation of Anna Seghers's 1942 novel Transit Visa, Georg, a German refugee (Franz Rogowski) flees to Marseille assuming the identity of a recently deceased writer whose papers he is carrying. As German troops begin to rapidly advance on Paris, he delves into the delicate and complex culture of the refugee community, becoming tangled in the lives of a young mother and son and falling for a mysterious woman named Marie (Paula Beer). Making use of the uncanny parallels between historical fact and present-day, Petzold tells the story of a great love amid escape, exile and a longing for a place to call home. Language: French with English sub-titles.

[WATCH HERE](#)



# TRANSIT

## HUMOR ME

A once-acclaimed New York playwright, Naye (Jemaine Clement), is struggling to finish his new play when his wife (Maria Dizzia) leaves him, taking their son. Desolate, broke and unable to pay the rent, Nate begrudgingly moves in with his widowed father, Bob (Elliott Gould), in his New Jersey retirement golf community. Bob, always quick with a joke, uses humour to deal with all of life's challenges, even the death of his beloved wife. It drives Nate crazy.

Employing both humour and emotion, **HUMOR ME** is a heart warming film about family and redemption.

[WATCH HERE](#)

## GOLDA

Shortly before her passing, Golda Meir was interviewed for the Israeli television. After the shooting ended the cameras kept rolling, recording an intimate talk with the first and only woman to ever rule Israel. As she lit one cigarette off the other, Golda spoke freely, pleading her case for her term as prime minister. Based on that never-seen-before talk, testimonies of supporters and opponents and rare archival footage, Golda tells the story of Meir's dramatic premiership - from her surprising rise to power and iconic international stature as 'queen of the Jewish people', to her tragic demise.

[WATCH HERE](#)

# GOLDA







### ***Dreamweaver: In Discussion with Fibre Artist Tammy Kanat***

Colour is a big part of Melbourne-based weaver Tammy Kanat's practice, a skill learnt in her former days as a jewellery designer picking out colourful precious stones. "It has been interesting transitioning from gems to fibre colours, but I have continued to be free with my colour choices in my textiles," Tammy reflects. These colours evolve throughout the weaving process, along with textures and patterns.

Her monumental sculptures recently caught the eye of the [National Gallery of Victoria](#) who added four artworks to their collection. Exploring the representation of natural forms in tapestry, 'Circles of Life' was enjoyed by many Melbournians late last year. And Tammy's collaboration with [Mecca](#) to design the packaging reveals the diversity of her practice. Back in the studio, the floors are covered with all different shades of wool; the walls are lined with a multitude of experiments. The textural effect of layering yarn invites the viewer to take a meditative moment, pondering how the patterns develop.

***"For me weaving projects a mood. I follow my instinct to create designs that feel balanced. I am very visual, always taking note of my surroundings and believe this is reflected in my work."*** - Tammy Kanat

Beginning with asymmetrical ovals and amorphous shapes, Kanat loops, twists, and weaves her sizable wall hangings. Using a steel frame, she hangs up the copper forms that provide the structure for her abstract tapestries. She then combines natural materials like wool, linen, and silk to create small tufts and organic rows of varying hues that add a range of densities and textures to each piece.

Halfway between artisanal work, in the most literal sense, and art, the textile work has sought to rediscover near-forgotten techniques and methods of work that were close to disappearing. This new creative impulse has managed to reinvigorate the value of products such as carpets, rugs and blankets that are no longer being manufactured using the traditional artisanal methods of handweaving and looms.

Left: *Gems*, 2017, wool, linen, silk and fibres, 100cm x 120cm







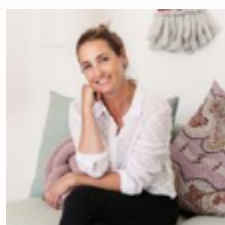
***"Not knowing the end of the story keeps me curious and motivated. I like the mystery and journey of creating each unique piece.***

***Weaving is a slow process and cannot be rushed.***

***The focus is not intense, yet it is meditative and free. The works evolve, so I need to be in a relaxed head space to have clarity and connect with where to go next with the artwork".***

Kanat has gained international recognition through social media for her vibrant uplifting work and has since produced commissions for local and international clients. She believes weaving is an ever evolving and timeless art for and an enchanting way to share the impact of her surroundings.

**Works are commissionable by the artist:** "Tammy Kanat pieces are each made up of high-quality merino wool, mohair, luxurious silk, fabrics, hemp and jute. All pieces are bespoke and handwoven by me. The fabric art adds a textural element to soften spaces. All made in Melbourne by me in my home studio. If you would like to enquire about the availability of any of the pieces or to commission me for a custom design please contact me to discuss."



**Tammy Kanat (@tammykanat) • Instagram photos and videos**

163.1k Followers, 1,366 Following, 1,13...  
instagram.com

***"I enjoy getting out of my comfort zone and pushing the boundaries and creating new concepts; In 2020, I hope to explore and experiment with textile sculptures and 3D art pieces," - Tammy Kanat.***

Photo - Emily Weaving.

Kanat does her own little bits of protecting the environment — and encourages you to consider it visually— sourcing her materials from premium wool producers who pass on their excess stock. "It is a great outcome as it allows the wool to be repurposed instead of ending up in landfill," she thoughtfully reflects.

The artist draws inspiration from nature, fashion, architecture, objects and other creatives; such as artists Sheila Hicks, Josef Albers, James Turrell, Gunta Stolzl and Frank Stella — all who use colour and materiality in abstracted ways. "I am constantly observing my surroundings," she adds — a recent trip to Japan turned out to be a great source of new ideas. "The art and culture are amazing," Tammy shares as she remembers back. "The Japanese artistry and skills are so inspiring."

Amongst the nature of Japan, the artist found creativity sources with the alluring museums submerged in the ground or contained within their private islands. These places provided reflections on Tammy's practice, such as the Hakone Open-Air Museum, Naoshima Art Island, and Teshima Art Museum. "The temples, the walks, the buildings, the experience was so extraordinary and deeply memorable," she adds.

Below: *Toffee*, 2019

silk wool linen and copper, 100cm diameter







[CLICK HERE](#)

## A solo adventurer's tips on getting through the lockdown - Alone Together podcast

**S** TheScotsman / Group Reporter / Apr 24



### *Spiritual Guide to Counting the Omer*

**A 49 day plan for improving your emotional health.**

The 49 days from Passover to Shavuot have always been a period of spiritual elevation and self-fulfillment. The Counting of the Omer comes alive in all its mystical poetry in this accessible day-by-day guide. It will change your life and empower you to achieve a state of spiritual fulfillment and emotional refinement in 49 simple yet profound steps.



