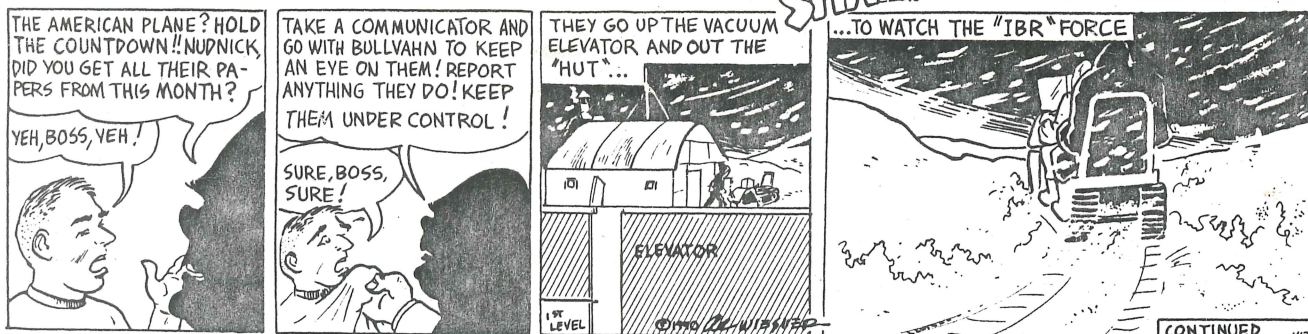


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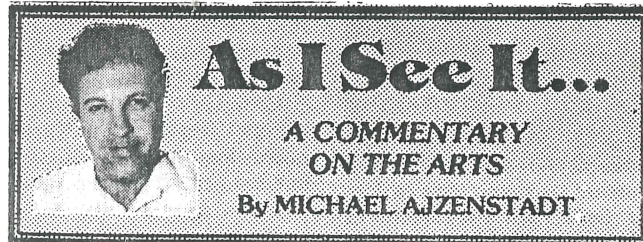
Ask for SHALOMAN Comics at your Comic Book Store.

Dem bones glued by Technion

HAIFA — A non-toxic polymer glue that temporarily binds fractured bones until they can heal naturally has been developed at the Technion-Israel Institute of Technology.

The bone glue, developed by Prof. Dov Katz of the

Technion's material engineering department in cooperation with its medicine faculty, has shown itself to be effective on lab animals, and will be tested on humans. The glue will eventually be used on war-wounded and accident victims.



VIDEO TRIP DOWN MEMORY LANE

Videos have become a common commodity in our society. Walking to the neighborhood 7-11 or one of the mega video libraries is a daily activity for many. But in the age of commercial videos there is also a large amount of art videos created not for the comfort of home, but rather for special exhibitions.

Sara Diamond's *Paternity*, which is on display at the Vancouver Art Gallery until March 3, changes quite drastically the experience of watching a video. This is a work of art that tries to hammer home a clear message. The press material tells us it is "a personal testimonial which explores the relationships between fathers and daughters."

It comprises three different two-hour videos screened simultaneously on eight monitors. Entering the VAG exhibition room we are at once confronted with a newly created environment in which every object becomes a part of the exhibition. The large and comfortable white sofas, for example, are decorated with maps of New York City, where *Paternity* takes place. Thus watching the videos becomes almost an environmental experience.

The project is also far from conventional and far from convenient. The eight monitors project two or three images at any given moment. The viewer then has to choose. Do we concentrate on Diamond's father as he appears on screen and retells stories of his childhood? Do we focus on the images of the city and descriptions of how it has and has not changed? Or do we watch the perpetual image of a woman's hands — which is initially striking — retelling a story in their own language?

The monitors are set so that if you sit still and watch the images before you, you will never see more than two of the videos. In order to watch the third, you need to turn to the side. Which makes the watching experience less comfortable. Add to that the fact that the videos are long, at times unfinished, written statements, and you can understand why *Paternity* becomes more an exercise in concentration than anything else.

The storytelling power of Jerome Diamond, the artist's father, is unquestionable. Even his screen presence is impressive. But listening to him for two hours is no easy task simply because we can never concentrate just on his story.

Diamond has explained that "Feminist visual artists have centered on the reconstruction of the mother, but the space of Oedipal identi-

cation and transition is of equal importance... Judaism is patriarchal and rational, but the oral culture contains a constant stream of irreverent and irrational humor. In *Paternity*... the means and meanings are disrupted through time and telling."

What I found most disrupting is the way Sara Diamond presents the reconstruction of her past. Somehow, about half way through, I lost interest.



DIAMOND in *Paternity*.

This Saturday is your last chance this season to enjoy the amiable opera evenings at Coast Atrium Inn. Hotel manager Martin Lutterman and host Ingrid Suderman have organized one of the season's most enjoyable musical series and we all look forward to next year's lineup. This Saturday (Feb. 24) soprano Mary Ann Barcelona will be joined by Gary Dahl and Suderman. Bruce Johnson provides, as usual, a most professional accompaniment. Sumptuous buffet dinner precedes the concert.

