



GLASNIK

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Uz deveti broj Glasnika

Naš glasnik ušao je u treću godinu svog života. Ovo je upravo deveti broj. Koliko smo uspjeli u protekle dvije godine, to zapravo ne znamo, jer od čitalaca nemamo mnogo povratnih informacija. Ipak se nadamo da činimo korisnu stvar i širimo vijesti i mišljenja korisna ljudima koje zanimaju događaji u židovskom svijetu.

Bilo je nekoliko događaja u židovskom svijetu koji su uzburkali svjetsku javnost. Američki predsjednik Trump dao je izjavu, da priznaje Jeruzalem kao glavni grad Izraela te da će američko veleposlanstvo preseliti iz Tel Aviva u Jeruzalem. To je izazvalo bijes arapskih zemalja koje su sa svoje strane iznijele mišljenje da Jeruzalem treba postati glavni grad nove države Palestine. Izazvalo je to pobune i terorističke napade Palestinaca, no to, na sreću, nije preraslo u veće sukobe. Jeruzalem je sada slobodan grad za sve vjerske zajednice i takav treba i ostati. To će i biti ako ostane pod izraelskom upravom.

Kontraverzan je i poljski zakon koji zabranjuje da se Poljska i Poljaci spominju kao izvršitelji zločina u Holokaustu. Poznato je da su logorima smrti na teritoriju sadašnje Poljske, za vrijeme Drugog svjetskog rata okupirane Poljske, upravljali Nijemci a ne Poljaci i da je bilo Poljaka koji su spašavali Židove od totalnog uništenja. No čudno je što današnje poljske vlasti smatraju da se zakonom treba učvrstiti uvjerenje o tome da Poljaci ne snose nikakvu krivnju za istrebljenje Židova na teritoriju Poljske.

Editorial to the ninth issue

Our Voice entered its third year and this is the ninth issue. Have we been successful or not, we don't know. There were only few feedbacks from our readers. Still, we hope our work is useful as we try to give information and news from Jewish world to those who care for Jewish welfare.

We have witnessed several controversial events concerning Israel and Jews. President Trump's statement of Jerusalem as a capital of Israel and intention to move US embassy to Jerusalem was rejected by Arabs with great outcry. It initiated new riots and terrorist attacks. Fortunately, this was not followed by war activities. Arab countries have expressed opinions how Jerusalem should become the capital of a new form Palestine state. Jerusalem is now an open city for all religions and it should stay as such. And it will stay such if it will stay under Israel jurisdiction.

Controversial is the law proclaimed by Polish government. The law forbids Nazi concentration camps as Polish, and Poles as executors. It is well known, that concentration camps on the territory of occupied Poland were run by German Nazis. Also there were Poles who saved Jews from total extermination. However it is strange how Polish government considers necessary to impose a law which states that Poles were not executors during the Holocaust.

Iz suprotnog ugla

Glavni grad neke države je ("po definiciji" tj. po usvojenim običajima među državama svijeta) je onaj grad, gdje se nalazi sjedište vlasti, gdje se nalazi sjedište vlade, parlamenta, predsjednika ili monarha. Washington je glavni grad SAD iako nije središte poslovnog života niti najveći grad. Slično je s Bernom u Švicarskoj i Haagom u Holandiji. Ima i suprotnih primjera gdje je glavni grad ujedno i najveći i središte gotovo svih aktivnosti. Tipičan primjer je Mađarska i njen glavni grad Budimpešta gdje živi 25% svih Mađara!

Tokom povijesti neke su zemlje mijenjale svoje glavne gradove. Sank Petersburg je voljom ruskog cara Petra Velikog postao glavni grad Rusije umjesto Moskve. No od 1917 Moskva je opet glavni grad najprije SSSR-a a zatim Ruske federacije. Dok je Njemačka još bila podijeljena na zapadni i istočni dio, Bonn je bio glavni grad zapadnog dijela. Izbor, koji grad će biti glavni grad države, donosi sama država koja svoje ustanove vlasti postavlja u izabrani grad. O tituli glavnog grada odlučuje jedino i samo država.