## Resilience Unravelled

with Dr Russell  
Thackeray

[CLICK HERE](#)

Helping you bounce back  
from challenge and change  
to be the best you can be



#Shavuot #Torah #Judaism

[CLICK HERE](#)

The Torah of Kindness and Truth - A Shavuot shiur by Rabbi Sacks



[CLICK HERE](#)

Grounded with Louis Theroux - Welcome to  
Grounded with Louis Theroux - BBC Sounds



[CLICK HERE](#)

Cookie policy



## Can the Modern Mind Find Peace Without Delusion? On the elusiveness of gratitude and confidence in our times

By Tzvi Freeman

*Due to a combination of my respiratory history and my age, before the rest of you were locked up, my wife and children had already put me on the endangered species list. Now, despite living in time-to-get-back-to-work Georgia, I'm still stuck indefinitely at home. They bring my grandchildren to peer at me through the screened windows, pointing and saying, "That's a grandpa. Don't come too close. Don't touch now." Soon they'll start throwing peanuts. And a little nudnik voice from some dim corner of my mind ruminates on, "How long before I can hug one of those grandchildren again?" This might sound strange, but since being grounded by my kids, I've been finding a lot of comfort in an 11th-century text originally composed in Arabic.*



### ***The Seven Prerequisites of Trust of Rabbi Bachaye ibn Paquda***

Bachya ibn Paquda of Saragosa, Al-Andalus (currently Spain) - or "Rabbeinu Bachaye" (pronounced ba-CHAY-yeh by Ashkenazim) as he is known - could be called both a rationalist and a mystic. He lived in what we call "The Golden Age of Spanish Jewry," an era when philosophers regularly gathered in private orchards and gardens to discuss the meaning of all things. He was the dayan (judge) for Jewish matters in his city, but he was also concerned that the responsibilities of the human heart had been neglected. And so he wrote *"Duties of the Heart"* to fill that void.

While very little is known about Rabbeinu Bachaye himself, the popularity of his work has never waned. It has always been a prime book to illuminate the inner life of our hearts—what we love, what we fear, how we think of ourselves—while showing how this must be expressed in our outer life—how we speak to others, how we do business, how we eat and sleep. And how silly it is to fret and worry.

Chapter Two deals with the heart's need to trust and the serenity that trust buys you. To paraphrase, in small part: When you are small, you learn to rely on your mother's breasts for milk. As you gain awareness, you realize there is an entire mother there to rely upon. You grow further to discover there is a father upon whom the mother relies. One day, you learn to rely upon yourself.

But eventually, you must discover that you are not in control. Neither is your father nor your mother. Neither is the most powerful person in your country—or even in the entire world—in control. None of them has the crucial combination of qualities and powers that allow you to place all your trust in this one person.

So who is there to rely upon? Only...

1. Someone who loves you.
2. Someone who never ceases to watch over you.
3. Someone who has unlimited power and is undefeatable.
4. Someone who knows what is best for you, spiritually and materially.
5. Someone who has a stellar record of caring for all your needs from the day you were born to this day and will continue to do so.
6. Someone in whose hands you lie, all of you, sheltered and cared for without need of recourse to anyone else—because when you need to trust two people for something, you really don't trust either of them.
7. Someone who cares for you unconditionally, regardless of whether you are worthy or unworthy.

And you discover that only one being can fulfill all these requirements.

Bachya elucidates upon each of these at length, in the flowing language typical of classical Arabic prose, rich with metaphor. He demonstrates both rationally and from verses of Tanach how each of these prerequisites complements and magnifies the power of all the others, weaving a perfect net of serenity and confidence. So I meditate on this list of seven at night. And I can sleep. to the intellectual as to the believer—and how there is no being on earth or in heaven who can truly fit any of these descriptions, other than the single Creator and Director of all things.

So I meditate on this list of seven at night.

Then—despite the news I have read that day, despite the precautions I must take to keep myself safe, despite the general frenzy in the air since a tiny little virus has attacked all of human civilization— I can then sleep a good, healing sleep. Almost a thousand years later, Rabbeinu Bachaye's formula still works.

Or does it?

### **Trust, Gratitude and the Modern Mind**

Let's step back to prerequisite number five, in which Rabbeinu Bachaye invites us to ponder the story of our lives and find divine protection sewn throughout its fabric. Makes sense. Empirical evidence is always assuring.

So generations of Jews who suffered ill-health, persecution, poverty, extreme violence and war, high infant mortality rates, bitter cold homes in the winter and burning hot homes filled with bugs and stench in the summer, plagues that make our current virus concern look like the common cold, backbreaking labor and often days without bread, followed his advice and saw a divine hand carrying them through every event of their lives.

What did they say?

It's right there in the prayer book. But they really meant it :...*In famine You nourished us, and in plenty You sustained us. From sword You saved us; from plague You rescued us; and from severe and enduring diseases you spared us. Until now Your mercy has helped us, and Your kindness has not forsaken us. And You will never abandon us, G-d our G-d, forever...1*

That's them. Modern man, with more than twice

They suffered and were grateful. Modern man looks back and kvetches. What changed? the longevity and a thousand times the wealth, looks back and only sees reason to kvetch. And to worry about the future.

What happened?

Okay, it's not as though there are no real concerns, especially considering the current situation. People have lost parents and loved ones. Our lives have been turned upside-down.

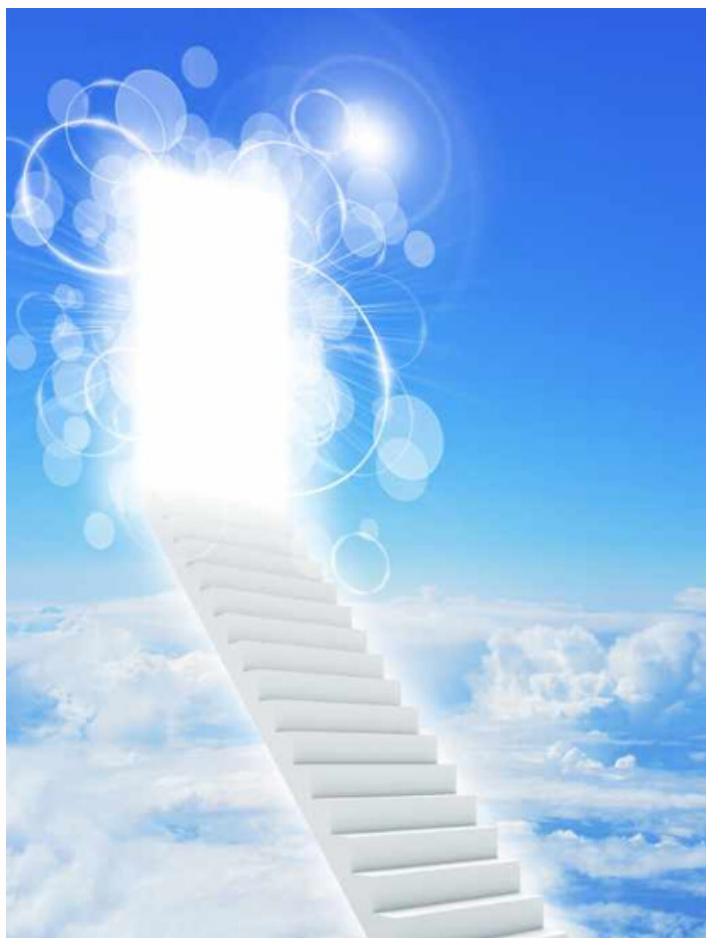
Then there's the economy—26 million people in America alone lost their jobs and as many as 7.5 million small businesses are now at risk. That affects all of us. Yes, we are a resilient and resourceful nation. But we can't blame anyone for being worried.