O Vertigo Danse brought their Chagall to the Playhouse earlier this month — a let down. The dancers, however, must be congratulated for the hard work they put into this lengthy, repetitious work. Opening images of Ginette Laurin's Chagall, replete with Chagall-like tableaux, were quite captivating. But after five minutes it seemed the movement's vocabulary had reached its limit and the rest was repetition. Laurin's Don Quichotte, which followed, had a little more visual power but again was too repetitive. Both works suggested that a good dance company cannot always salvage a bad piece of dance. It was an evening which promised much and delivered little.

Now in its third year. Win-

From Page 5

retracted later, most are pretty accurate, so you may see things before us.

While this war is our most immediate problem, it's the biggest. We must deal properly and well with the Russian aliyah, especially with developing industry and exploiting their abilities. Otherwise, we may lose the most of them, and the tremendous growth and improved quality of life they can bring.

We will all attempt to act "normal." We are all back to work. We should concentrate on nice things, like expanding our horizons.

But we were supposed to have a Bar-Mitzvah on Saturday and a party at the Hyatt in the evening. Poor kid. Event was cancelled.

ter Roots festival recently drew varied music lovers to the Wise Hall and Vancouver East Cultural Centre, offering some of the best local acoustic music talent around. One highlight was the Robert Minden Ensemble, an almost one-hour presentation quite different from their usual fare.

Instead of concentrating on long storytelling pieces, the ensemble featured short instrumental pieces. The instruments these four musicians use vary from recycled bottles to cardboard tubes, from conchs to vacuum cleaner hoses. It is a fine assortment which makes for visual as well as acoustic marvels. Among many compositions which showcase the group's versatility of styles and their very vivid musical imagination, the one written in memory of the Canadian — the train that used to cross the country from one end to the other — was not the most touching. And the concluding variations on Twinkle Twinkle Little Star were quite stunning.

They were followed by the Babayaga String Quartet, Vancouver's own off beat ensemble. Although they had some sound problems, eventually the very unique blend of their miked strings suggested that here is a group which can use classical instruments to perform anything but the classics. Their jazz playing, by the way, is quite extraordinary.

In other music news, it was a delight to learn that the New York Philharmonic's annual luncheon will be held at the Waldorf-Astoria (Jehonah) honoring Zubin Mehta's 13th and final season as music director. On opening night of this season Mehta's performance of the NYP in his 1,000th concert record matched only that of late Leonard Bernstein. Mehta, who was in Israel last month to show his support for the war, is also music director of the Israel Philharmonic.

Yoel Levis, Israeli pianist who heads the Atlantic Philharmonic, was also in Israel during the war in the Gulf. Of his seven scheduled concerts with the IPO on opening night, the rest were cancelled. Levi, by the way, conducted the Stockholm Philharmonic on Dec. 10, the Nobel Prize ceremony in the Swedish capital.

Violinist Itzhak Perlman was recently given the National Cultural Diplomacy Award by the American Jewish Committee. Prior winners were Isaac Stern and Zubin Mehta (1988).

NOW FOR THE RECORD

Due to a production error, the wrong time for M. Krell's Bat-Mitzvah service was given. The correct time was 6:00 p.m. Saturday, Feb. 16.

SHABBAT SHALOM

From Page 6

But in the end there has to be 'mesirat nefesh,' the will to take the final step, to risk one's life for the sake of G-d. She has to make the most difficult choice of all; she has to decide if she's willing to risk her life to save her people. It's not that first she looks for a way out, but in the end, Esther triumphs over her fears.

This dilemma is the critical moment of the Book of Esther, the heart of the message. For the redemption of the Jews will set up many things, but in the end if we're asked for 'mesirat nefesh' and we avoid putting our lives on the line, we are not saved. In the final analysis, we must be willing to risk even in order to attempt to redeem ourselves!

The Talmud connects Purim with Passover. Even G-d performs one miracle after another in Egypt, but stubbornly refuses to let Moses' people go — until the plague.

And what's radically different about the killing of the firstborn sons is that the Jews had to take a distinct risk in following G-d's command to sacrifice a lamb and smear blood on the doorposts.

Since this lamb was an Egyptian god, there must have been those who argued it would be safer to find a substitute, perhaps another animal, rather than risk the wrath of the Egyptian gods. The Jews defied Egyptian law, and followed G-d's command. At that moment, they joined in the miracle — for them 'mesirat nefesh' and they were saved.

The absence of G-d's name in *Megilat Esther* not only suggests a way to discern invisible patterns in the unfolding of our history; it also reminds us that we must do our part, as well, if our people are to be saved. The last effort, the final step, must be taken on our own. Without 'mesirat nefesh,' the redemption. A journey of two thousand years ends only when we take the final step. One who acts himself in order to be purified is helped from on High.

Shabbat Shalom.

Rabbi Shlomo Riskin is Chief Rabbi of Eilat, Israel and Dean of Torah Institutions.

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