Prema ovome, strane države nemaju nikakav utjecaj na to, koji grad u nekoj državi je glavni grad. One mogu imati svoja veleposlanstva u bilo kojem gradu, no to nema nikakav značaj za titulu glavnog.

Sjedište izraelske vlade, parlamenta i predsjednika, kao i ministarstava je u Jeruzalemu već više desetaka godina. Zato je Jeruzalem glavni grad Izraela, što se nekima sviđa a nekima ne, no to je činjenica. "Priznavanje" neke strane države o tome koji je glavni grad u nekoj državi popuno je beznačajan čin, jer činjenice govore zato same za sebe.

Potez predsjednika Donalda Trampa da "prizna" Jeruzalem kao glavni grad Izraela ne znači ništa ni u političkom ni ekonomskom ni moralnom ni vojnom smislu. Mnoge nevolje koje je Trumpov potez izazvao Izraelu samo je posljedica arapskih nastojanja da nađu razlog za neprijateljsko i terorističko ponašanje prema židovskoj državi. Zato za ponovno izbijanje nemira u Izraelu ne treba osuđivati Trampa već Arape!

From the opposite corner

The Capital of a state (by a definition i.e. by accepted rule among the states of the world) is the town which is the seat of a government, parliament, president or monarch. Washington is the capital of USA although it is not the center of business life. Similar is in Switzerland and Holland with Bern and Hague. There are, however, opposite examples where the capital is the largest town and center of all activities. Typical example is Hungary with capital Budapest which houses 25% of all Hungarians.

During history some countries have changed their capitals. Sank Petersburg became the capital of Russia instead of Moscow due to the tzar Peter the great. In 1917 Moscow became the capital of USSR and later of Russian federation. While Germany was divided in western and eastern part, Bonn was the capital of the western part. The choice of a capital is in power of the state itself. The state locates its institutions in the chosen town. The choice depends only upon of that state.

According to this, foreign countries have no influence to the choice of the capital in some state. They can have their embassies in any town, but it has no significances for the title "capital".

The seat of Israel government, parliament (kneset) and president and also ministries is in Jerusalem for more decades. So, Jerusalem is the capital of Israel, some like it or not, but it is the fact. "Recognizing" from some foreign country that a certain town is a capital or is not has no meaning, the facts speaks for themselves.

President Trump's decision to "recognize" Jerusalem as a capital of Israel means nothing, neither politically nor economically or in moral or military sense. Many troubles Trump's decision caused in Israel is the consequence of Arab efforts to find reasons for hostile and terrorist actions against Israel. Arabs, but not Trump should be blamed for the escalation of hostilities among Israel and Arabs.

Filip David

Židovski identitet i kultura

Između lojalnosti i (samo)mržnje

Prava, autentična židovska kultura postoji uglavnom u dijaspori. Ova naizgled kontraverzna konstatacija potiče upravo iz prirode „židovskog identiteta“. Taj identitet nije isključivo vjerski, nije dominantno zasnovan na jeziku, izmiče usko shvaćenom pojmu tradicije. To je maglovit pojam, u dobroj mjeri određen onim što „drugi“ misle, što „drugi“ propisuju, prihvaćaju ili odbacuju. Židovska književnost u dijaspori pisana je na različitim jezicima: na jidišu, ladinu, koji bi se uvjetno mogli nazvati specifično židovskim, iako su nastali iz mješavine različitih jezika, pisana je u najvećoj mjeri na jezicima sredina u kojima su Židovi živjeli ili i danas žive.