Rabbeinu Bachaye tells us to look at the record. The Author of this universe took care of us all this time.

Why would He stop now? We want to listen. We want those words to sooth our soul. But all some of us can remember is the disasters. So lots of people think "apocalypse."

For Jewish people especially, there's a noisy channel in the back of our minds playing "Crusades, Spanish Expulsion, Cossack Revolt, Holocaust..."The medicine's not working. What went wrong?

It would be nice to blame it on the modern mind's perspective of historicity. Or our scientific objectivity.







### ***The Yeshurun Complex***

So let's call it the Yeshurun Complex. The more you get, the harder it gets to feel grateful. The less grateful you feel, the more you worry. The more you worry, the less likely you are to be happy. Which renders many financially comfortable people unhappy.

I believe it all has to do with a person's self-concept. What is your place in this universe? How powerful are you? How vulnerable are you?

If you see yourself as a frail creature that entered this world as a tiny baby, naked and utterly helpless on its own, you will feel very grateful that you survived more than an hour, that some wolf didn't come to eat you. But human nature is such that as soon as we've managed to pile a few blocks one on top of the other, we see ourselves as the vortex of all life, the crown of existence, deserving all things.

Moses again: "And you say, 'My own power and the might of my own hand have won me all this success!'"<sup>5</sup>

That's when all the blocks come tumbling down. Because deep down, we all know to rely on ourselves alone is like relying on a bubble in the air. deep down you know the truth, that you're not in control of anything. You know you can't trust yourself. You're leaning on a bubble in the air.

Ironically, it comes out that the more power you attribute to yourself, the more vulnerable you render yourself. The more you realize just how fragile you really are, the more you will put yourself in divine hands, with gratitude and serene confidence and trust.

### ***What's Your Default?***

I find that answer very helpful. It provides me a turnkey solution to end worry and attain gratefulness—and thereby the serenity of trust promised by Rabbeinu Bachaye. I simply need to switch my default self-image to something more minimalistic.

For me, personally, that's the memory of my time trekking and hitchhiking across Canada, America, Israel, Europe and the UK as an adolescent in the early 70s. I carried only a sack with a cheap sleeping bag, often sleeping beneath the stars all a matter of what's your default status. stars. I was young, naive and easy prey to the wolves of human society. Without a doubt, thousands of miracles were needed to keep me alive through those years.

And how many more, then, to keep me to this day.

Now, as I lie in bed, I can say, "I have a pillow under my head. A miracle! I have a bed upon which to lie. A miracle! There is a wooden floor beneath me, four walls and a roof that does not leak. How many miracles!"

And I go on counting from there—counting miracles too innumerable to count, wonders too awesome to describe, divine gifts so unabatingly reliable that the kindness and compassion they demonstrate is beyond comprehension.

We sit nestled in the loving, caring hands of "the One who spoke and the world snapped into existence."<sup>6</sup> He has blessed us until now with His goodness.

How on earth could you be worried?

### ***Rebuild With Confidence***

As with an individual, so too with a nation. King David advised his heir, Solomon, "If G-d doesn't build a house, its builders are wasting their time. If G-d doesn't protect a city, security is laboring in vain."<sup>7</sup>

As the Rebbe often said, America is blessed because it stamps on its money the words, "In G-d we trust." It's that trust that grants you the confidence in the future to go out into the world and stake out your living. Farmers know this well.

The Talmud says that People build a world because they have faith in the Life of the World. farming requires faith, that it's only because "the farmer has faith in the Life of the World"—meaning the One from whom all life extends—that he has the confidence to sow a field and expect a crop the next season.<sup>8</sup>

Rebuilding an economy after a lockdown requires even greater faith. America, trust in G-d, and go out and rebuild your country. The same with every nation that knows its true place under the heavens. Trust in G-d and build.



### There's More

Truthfully, there's another dimension that distinguishes us from our ancestors. We live in a much flatter, one-dimensional universe. More on this, in an upcoming sequel.

#### Footnotes:

1. Morning liturgy for Shabbat and festivals.
2. Exodus 13:3.
3. Deuteronomy 32:7
4. Deuteronomy 32:15.
5. Deuteronomy 8:7.
6. Liturgy, morning prayers and many places throughout Talmud and Midrash.
7. Psalms 127:1.
8. Midrash Tehillim 19:11. Tosafot to Talmud Shabbat 31a, citing Jerusalem Talmud. The meaning provided is according to Drushot Maharsha, Drush Al Hatorah.

## Singing for Supper: How the Laurate Choir Raised the Roof for Those in Need by Chris Griffith

Recently I was among hundreds who signed up to the Facebook group *Laudate In The Lounge* to be a tiny square in a massive online virtual choral production.

Pre COVID-19, the place to indulge in singing at home was typically the bathroom and shower. The resonant, forgiving bathroom acoustics and amplification could turn you into a Plácido Domingo or Maria Callas, at least in your own mind.

With coronavirus locking us indoors, singers have migrated from the bathroom to their living rooms, kitchens, backyards and patios and onto cameras and the internet, in magnificently stitched together online video choral epics, with hundreds and sometimes thousands taking part.

*Couch Choir*, the lockdown adaptation of Brisbane's Pub Choir community singing events, the Melbourne Symphony Orchestra Chorus's beautifully sung *Be Still My Soul*, a magnificent choral video of Finlandia by more than 1000 voices to mark that country's National Veteran's Day, and 900 singers in a Singapore rendition of "Home" are examples.

The world in isolation has found a new hobby.

These choirs are collectively showing their extended middle finger to the virus, that while everyone is separated physically, the world can come together and killjoy coronavirus won't be singing the final chords in this pandemic battle.

Members and past members of university choral societies around Australia are the latest to do this.

The combined choirs of *The Laudate in The Lounge* choral event was the brainchild of Pete Nurse, a choral singer in the 1970s. The event brought together more than 350 singers spanning 50 years of these singing societies.

or choirs to get together physically remains a very dangerous activity, as evident from the superspreader event in early March at a rehearsal of the Skagit Valley Chorale in Washington state, US.

According to *The LA Times*, the choir's leaders had debated whether to proceed amid Washington state's COVID-19 outbreak.

They went ahead, provided hand sanitiser and asked the choir to abstain from physical contact. Everyone brought their own sheet music. Those safeguards didn't stop 45 of 60 who attended contracting COVID-19, with two choristers dying.

A combination of singers forcefully projecting contaminated droplets together with deep breathing while singing for more than two hours made for a perfect spreader event. "You are using your lungs, throat, mouth to produce sound and more respiratory droplets are released than just talking," says Australian virologist Professor Peter White from UNSW. "This will certainly help the virus to transmit, if infected, as these droplets carry the virus. It's very difficult to mitigate this risk and wearing masks doesn't work well for choirs.

"The German government has taken this issue seriously, restoring church services after six weeks, but laying down conditions which include no singing. The government clashed with elements of the Catholic Church which saw these conditions as violating religious freedoms.

For now, virtual choirs provide a safe alternative.



