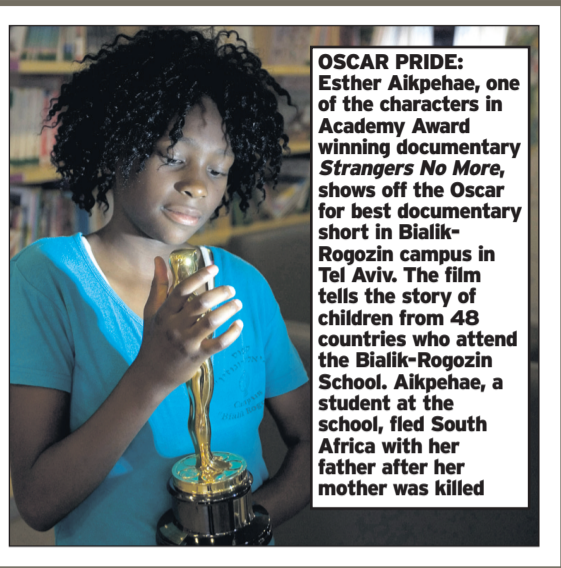


## A Piercing performance

AMERICAN actress Evan Rachel Wood stars in new drama *Mildred Pierce* on Sunday (9pm) on Sky Atlantic.

Based on James M Cain's 1941 novel, the drama chronicles the struggle of a Depression-era housewife in America.

Legendary actor Henry Winkler is a guest on *Lee Mack's All Star Cast* tomorrow night (9.50pm) on BBC1, so set your recorders.



**OSCAR PRIDE:** Esther Aikpehae, one of the characters in Academy Award winning documentary *Strangers No More*, shows off the Oscar for best documentary short in Bialik-Rogozin campus in Tel Aviv. The film tells the story of children from 48 countries who attend the Bialik-Rogozin School. Aikpehae, a student at the school, fled South Africa with her father after her mother was killed

# Efrim says kaddish for tragic friend Vic

**EFRIM** Manuel Menuck left home in his teens with nowhere to live and no job, but since has managed to carve out a rock career and gained a cult following, writes **ALEX ZATMAN**.

Efrim, 40, was more interested in watching films than anything else during his early years and could not keep a group together because his bandmates had other commitments.

But in 1994, he formed *Godspeed You! Black Emperor* and left a previous life of ignominy behind.

He may now be a rock star, but his childhood was far from secure.

His mother left home when he was just three, leaving his formerly Orthodox father to raise him.

He said: "We kept kosher at home and he put me in a Zionist Hebrew day school, but when I would talk to him about what I had learned, he would tell me it's bull\*\*\*\*."

It was a childhood of contradictions and not a great deal has changed.

With his girlfriend Jessica, he had a son called Ezra almost two years ago.

He said: "I'm not practising these days. I had Ezra circumcised, but I don't believe in God. I simply believe in Jews."

"I see myself absolutely as a diaspora Jew. Look at the labour movement in North America, that's all Jews and I feel that's my heritage."



MY BOY: Efrim and Ezra on the cover of Plays "High Gospel"

"I do my best to continue the links in that chain, it's how I will raise my son and it's hugely important to me."

Efrim attended Concord University in Virginia, America, where he read film production. But once he graduated he had a choice to make.

Efrim, who now lives in Montreal, said: "On the one hand I could play music and go on the road and meet people or I could do film. At that point making films seemed like it was a disengagement from the world."

"The type of movies I was making were experimental and it's never easy getting funding for independent films."

In addition to *Godspeed You! Black Emperor*, Efrim also started another project under the name *Thee Silver Mt Zion Memorial Orchestra & Tra-La-La Band*.

But he has just released his first solo album entitled *Plays "High Gospel"* – the front cover of which features Efrim and his son Ezra.

He said: "I'm too busy to tour right now, *Godspeed* have only just finished six months of touring."

"I decided to start writing because I knew *Godspeed* would be on the road so I had some time."