U svojoj opširnoj i veoma dokumentiranoj studiji Židovska samomržnja Sander Gilman pokazuje da je jidiš bio odbačen i prezren jednako od onih koji su govorili njemački i hebrejski ili pisali na tim jezicima, jer se ovim jezicima priznavalo da posjeduju kulturnu vrijednost, a sve to nije priznavano jidišu koji je predstavljao tradicionalni diskurs Židova istočne, jugoistočne i srednje Evrope. Gilman promatra položaj židovskog pisca kao neku vrstu stalnog protesta protiv autsajderske pozicije koja mu se neprekidno nameće: „Židovski pisac je onaj pisac koji, obilježen kao Židov, odgovara na taj čin obilježavanja svojom literaturom, medijem koji ima najveći značaj za Židova i pisca.“ Ako se traže neke zajedničke odlike književnosti nastale na jidišu, uz izvjesnu bojazan da svako uopćavanje pojednostavljuje tumačenja, te zajedničke odlike se mogu uočiti i definirati kao sklonost k onostranom, prikazivanje onoga sveta koji se na jidišu naziva yenewelt, naročit, karakterističan oblik humora, nekakve pomjerene veselosti koja je više izraz želje da se nadvlada očajanje nego stvarne radosti i opijenosti životom, duboka veza jidiš kulture sa

hasidizmom. Utjecaj književnosti pisane na jidišu na srednje evropsku književnost i na suvremenu američku značajan i neprocjenjiv.

Umjetnost, duhovnost, misao Srednje Evrope? Geografski gledano, taj prostor djeluje fantomski, avetinjski. Nema preciznih granica, nema jedinstvene misli. To imaginarno, ali ipak postojeće biće Srednje Evrope nastalo je iz sukobljavanja mašte i razuma, misticizma i nove prosvjećenosti, emocija i racionalnog duha. Hasidizam i haskala duboko su upleteni u djela različita po svome smislu i značaju, od Franca Kafke do Sigmunda Freuda, u čijim se ostvarenjima prepoznaju tragovi rane i moderne Kabale. Srednja Evropa devetnaestog i početka dvadesetog vijeka to su Lamberg, Beč, Prag, Varšava u kojima su pisci, slikari, kazališni redatelji, naučnici poput Einsteina, Muzila, Schultza, Brocha, Reinharda, Malera, Werfela, Chagala, Canettija, Adlera, Döblina, spominjemo samo neka od brojnih imena, postavljali osnove suvremenoj književnosti, modernom kazalištu, novoj muzici, novom slikarstvu, nauci budućnosti.

Kritičari srednje evropske duhovnosti kažu: „Ako je Kafka bio dijete Srednje Evrope, bio je to i Adolf Hitler. “Takva konstatacija, međutim, pokazuje duboko neshvaćanje suštine srednje evropske kulture. Hitler se trudio svim silama koje je imao na raspolaganju, duhovnim i fizičkim, da geografsko i kulturno područje Srednje Evrope zбриše sa svih stvarnih i imaginarnih mapa. Jer multietnička raznovrsnost i „židovski duh“ Weimara „kvarili“ su staru njemačku kulturu, unosili u nju „kozmpolitsku tolerantnost“, destruktivnu snagu novih ideja. Za Hitlera, za naciste, to je bilo obično „židovsko smeće“. Srednja Evropa, to je bilo nešto čemu se Treći Rajh suprotstavljao ognjem i mačem. Osnivanje židovske države izoštrilo je „židovsko pitanje“, odnosno probleme asimilacije i definiranja identiteta u zemljama koje su prihvatili kao svoju domovinu. Javno ili tajno, skriveno ili neskriveno, prisutna je u mnogim sredinama ona stara i opaka konstatacija kako su Židovi predstavnici nekakve mitske vanjske vlasti i zato ne mogu biti lojalni građani zemlje u kojoj žive. Hans Mayer uočava da se autsajderstvo židovskog naroda iskazuje i kao pometnja osjećaja u pojedincu, što često vodi samomržnji, tegobnom prilagođavanju ili mirenju sa posebnosću. Dvije krajnosti ove „pometnje osjećaja u pojedincu“ jesu sa jedne strane samomržnja, a sa druge uvećana lojalnost koja se pretvara u udvorničtvo ili izražava kroz podržavanje i poticanje nacionalizma sredine u kojoj žive. Primjera ovakvog ponašanja ima mnogo u različitim vremenima i različitim situacijama. Oto Weininger, mladi dvadesetogodišnji samoubojica, tipičan primjer samomržnje, veli: „Ne mrzi se nešto sa čime se nema sličnosti.“ Na slučaju Josepha Chaima Brenera, obrazovanog židovskog izbjeglice iz Rusije, pisca sa početka prošlog vijeka, može se sagledati jedan dio psihološke složenosti i očajničke apsurdnosti ovakvog ponašanja. Brener je pisao na hebrejskom, koji je u njegovo vrijeme bio zaboravljeni jezik kao starogrčki ili latinski. Izabrao je taj jezik, jezik dalekih predaka, jer su iz njega, kako tumači Amos Oz, progovorili najdublje očajanje i slutnja katastrofe. „Kopanje po vlastitoj duši, sa mržnjom prema sebi, pomiješanom sa samosažaljenjem, gnjevom, ironijom i izvjesnim osjećanjem nestvarnosti ljudi, mjesta, vremena i jezika.“ Mrzio je svoje sunarodnjake zbog njihove nemoći, bijede, a naročito je mrzio jednoga Židova – samoga sebe. Pisao je na svetom jeziku drevnih knjiga, sa saznanjem da to može malo ko pročitati, pogotovu niko od većinskog stanovništva.