# Singing for Supper: How the Laurate Choir Raised the Roof for Those in Need

by Chris Griffith



The aim of *Laudate in The Lounge* was to produce an online choral version of *Laudate Nomen Domini*, a 16th century anthem by English composer Christopher Tye, and the movement's signature tune.

Nurse says Easter and the prospects of hundreds of singers locked down at home presented the ideal opportunity to hatch the project and he published a Facebook group to attract participants. The response was overwhelming. "We got 940 people," he says.

In the weeks ahead, the Facebook page was flooded with old photos, video greetings and chatter between choristers who often hadn't seen each other in decades – in some cases for 50 years. A reunion on this scale had never occurred before the pandemic.

The Facebook page was also the platform for organising the virtual choir which was more complicated than you think. You can't make virtual choral recordings in real time by getting everyone together on a Zoom call. Sound ends up seconds out of synchronisation over the internet. You have to take another approach.

"It's absolutely critical in music to get the tempo correct and mucking around with Zoom is never going to do it," says Nurse. His approach was to post a video of four soloists singing *Laudate* for singers to download. Choristers then put on headphones and videoed themselves singing along to those voices. (There was no conductor).

Nurse says he received 350 videos from singers. The next step was editing. Combining hundreds of submitted videos can be a nightmare. You can use video editing software such as Adobe Premiere or Final Cut Pro X to edit the clips yourself. However, you are better off with professional support for a large scale mass production. Nurse chose experts to handle video and audio. Both had a background in the choral movement. [Andrew Maj](#), a member of Melbourne University Choral Society in the 80s, edited the vision.

Since university days Maj has worked as a professional producer and writer of comedy. Later he formed his own production company and editing video is a mainstay.

He couldn't edit 350 videos on 350 tracks, so he created videos of the singers in groups of 4, 10, and 16 and combined these to create the final product. This took him two to three weeks.

The audio was mixed separately by opera singer Lucas de Jong, a chorister who later sung with Opera Australia, state based opera companies and the Royal Opera House, Covent Garden. He also is a conductor and eisteddfod judge.

de Jong picked the best 50 voices as the core of the audio and blended in the others to produce a soundtrack of 350. "You'll mostly hear the best 50," he says.

Nurse meanwhile used the project to raise funds for [Foodbank Australia](#).

The Australian Intersociety Choral Societies Association brings together choristers who rehearse, perform, network, socialise and party.

Most are undergraduates, typically in their late teens and early twenties. Some have magnificent voices, some people's voices blend well, while others can barely sing. It doesn't matter.

Many are Christians – unsurprising given the choral masses and other religious works sung, but people join from different religious and ethnic backgrounds. All love singing, the choral ambience, the connections and opportunities offered.

For me, this was a return to a hobby I pursued decades ago. I was in the Monash University choir from 1971 to about 1975, beginning at just 17. The choir gave me grounding, I sang, networked, developed friends and contacts, gained entrepreneurial skills such as organising and promoting concerts.

I sang in four-part harmony groups, sang folk rock music, and was in large scale concerts at The Sydney Opera House, The Adelaide Festival Theatre, events in Melbourne, Perth, Hobart, at the MCG in a choir on AFL grand final day, and with a Carols by Candlelight choir in Melbourne. (My voice is average.)

I had an utterly unforgettable year in the The Victorian Opera Company chorus under much loved conductor Richard Divall, later Principal Resident Conductor of Opera Australia, taking part in VOC productions starring iconic singers such as celebrated Australian tenor Ronald Dowd and coloratura soprano June Bronhill. Such was the journey you could follow.

While for me it was a hobby, for others, the choral societies were the genesis of professional careers in the arts – in opera, on stage, in musicals, in arts administration, and in music and video production.

Some choristers ended up in the media, such as Victoria Laurie, this paper's excellent Perth-based feature writer and a friend with whom I sang in choirs almost 50 years ago.

ABC hosts Fran Kelly and Geraldine Doogue were in the movement too.



## Singing for Supper: How the Laurate Choir Raised the Roof for Those in Need

by Chris Griffith

Kelly says she sang with choirs at Adelaide and Flinders universities. "It was a really dynamic, exciting and fun time," she explained.

"We were lucky in Adelaide to have a large core of dedicated, committed, talented, professional and entrepreneurial singers. There was always something going on and plenty of concerts being planned.

"We sang together, lived together and played together."

ABC Radio National breakfast show host Fran Kelly was in the movement. Doogue sang with the Perth Undergraduate Choral Society. "One of my most formative experiences was singing in massed choirs, at university," she says.

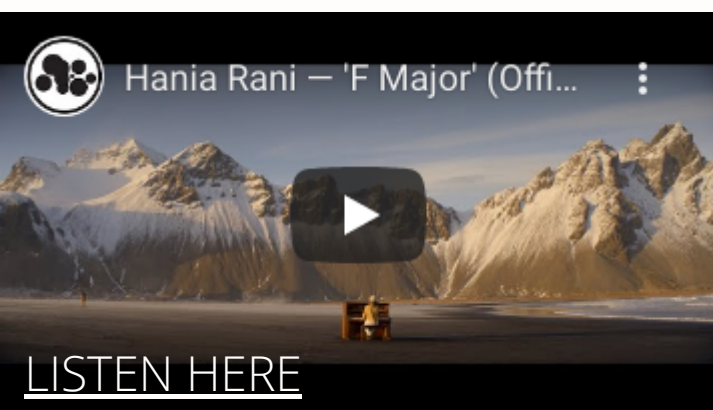
"I was doing an Arts degree, majoring in history. I made the firmest of friends there who sustain me today and simply adored singing. Unforgettable, seriously."

Tim Matthies, who sang with the Sydney University Choral Society in the 1980s and 1990s, worked with Musica Viva Australia for 26 years and is now Director of Artistic Planning at the Queensland Symphony Orchestra. He attributes his career to those choral origins.

Of choral societies he says: "You learn how to perform, you learn how to communicate, you learn how to work with others ... it helps you learn how to be with people."



**Andrew Maj** is currently making a documentary about his family using footage from the Shoah Foundation as well as new interviews, and has set up a new service called *Video History*, where stories of family history are told by interviewing family members on video and then producing it documentary style. The website is [www.videohistory.com.au](http://www.videohistory.com.au) if people are interested in having their family's story told on video.



