

# Cinema Israel

The marked 'secularity' of the younger generation of the kibbutz, has become far less entrenched throughout Israel in the years since the making of the film. 'Secular Yeshivot' and study groups have sprung up throughout the country.

Since Rosenblum's composition of Unetane Tokef, many synagogues throughout Israel sing this tune on Yom Kippur. It has made the 'wall' between secular and religious in Israel seem surprisingly permeable.

The induction of the children of the kibbutz into a community ravaged by war deaths is shown throughout the film. Is this impressive to you, or disturbing, or both?

Remembering the Yom Kippur war has become an inescapable part of Yom Kippur for Israelis. Do the services at your synagogue for Yom Kippur make any mention of the Yom Kippur War? Should they? Why, or why not?

For Beth Hashita, and indeed for much of Israel, Yom Kippur raises questions of life and death - both personally and collectively. Is this how Yom Kippur touches you? Or is your experience of Yom Kippur more to do with the divine? Or a moral stock-taking?

In the Hall of Remembrance the voice of Amia Leiblich says that "On Beth Hashita, there are 4 generations each with its own face. For all of them remembrance is the cornerstone of collective memory." How is remembering the dead a cornerstone of the collective identity of your community? Fields, pools, orchards, are named after the fallen of Beth Hashita. Do you think this is a healthy form of remembrance, giving meaning to place, or do you think it is unhealthy, coloring all living things with death?

## Unetaneh Tokef