To vraćanje jeziku koji nije postojao kao jezik čitalaca bilo je ustvari krik očajnika: Sve je uzaludno, pa i pisati!

Jewish Identity and Culture

Between loyalty and self-hatred

The authentic Jewish culture exists mainly in Diaspora. This, at first glance contradictory assumption, arises from the nature of "Jewish Identity". This identity is not exclusively religious, it is not predominantly based on the language and differs from traditionally viewed term of tradition. This is a fuzzy term, mostly determined by the fact what "others" think, what "others" prescribe, accept or reject. Jewish literature in Diaspora is written on different languages: Yidish, Ladino, which could be considered as specifically Jewish, although they were formed as a mixture in different languages, mostly languages of surrounding population where Jews have lived and are still living. Sander Gilman in his extensive and well documented study on Jewish self hatred shows how Yidish was abandoned and despised by those who spoke and wrote either German or Hebrew as these languages were recognized to have cultural values which was not recognized in Yidish, traditional for Jews in East and Middle Europe. Gilman observes the position of the Jewish writer as a sort of a constant protest against the outsider's position which has always been imposed: "The Jewish writer is a writer marked as a Jew and he answers to this identification with his literature, a medium of greatest importance for a Jew, and a writer. If we could define any common attributes of Yidish literature, with some misgivings that every abstraction simplifies the interpretation, these common attributes can be observed and defined as a tendency to the other side, presenting the other world, in Yidish called *yenewelt*, a special, characteristic humor, some change of joy. This is more a desire to overcome despair rather than a real joy and lust for life, a deep connection of Yidish culture and Hasidism. The influence of the literature written in Yidish on Middle European literature and contemporary American is of an essential significance.