## Iceland, a Piano, and 5 Minutes of Beauty We All Need Right Now

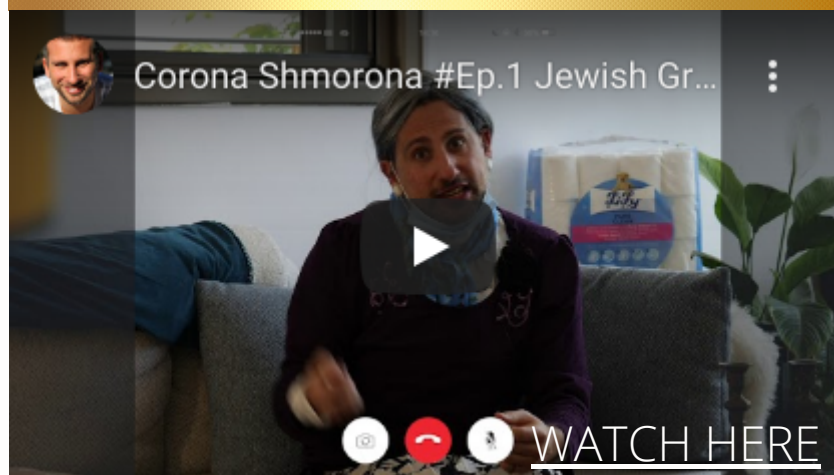
### Hania Rani — 'F Major'

"Listening to Hania's music over and over, I began to dream of a single sequence shot that would follow her music floating in the wind of an unreal Icelandic landscape. I asked each dancer to give a personal interpretation of Hania's song. We were very lucky to succeed in this insane artistic performance despite the great cold (minus 7 celsius), it was such a moment of truth." – @Neels Castillon

A piece for solo piano, 'F Major' unravels yet further nuances of the instrument's intricate nature and offers more glimpses into Hania's sonic imagination. It was created in August 2019, while she was composing music for a film: "one hot summer evening, as I sat at the piano, this melody appeared under my fingers out of the blue" – @Hania Rani

Surprise your loved ones  
with the joyful gift of an  
Annual MHC membership.

For membership details  
email: [mhc@mhc.org.au](mailto:mhc@mhc.org.au)



**From her Iphone to her daughter in law's ears, Grandma Stella (aka Jeremie Bracka) shoots from her unwaxed lip.**





## ***Your World Is Bigger*** by Dr. Robert Biter

There exists something extremely nostalgic about a suitcase. Perhaps it is our need to consider the limited amount of clothing or necessities that can be contained inside that causes us to evaluate what we really need to live our daily lives. Perhaps it is the invariable marks and scratches on its surfaces that document our past travels, experiences and length of our time on this planet. Perhaps it is merely the reminder that our lives and landscapes shift and change as we shift and change. No matter what, our travels offer us unique opportunities to gain new perspectives of sometimes far away lands as well as greater insight into ourselves and our everyday lives. As the scenery changes and people may exit and enter our journeys, the only constant remaining is ourselves. And with that realization, we can begin to know ourselves better, whether our travels are figurative ones through parenthood, local trips to grocery stores or exotic locations beyond our imagination. We can also understand better the unique perspectives of others and appreciate more deeply the beautiful intricacies of cultures that share our planet.

My first long journey occurred after completing my OB/Gyn residency training when I drove my silver Honda with manual roll up windows that barely closed, an FM radio with almost worn out speakers and a backseat filled with all my material possessions across the United States to California from the only world I ever knew in the mountains of Pennsylvania. Little did I know when I arrived in San Diego to work as a doctor for underserved populations that this would become my home. That I would eventually open my own practice and create the first free standing fully licensed birthing center in the entire county, that I would throw out the opening pitch for the San Diego Padres as Medical Community All Star, grow accustomed to seeing the Pacific Ocean from my window and eventually become embroiled in a political struggle to change how the hospital where I became Chair of the Department treated birth, death and the most vulnerable populations who entered our doors for care.

It has been almost three years since I left that struggle behind to once again travel, to see the world, to care for populations most in need and to check off some items on my bucket list. In doing so, I lost my anger and frustration and found my mission again to build better options for birth and death. I chose to live in joy. To build something new rather than fight an old system. I will be sharing some of my experiences building birthing centers, catching babies, and providing medical service around the globe over the next few months. I hope to inspire others to remember their own missions, to live and parent and love consciously through the inevitable ups and downs of our journeys. I hope these tales will encourage others to reflect upon the lessons our lives' landscapes provide. And perhaps to even join me somewhere on this planet to take part in a service trip and in doing so to realise that *Your World is Bigger*.



As a traveling doctor in the Solomon Islands, I have often been called upon to reach deep into my medical training to address a variety of health and surgical issues for men, women, children and babies who oftentimes traveled many hours across this South Pacific terrain for care. I had barely finished treating a woman with hypertensive crisis and resulting stroke, when the nurses called for me.

"Doctor Robert! A baby is coming!"

As an experienced OB/Gyn dedicated to gentle birth and the empowerment of families during pregnancy, I rushed to the woman's side ready to reassure her through the intensity of her labor pains. I was prepared to calmly guide her through a quiet, safe and loving birth. What I encountered as I pushed aside the faded blue drape, however, surprised even this doctor who has supported thousands of births. Sitting quietly on the edge of the hospital stretcher was a beautiful woman with flawless chocolate skin dressed in bright colors and greeting me with a smile so large that her ears actually wiggled. I smiled back and asked her permission to perform an exam. The nurses were correct, this baby was indeed ready to be born. As we prepared the room, dimmed the lights and started to play the special "birth playlist" I had compiled on my iphone for these occasions, I couldn't help but to ask aloud, mostly to myself, "How is she smiling so much? I mean the baby is right there!"





### Excerpt of upcoming book: *Your World Is Bigger*

by Travelling Doctor, Robert Biter *continued*

Because she spoke more Pidgin English than some of the other patients who lived in the deep bush villages with languages all of their own, she understood my question and she answered it without a second of hesitation.

She looked directly into my eyes and said, "Smile or no smile, the pain comes." And again I became the student, learning so many lessons from the patients who entrust me with their health, the private details of their personal and family histories and the most intimate moments of their lives. After a few pushes, I watched in awe as this incredibly wise mother reached down to pull her baby out of her own body and lift her gently to her breast with an instinct that looked exactly like love. I heard her whisper, "Welcome home baby girlie. Me pikinini (my child)."

I immediately became embarrassed when I also heard her asking the nurses my name, realizing that I had only introduced myself as a doctor. She looked puzzled when one nurse replied, "Robert," so another nurse then said, "Rob." After a few moments, this new mother, with an even wider smile, lifted her baby, still attached to her placenta with a strong thick umbilical cord, and introduced her to us. "This is baby Robrosia."

It was only the second time during my life when a baby was named after me and the first time that the baby and I didn't share the same gender. I was deeply touched and surprised how the name Robrosia, a decidedly unique blend of my name and a favorite American fruit salad, Ambrosia, served at virtually every summer family reunion, seemed perfect for this sweet baby girl. As they snuggled one another and Robrosia slowly found her mother's nipples already glistening with droplets of milk, I quickly excused myself and walked into the warmth of the afternoon sun. It started to softly rain as I sat on the steps of the rural hospital and watched the soft clouds surrounding the distant mountains draped with lush tropical greenery. I was lost somewhere between those mountains and the contemplation of many births throughout the years, mostly from the entirely other side of the world, when he suddenly appeared.

"Doctor Robert, come." It took his repeating that request a few times until I arrived back in the present moment and recognized him from our interactions in the hospital during one of my saddest days in the Solomon Islands. He had carried his lifeless 14 year old brother into the hospital after dragging him from the river.

There was nothing I could do to cause his brother, Xavier, to open his eyes shielded by the most beautiful long eyelashes. All of the science and technological progress couldn't change the reality of a dead little boy with shorts still wet from the river and glistening skin without a trace of trauma to explain his departure. I merely called him by his name as I cleaned the water and discharge and dirt from his mouth and nose with a small bulb syringe usually reserved for babies entering the world. I told him that his brothers would carry him home where his family and friends could visit him. When his brother almost pleaded a third time, "Doctor Robert, come," I followed.