"I've been thinking for a few years of doing something by myself because I thought it would feel good."

He added that he has not taken a huge leap in a different musical direction, but it was a relief not to have to compromise on lyrics, as he would normally do in a band.

On the album there is a track entitled *Kaddish for Chesnutt* – a eulogy to his musician Vic Chesnutt who passed away in 2009 from an overdose of muscle relaxants.

Efrim said: "I don't know if non-Jews



will get the resonance of kaddish. Vic was a friend of mine and he died so I just wanted to write a liturgy for him.

"The title came before anything else and everyone on the track is a friend of Vic."

Despite attending a Zionist school as a child, or it may be due to his attendance at the school, he is now distrustful of Israel.

He said: "The lobbyists try to put a pretty face on it, but I find it immoral."

"The biggest thing for me is because I grew up as a Jew in a mostly Christian country, I feel nothing but distrust for any form of nationalism."

"I know how it feels to be outside of the Canadian national psyche."

I don't want a country in my name and I think there's something to be said for being stateless. I'm not interested in the state of Israel, they don't represent me or any of my friends."

He added: "I'm waiting for a generation change, but if anything Israel seems more at the mercy of extreme elements."

"If we went to play Tel Aviv next week, I don't know what tactic we would employ to make sure that we make a difference."

<http://cstrecords.com/efrim-manuel-menuck>

# Musical Gals just want to have fun

BY ALEX ZATMAN

ONCE he was seen in combat fatigues for the Israel Defence Forces, but these days Gal Bar-Adon is at home on stage.

Gal, co-founder of dubstep duo *Jazzsteppa* with childhood friend Gal Moore, spoke about his music career from his parents' home in Kfar Saba as his act releases the first full-length album *Hyper Nomads*.

The eighth-generation Jerusalemite resides mainly in Berlin, but spends as much time as he can in London where many of his Israeli friends live and where *Jazzsteppa* are causing a stir on the dubstep scene.

He is now 28, but rewind 19 years to when Gal picked up an instrument for the first time.

He said: "It was a trombone and was twice the size of me. My hands didn't even reach the end of the trombone."

Luckily he grew in stature and by 18 found himself in combat for the IDF in the Palestinian Territories — during his mandatory three years' service he was a tank commander.

But his service has not sullied his political beliefs or embittered him — he has always seen himself on the left of Israeli politics.

Was it a dilemma to be a 'peacenik' and a soldier at the same time?

Gal said: "It's hard to say. I do understand both sides."

"Israel has been occupying the West Bank for 63 years, but on the other hand it has always been the Arabs who have started the wars."

"The Arabs were always here which is cool, but with the situation in eastern Europe as it was for the Jews, the UN had to give the Jewish people a land."

He added that at 18, a moral dilemma is not the first thing on your mind.

Gal said: "I didn't really think about it. It's just so natural because everybody goes in the army. You do what you have to do."

When asked who he would vote for in an Israeli election, rather humorously he responded: "Ale Yarok" — the party best known for its ideology of decriminalising cannabis.

Once freed from mandatory service, his music took him to



**JAZZSTEPSA:** The two Gals are first dubstep group to play live

Berlin. For a number of years he was a DJ, but in 2006 after childhood friend Gal Moore paid a visit, the two decided to start work on a project.

Gal M had been studying in London and, on a holiday from university, decided to go to Berlin. He had wanted to go back to Israel, but the flights were too expensive.

That seemingly innocuous decision set in motion the chain of events that led to their first album being released five years down the line.

Gal M, also 28, was born in London, but moved with his family to Israel at 10 years of age.

He moved back to London to study at university, but the two stayed in close contact.

Growing up together they would play music in each other's houses. In turn they started to play the guitar and the piano then started producing their own tracks.

Now they have a growing following in London and with *Hyper Nomads* just released, their popularity looks set to soar.

Having grown up in a family of artists, Gal B is naturally creative and innovative.