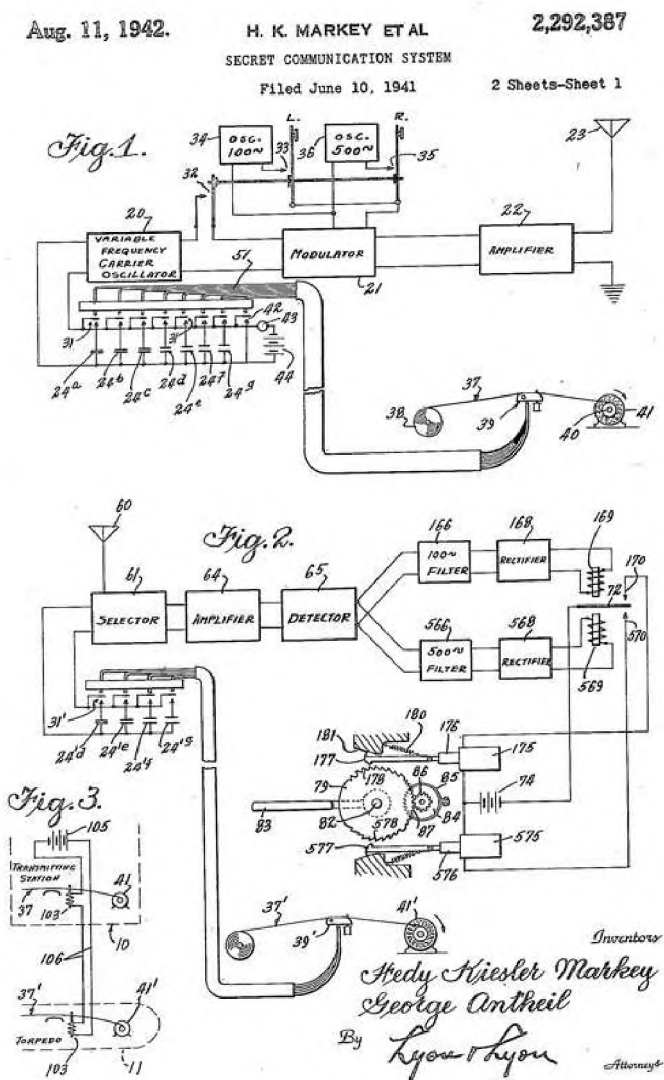
The art, spirituality, thoughts of Middle Europe? In geographic sense, this space acts as phantom, specter. There is no precise boarder, no unique thought. This imaginary but yet existing being of Middle Europe was created in a conflict between the imagination and sense, mysticism and new enlightening, emotions and rational sense. Hasidism and Haskala are deeply interfered in works different in its sense and meaning from Franz Kafka to Sigmund Freud. In their works we find early tracks of the early and modern Kabala. Middle Europe of nineteenth and beginning of twentieth century are Lamberg, Viena, Prague, Warsaw, where writers, painters, theatre directors, scientist like Einstein, Musil, Schultz, Broch, Reinhard, Mahler, Werfel, Chagall, Canetti, Adler, Döblin, to mention only some of many names, have formed fundamentals of contemporary literature, modern theatre, new music, new painting, science of the future.

Critics of Middle Europe's spirituality say: "If Kafka was a child of Middle Europe, then Adolf Hitler was also." Such a statement shows deep misunderstanding of Middle Europe culture. Hitler tried with all forces he had, both physical and mental, to erase geographic and cultural space of the Middle Europe from all real and imaginary maps. Multi-ethnic diversity and "Jewish spirit" of Weimar had spoiled the old German culture, they introduced "cosmopolitan tolerance" a destructive power of new ideas. For Hitler, for Nazi it was just "Jewish rubbish". For the Third Reich Middle Europe should be fought with all means. Creation of Jewish state had sharpened "the Jewish question", problems of assimilation and identity in the countries which Jews accepted as their homeland. Publicly or secretly, hidden or not hidden this old and evil ascertainment, how Jews are representatives of some mythical external power, is present in many societies, and for this reason they cannot be loyal citizens of the country where they live. Hans Mayer observes outsider characteristic of Jewish people is viewed as a disturbance of feelings in an individual

which often leads to self-hatred, difficulties in adaption or conciliation for being exceptional. Two extremes of this "conciliation of feelings in an individual" is on one side a self-hatred, and on the other side increase of loyalty which converts into courtly behavior or it is expressed in supporting and encouraging nationalism of the society where they live. There are many examples of such a behavior in different times and different situations. Oto Weininger, young twenty years old suicide, is a typical example of self-hatred. He says: "We don't hate something which has no similarity". In case of Joseph Chaim Brener, who was an educated Jewish emigrant from Russia and a writer from the beginning of past century we observe a part of psychological complexity and desperate absurdness of such a behavior. Brener wrote in Hebrew, which at his time was a forgotten language as was old Greek and Latin. He chose this language, the language of his far ancestors, because, as Amos Oz explained, he can express deepest despair and hunch of disaster. "Mining into our own soul, with self-hatred mixed with self-regret, wrath, irony and certain feeling of unreality of humans, places, time and languages." He hated his compatriots for their weakness, misery and especially he hated a certain Jew – himself. He wrote in sacred language of old books, aware that only few can read it, especially nobody from a majority population.