The rains had increased the beautiful green foliage surrounding us as we walked, but also created large pockets of mud and puddles of water in our path. I carefully negotiated them to avoid stepping knee deep into water or losing a sandal in the thick piles of mud, but Xavier's brother merely walked right through them. He continued on his direct path without any attempts to avoid what others may have perceived as obstacles or uncomfortable experiences of soggy clothing or the squishing of mud between toes. He simply walked through them. I was simultaneously contemplating our differences as we walked the same path and wondering where he was leading me. Soon we arrived at a humble house and a woman appeared in the doorway holding a yellow plastic bag filled with fruit. Her son turned to me and said, "Me Mom. Five corner fruit." We recognised one another although we couldn't communicate in words. I was the doctor who was kind to Xavier and she was the mother who lost her son. After she handed me the bag, I opened it to recognize the exotic star fruit inside that would have cost at least \$50.00 at some fancy grocery store in the United States. I placed my hand over my heart then touched her right shoulder before she disappeared back into the house. Our interaction had ended and I began to walk alone back to the hospital.

The juxtaposition of life and death for many health care providers becomes an almost overlooked reality, but on this day, the reality of two mothers' journeys of which I had become both the participant and observant held a significance not easily ignored. Love and loss, birth and death shape us, break us and eventually heal us in ways that no human created medicine could ever begin to accomplish. Whether as doctors or parents, those experiencing joys and challenges or those of us observing them, we find our strengths and our commonalities when we approach our lives willing to be present at every moment. When we smile despite pain, find ourselves willing to walk through the occasional puddle and when we remain loving in our griefs and failures is when discover our higher selves. When we can best parent and impart our deepest knowledge to the next generations. As a traveling doctor, many have remarked to me that our world is so small, that even within the monkey forests of Bali or the jungles of Mexico, that it is not uncommon to discover a fellow traveler who knew of your home town, cheered for the same football team or perhaps were friends with friends of some of your friends. And yet, on deeper levels, these connections and experiences, I believe, teach us that our worlds are actually bigger, that our ability to adapt and adjust and grow becomes greater the more we are willing to travel past our comfort zones. As we share our journeys, whether through writing or discussions or other means of expression, we also invite others along for companionship and learning. We include them in this big world. When your heart is broken into pieces, when that world you knew shatters around you, when a baby is born, when someone you thought that you could never live without is gone forever, when you lose and when you win, when you truly experience a different culture, when the pages of National Geographic become your daily reality and when you feel that you will not survive this or get over that, or even want to, but you do...Your World is Bigger.





## A Double Celebration – A Thought on Shavuot

by Rabbi Lord Jonathan Sacks

The festival of Shavuot is a mystery wrapped in an enigma. Here is how Shavuot is described and defined in parshat Emor:

***From the day after the Sabbath, the day you brought the sheaf of the wave offering, count off seven full weeks. Count off fifty days up to the day after the seventh Sabbath, and then present an offering of new grain to the Lord . . . On that same day you are to proclaim a sacred assembly and do no regular work. This is to be a lasting ordinance for the generations to come, wherever you live.*** Leviticus 23:15-21

These are the difficulties. In the first place, Shavuot, “the feast of weeks”, is given no calendrical date: all the other festivals are. Pesach, for example is “on the fifteenth day” of the “first month”. Shavuot has no such date. It is calculated on the basis of counting “seven full weeks” from a particular starting time, not by noting a date in the year.

Secondly, as long as the New Moon was determined on the basis of eyewitness testimony (i.e. until the fourth century of the Common Era), Shavuot could have no fixed date. In the Jewish calendar a month can be long (30 days) or short (29). If Nissan and Iyar were both long months, Shavuot would fall on 5 Sivan. If both were short, it would fall on 7 Sivan. And if one were long and the other short, it would fall on 6 Sivan. Unlike other festivals, Shavuot is (or was) a moveable feast.

Thirdly, the point at which the counting of days and weeks begins is signalled in a profoundly ambiguous phrase: “From the day after the Sabbath”. But which Sabbath? And what is the reference to a Sabbath doing here at all? The previous passage has talked about Pesach, not the Sabbath. This led to one of the great controversies in Second Temple Judaism. The Pharisees, who believed in the Oral Law as well as the Written one understood “the Sabbath” to mean, here, the first day of Pesach (15 Nissan). The Sadducees, who believed in the Written Law only, took the text literally. The day after the Sabbath is Sunday. Thus the count always begins on a Sunday, and Shavuot, fifty days later, also always falls on a Sunday.

The fourth mystery, though, is the deepest: what is Shavuot about? What does it commemorate? About Pesach and Succot, we have no doubt. Pesach is a commemoration of the exodus. Succot is a reminder of the forty years in the wilderness. As our sedra says: “Live in booths for seven days: All native-born Israelites are to live in booths so your descendants will know that I had the Israelites live in booths when I brought them out of Egypt. I am the Lord your God.”

In the case of Shavuot, all the Torah says is that it is the “Feast of the Harvest”, and the “Day of First-fruits”. These are agricultural descriptions, not historical ones. Pesach and Succot have both: an agricultural aspect (spring/autumn) and a historical one (exodus/wilderness).

This is not a marginal phenomenon, but of the essence. Other religions of the ancient world celebrated seasons. They recognised cyclical time. Only Israel observed historical time – time as a journey, a story, an evolving narrative. The historical dimension of the Jewish festivals was unique. All the more, then, is it strange that Shavuot is not biblically linked to a historical event.

Jewish tradition identified Shavuot as “the time of the giving of the Torah”, the anniversary of the Divine revelation at Sinai when the Israelites heard the voice of G-d and made a covenant with Him. But that connection is not made in the Torah itself. To be sure, the Torah says that “In the third month after the Israelites had gone forth from the land of Egypt, on that very day, they entered the wilderness of Sinai” (Ex. 19:1), and Shavuot is the only festival in the third month. So the connection is implicit; but it is not explicit. For this, as for the festival’s date, we need the Oral tradition.

What then was the view of the Sadducees? It is unlikely that they linked Shavuot with the giving of the Torah. For that event had a date, and for the Sadducees Shavuot did not have a date. They kept it on a Sunday – they observed it on a specific day of the week, not on a specific date in the year. How did the Sadducees view Shavuot?

There is a fascinating episode recorded in the Rabbinic literature (Menachot 65a) in which a Sadducee explains to R. Yochanan ben Zakkai why, according to them, Shavuot is always on a Sunday: “Moses our teacher was a great lover of Israel.

Knowing that Shavuot lasted only one day, he therefore fixed it on the day after the Sabbath so that Israel might enjoy themselves for two successive days.” Shavuot gave the Israelites a long weekend!

From this starting point we can begin to speculate what Shavuot might have meant for the Sadducees. The late Louis Finkelstein argued that they were landowners and farmers. In general, they were wealthier than the Pharisees, and more closely attached to the State and its institutions: the Temple and the political elite. They were as near as Judaism came to a governing class.