So much so that *Jazzsteppa* are the first dubstep act to play an acoustic set live.

He said: "I guess it's original and pretty unique because nobody did it before."

"It would have been easier to be another DJ act, but we took

the hard way because we're Israelis."

"I'm really happy with the decision to stick with our original instruments and ideas."

Gal, the son of Eli and Dafi, is hoping that *Hyper Nomads* will be the explosion in popularity for *Jazzsteppa*.

He said: "A lot of people were expecting this album, especially our fans. I'm really happy with it and I think it will be good for everybody."

"The world needs better music, the scene is missing some acoustic sound and that's a real shame."

The two Gals started working on the album two years and recorded it in Berlin and while Gal B is "pretty happy with the final result" he is already thinking about new projects.

He told the *Jewish Telegraph*: "I want to write about more political stuff, not just about love and hate, but something that makes a difference in the world."

"I'd like to write a song about the recent Syrian border crisis and the troubles inside Syria."

While Gal lives in Berlin and visits London a lot, he is determined to return to Israel at some point. He said: "We really know our roots and our culture."

"Hopefully at some point I'll go back, I want my kids to be Israeli and have a similar outlook to me."

<http://jazzsteppa.co.uk>

## How much Jewish content must Holocaust films have?

AS a child Aaron Kerner was fascinated with films, especially Hollywood classics like *Godzilla*, writes **SIMON YAFFE**.

And now he's an expert on the world of cinema thanks to his role as associate professor in San Francisco University's cinema department.

"It's been a natural evolution," he told the *Jewish Telegraph* from his California home.

"I grew up in Los Angeles, the home of film, and my paternal grandfather was a television movie producer."

His in-depth analysis into the narrative and ethos behind films has resulted in Aaron writing *Film and the Holocaust: New Perspectives on Dramas, Documentaries, and Experimental Films*.

It explores how filmmakers have treated the subject of the Holocaust.

Aaron, 38, said: "It is a boundless subject, although there has to be a certain line to draw when describing a Holocaust-themed film."

"For example, are films about partisans during the Second World War Holocaust films or war films?"

"Does there have to be exclusive Jewish content to make it a Holocaust film?"



**INSIGHT:** Aaron Kerner

"Quite a number of films featuring the Holocaust have been criticised for not containing enough Jewish content."

The book came about after a publisher

approached him, although he originally didn't want to write it.

"I didn't think I would be able to give them what I wanted," Aaron explained.

"They got back to me and told me that they'd asked me to write a book because they knew I could do something a bit different."

After reading art history at the University of California, Aaron headed to Britain and spent a year in Yorkshire at Leeds University doing an MA in cultural studies.

"I have fond memories of that time, although the weather was really cold," he recalled.

He then moved on to do a PhD in sociology in Sydney before lecturing in the subject and being offered a job by San Francisco University.

To help research his book, Aaron visited Auschwitz and trawled through archives in America and abroad.

Aaron picks out the 1947 film *The Last Stage* as one of the earliest cinematic efforts to describe the Holocaust and said that *Schindler's List* was definitely influenced by it.

He continued: "It was immediate post-

war and it set the bar.

"It tells the story of a Polish resistance fighter who was interred at Auschwitz."

While Aaron suggests there are some excellent films centred around the Holocaust, he explained that there can be problems with some of them.

He added: "*Schindler's List* certainly falls into the genre that has the gentile male as the saviour."

"The character of accountant Itzhak Stern is effectively a marriage between Oskar Schindler and Stern. Schindler is constantly wooing him as his right-hand man."

"What I take issue with is the dogma surrounding representations of the Holocaust."

"Some films' authenticity can be a red herring with no clear window on to the past. However, there have been fantastic Holocaust films such as Claude Lanzmann's *Shoah* that have bucked the trend."

**Film and the Holocaust: New Perspectives on Dramas, Documentaries, and Experimental Films** is published by Continuum.