## A Double Celebration – A Thought on Shavuot

For farmers the agricultural significance of Shavuot would have been clear and primary. It was “the festival of the harvest, of the firstfruits of your work, of what you sow in the field” (Ex. 23: 16).

It came at the end of a seven-week process that began with the bringing of the Omer – “a sheaf of the first grain of your harvest” (Lev. 23: 10), i.e. the first of the barley crop. This was the busy time of gathering in the grain (this is the setting of the Book of Ruth, and one of the reasons why we read it on Shavuot).

Farmers would have a specific reason to give thanks to G-d who “brings forth bread from the ground”. They would also, by the end of harvesting, be exhausted. Hence the Sadducee’s remark about needing a long weekend.

We can now see the outline of a possible Sadducean argument. Pesach represents the beginning of the Israelites’ journey to freedom. Sukkot recalls the forty years of wandering in the desert. But where in the Jewish year do we recall and celebrate the end of the journey: the entry into the promised land? When, in fact, did it take place? The Book of Joshua (5: 10-12) states:

*On the evening of the fourteenth day of the month, while camped at Gilgal on the plains of Jericho, the Israelites celebrated the Passover. The day after the Passover, that very day, they ate some of the produce of the land: unleavened bread and roasted grain. The manna stopped the day after they ate this food from the land; there was no longer any manna for the Israelites, but that year they ate of the produce of Canaan.*

It is this text that Maimonides takes as proof that “the day after the Sabbath” in fact means, as the text states here, “the day after the Passover”. Seen through Sadducean eyes, however, this text might have held a quite different significance. The Omer recalls the day the Israelites first ate the produce of the promised land.

It was the end of the wilderness years – the day they stopped eating manna (“bread from heaven” – Exodus 16: 4) and started eating bread from the land to which they had been traveling for forty years.

by Rabbi Lord Jonathan Sacks *continued...*

The reason Shavuot is given only agricultural, not historical, content in the Torah is that in this case agriculture was history. The fifty day count from the first time they ate food grown in Israel to the end of the grain harvest represents the end of the journey of which Pesach was the beginning and Succot the middle. Shavuot is a festival of the land and its produce because it commemorates the entry into the land in the days of Joshua. So the Sadducees may have argued. It was Israel’s first Yom ha-Atzma’ut, Independence Day. It was the festival of entry into the promised land.

It is, perhaps, not surprising that after the destruction of the Second Temple, the Sadducees rapidly disappeared. How do you celebrate a festival of the land when you have lost the land? How do you predicate your religious identity on the State and its institutions (Temple, priests, kings) when you have lost those institutions? Only a movement (the Pharisees) and a festival (Shavuot) based on the giving of the Torah, could survive. For the Torah was not completely dependent on the land. It had been given “in the wilderness”. It applied anywhere and everywhere.

To be sure, the Pharisees, no less than the Sadducees, loved the land. They knew the Torah in its entirety could only be kept there. They longed for it, prayed for it, lived there whenever they could. But even in exile, they still had the Torah and the promise it contained that one day Jews would return, and recover their sovereignty, and rebuild what they had lost.

The argument about Shavuot turned out to be fateful for Jewish history. Those who celebrated it as “the time of the giving of the Torah” ensured Jewish survival through nearly 20 centuries of exile and dispersion. And we, who live in the era of the return, can rejoice in a double celebration: of the Torah and of the land.

**[Rabbi Jonathan Sacks podcast can be heard here:](#)**



**The Office of Rabbi Sacks**

Follow the audio shiurim, lectures and speeches of Rabbi Lord Jonath...

[podcasts.google.com](https://podcasts.google.com)





## ***Yahrzeit Memorials***

### ***May:***

Mrs Barbara Zmood  
 Mr Dion Abrahams  
 Mr Barry Levy  
 Ms Janice Levy  
 Mr Stephen Mandie  
 Mrs Evie Danos  
 Mr Maurice Smith  
 Mrs Danielle Opat  
 Mr Richard Rogers  
 Dr Harry Perelberg  
 Mr Nathan Kayser  
 Miss Lindy Zielin  
 Mr Keith Fine  
 Mr John Shalit OAM  
 Mr Gregory Shalit  
 Mr Ross Smith  
 Mr Mark Adams  
 Mr Dug Pomeroy  
 Mr Michael Klooger  
 Mr Alan Adams  
 Mr Gregory Shalit  
 Mr John Shalit OAM  
 Mr Norman Faifer  
 Mrs Karen Korn  
 Mr Keith Fine  
 Mr Dion Abrahams  
 Mr Trevor Korn  
 Mr Ian Raizon

Mr Rohan Davis  
 Dr Louis Glowinski  
 Mrs June Davis  
 Mrs Paule Eckhaus  
 Mrs Lana Zuchowski

### ***June:***

Mrs Ruth Yaffe  
 Mrs Bella Hirshorn  
 Mrs Liz Gild  
 Mrs Hinda Rosenbaum  
 Mrs Riva Hines  
 Mrs Lily Zamel  
 Mr Michael Shaw  
 Mrs Rita Reichman-Kowal  
 Mr Barry Goldenberg  
 Dr Howard Goldenberg  
 Mr Aaron Eidelson  
 Mrs Pauline Wrobel  
 Mr Henry Miller  
 Mrs Lillian Frank AM MBE  
 Mrs Riva Hines  
 Mr Alan Synman OAM  
 Mr Joe Bursztyn  
 Mr Simon Kessel  
 Mrs Helen Majtlis  
 Mr Gordon Silverman  
 Mr Geoffrey Cohen AM

### ***June:***

Mr Geoff Cashmore  
 Mrs Jenny Blakeley  
 Mrs Lili Birman  
 Mr Norman Faifer  
 Mr Isaac Lesh  
 Mr Martin Susskind  
 Mr Richard Rogers  
 Mr Harry Krause  
 Mrs Debbie Faifer  
 Mr Michael Gild  
 Mrs Rosalie Jager  
 Mr Michael Beder  
 Mrs Monica Shalit  
 Capt Henry Leighton  
 Mrs Annette Goldin  
 Mr Bill Majtlis  
 Mrs Judy Mote  
 Huguette Glowinski  
 Mrs Linda Blackstone  
 Miss Lindy Zielin  
 Mrs Ruth Scheuer  
 Mr Selwyn Blackstone  
 Mr Jack Librach  
 Ms Linda Dessau AC  
 Mr Henry Wynne  
 Mr Anthony Goldberg  
 Mr Thomas Danos  
 Mrs Millie Micmacher

Mr Joe Bursztyn  
 Mr Garry Stock  
 Mrs Silvia Piorun  
 Mr Dug Pomeroy  
  
 Mr Mark Pomeroy  
 Mrs Janet Green  
 Mr Dean Nagel  
 Mrs Candice Apel  
 Mr Steven Baron  
 Mr Maurice Smith  
 Mr Ross Smith  
 Mr Raymond Gilbert  
 Mrs Hinda  
 Rosenbaum  
 Mrs Claire Pask  
 Mrs Jill Diamond  
 Mrs Debbie Grace  
 Mr Garry Stock  
 Mrs Esther Barton  
 Mrs Estelle Levy  
 Mrs Judi Korman  
 Dr Phillip Piorun  
 Mr Joel Bornstein  
 Mrs Ruth Yaffe



Proud brother Spencer Freeman welcomes sister Esther Juliet to the family



## ***Birthdays***

### ***May:***

Rohan Davis	Amanda Miller	Hudson Wail
Sue Selwyn	Nathaniel Adams	Allan Greenfield
Saul Etyngold	Nicci Grace	Leora Hart
Ora Kayser	Jodi Sherr	Joshua Bernshaw
Philip Rishel	Toby Lipton	Jordy Klein
MilaRotstein	Nicki Isaacs	
Judi Rotstein	Anna Serry	
Liora Miller	Marc Unger	
Simon Grodski	Romy Cohen	
Susie Friedman	Koby Gean	
Ron James	Arki Rettig	
Mark Unger	Jess Flicker	
Paul Millet	Ruth Yaffe	
Greg Pinkus	Charles Goldenberg	
Lauren Thurin	Andrew Thurin	
Peter Szabo	Danielle Krongold	
Amanda Jolson	Jennie Rogers	
Tally Stern	ShaneGild	
Linda Dessau AC	Adele Abramovich	
Linda Gandel	Simon Feldman	
MonicaShalit	Jack Micmacher	
Janice Levy	Barry Jupp	
Graham Lasky	Cassandre Wittner	
Ian Katz	Selwyn Blackstone	
Monique Vertes	Richard Machet	
Ross Smith	Lindy Gorog	
Belinda Rotstein	Nicole Spigelman	
Bradley Majtlis	Ned Levy	
Gilda Korman	Tomer Golan	
Camille Eckhaus	Melvyn Korman	
Eddy Etyngold	Geno Hubay	
Daniel Kulawiec	Lothar Prager	
Andrew Levy	Lisa Pomeroy	
Benjamin Pask	Leonard Kipen	
Daniel Knoche	Pauline Gandel	
Andrew Levy	Jake Zukerman	
Ian Collins	Susie Guttmann	
Fiona Leighton	Michael Shaw	
Ellie Bursztyn	Simon Yaffe	
Louis Glowinski	Guy Blashki	
Thea Zimmerman	Simon Yaffe	
Susan Krongold	Madison Lipton	

### ***June:***

Priya Zmood	Gregory Shalit
Darren Blankfield	Finn Rogers
Martin Ravech	Sam Rishe
Naomi Harrison	Ijarrod
Natalie Sheezel	Zuchowski
Zahra Jacobs	Harry Unger
Avi Bernshaw	Loraine Fabb
Julian Segan	David Majtlis
Louise Segan	Jonathan Klein
Aaron Kulawiec	Tania Guttmann
Madeleine Roth	Chloe Levy
Chloe Davis	Andrew Rotstein
Jarrood Herscu	Josh Smith
Ethan Abramovich	Nate Zukerman
Jay Klooger	Asher Grodski
Amanda Mandie	Byron Davis
Joshua Rotstein	Marc Blackstone
Justin Tempelhof	Hugo
Dalia Miller	Krasnostein
Brucha Weinberg	Aviva Bornstein
Daniel Leighton	Dean Kobritz
Judi Korman	Amy
Lochie Port	Goldenberg
Frank Suss	Richard Berman
Pam Bursztyn	James Degen
Ruby Cowan	Steven Baron
Ariella Greenfield	Vanessa Gandel
Eden Cohen	Blake Wurzel
Damon Krongold	Danielle Opat
Hinda Rosenbaum	Sylvia Urbach
Aaron Eidelson	Nicole Hoffman
Julie Guttmann	Melissa Kayser
Sharon Rishel	Emma James
Rosalie Jager	Amy Eliau
Lachlan Eliau	Lana Zuchowski
Andy Miller	Jackie Bursztyn
Julie Cohen	Wayne Lasky
Lisa Pinkus	Jazmin Eckhaus
Leah Flicker	Emma James
Lisa Pomeroy	Barbara Landau
Richard Eckhaus	Daniel Friedman





## ***Wedding Anniversaries***

### ***May:***

Grace, David & Debbie  
 Gild, Shane & Andrea  
 Prager, Sandra & Lothar  
 Wurzel, Damien & James, Emma  
 Frank AM MBE, Lillian & Frank, Richard  
 Lasky, Graham & Michele  
 Winfield, Susan & Henry

### ***June:***

Givoni, Don & Adele  
 Korman, Melvyn & Judi  
 Kutner, Eddie & Helen  
 Kulawiec, Daniel & Inna  
 Unger, Mark & Yasmin  
 Lipton, Alida & Shane  
 Rotstein, Richard & Belinda  
 Bursztyn, Tim & Romy  
 Roth, Sonney & Emily  
 Krause, Irene & Harry  
 Nissen, Robyn & Andrew  
 Besen AO, Marc & Eva  
 Prager, Judy & Wail, Simon  
 Glowinski, Louis & Huguette  
 Rubinstein, Joachim & Sue  
 Dunne, Georgia & Julian  
 Blackstone, Selwyn & Linda  
 Grodski, Simon & Lindsay  
 Yaffe OAM, Leonard & Yaffe, Ruth  
 Zuchowski, Sam & Lana  
 Unger, Harry (z'l) & Zita



**VIEW**  
**HIGH HOLIDAYS**  
**CALENDAR**  
**HERE**

**D-RA**  
 creative

wishes you a happy Shavuot

www.d-ra.agency 7020 6092

**the  
finkelstein  
files**

**INSURANCE  
INNOVATION  
EXPERTISE &  
SUPPORT**



**SCOTT WINTON**  
*Insurance Brokers*

Proud supporters of  
 Melbourne Hebrew  
 Congregation

**The Tatarka Family**  
*Always striving to  
 support our community  
 organisations*

1300 726 200  
 scottwinton.com.au





**Melbourne  
Hebrew  
Congregation**  
ק"ק שארית ישראל

**Melbourne Hebrew Congregation**

**Established 1841**

**Cnr Toorak Rd & Arnold St**

**PO Box 372 South Yarra 3141 Australia**

**Ph: (03) 9866 2255**

**Fax: (03) 9866 2022**

**email: [mhc@mhc.org.au](mailto:mhc@mhc.org.au)**

**[www.melbournesynagogue.org.au](http://www.melbournesynagogue.org.au)**

**Melbourne Hebrew Congregation Inc**

**ABN 39003125142**

**Registration No A0019856D**

**VICE PRESIDENT: Quentin Miller**

**PAST PRESIDENT: Norman A Faifer**

**TREASURER: David Jaffe**

**TRUSTEES:**

**Leonard J Yaffe OAM**

**Graham Smorgon AM**

**Eric M Cohen OAM**

**MHC BOARD OF MANAGEMENT:**

**Norman Diamond**

**Norman Faifer**

**Quentin Miller**

**Richard Shaw**

**Natalya Stern**

**Geoffrey Weinberg**

**David Jaffe**

**ASSISTANT RABBI:**

**Rabbi Shlomo Nathanson**

**mobile: 0433 810 313**

**email: [shlomo@mhc.org.au](mailto:shlomo@mhc.org.au)**