This return to the language which did not exist was, in fact, a cry of despair: everything is in vain, even writing!

Hedy Lamarr



With all due respect, so far as movies are concerned, the Jewish “Wonder Woman” of 2017 is not Gal Gadot but Hedwig Kiesler (1914-2000), born in Vienna and reborn in Hollywood as Hedy Lamarr.

As detailed in Alexandra Dean’s affecting new documentary [Bombshell: The Hedy Lamarr Story](#), and recent biographies by [Ruth Barton](#) and [Richard Rhodes](#), Lamarr was not only the most beautiful woman in Hollywood—the icon whose look inspired Disney’s Snow White, Bob Kane’s Catwoman, and blonde star Joan Bennett’s brunette makeover, the subject of the adolescent Andy Warhol’s earliest recorded drawing—but quite possibly the smartest person in the movie industry of any gender.

By day, she wore her bejeweled, plumed working clothes for MGM’s *Ziegfeld Girl*.

By night, she assumed her secret—or perhaps, actual—identity as an amateur inventor, developing a “frequency hopping” radio device, with her colleague, the avant-garde composer George Antheil, that anticipated contemporary wireless communication.

Hers was a particular sort of Jewish life. Hedwig Kiesler was the only child of wealthy Jewish parents, living in Döbling, an affluent, heavily Jewish neighborhood in north-central Vienna. Her father was a bank manager; her mother was would-be concert pianist who converted to Catholicism. (The distinguished architect and theater designer Frederick Kiesler was a cousin.) Hedy attended a predominantly Jewish secondary school whose students had included Sigmund Freud’s daughters.

Blessed (or cursed) with startling beauty, Hedy added two middle names (Eva Maria), dropped out of school and began acting at 16; something of a wild child, she was notorious at 18 for swimming nude and feigning orgasm in Czech director Gustav Machaty’s 1933 *Ecstasy*. More artful than salacious, and censored throughout the world although, according to *Bombshell*, it was banned in Nazi Germany because Hedy was a Jew. (In fact, the movie only briefly banned, and then released extensively recut under the title *Symphony of Love*, with both Goebbels and Göring keeping prints of the original; it was Machaty who was denied the possibility of working for the Nazis, once they discovered he was of Jewish descent.)

Back in Vienna, Hedy redeemed herself on stage playing Elizabeth of Bavaria, the future bride of the Austrian emperor Franz Joseph I, in the operetta *Sissy*. (Two decades later, the role would make a film star of another teenager Romy Schneider.) Thanks to *Sissy*, Hedy married the millionaire munitions manufacturer Fritz Mandl, a seller of arms to Nazi Germany, despite his Jewish heritage. The wedding was Catholic, the marriage was stormy. Hedy escaped Mandl and Austria on her third attempt, a year ahead of the Anschluss. After a brief time in London, where she attracted the attention of Louis B. Mayer, she arrived in America at 22, with no English, a new last name, and a contract with MGM.

Once in Hollywood, Lamarr was typically cast as uncanny “others,” characters that Barton calls “exotic dames.” These ranged from worldly bad girls in *Algiers* (1938) and *Boom Town* (1940), to the winsome Soviet Communist true believer in King Vidor’s ham-fisted screwball comedy *Comrade X* (1940), to a European refugee in *Come Live With Me* (1941), to characters meant to be of mixed race, as in *Lady of the Tropics* (1939) and, most risibly, the jungle movie *White Cargo* (1942), for which, *New York Times* critic Bosley Crowther noted, she was “given a mahogany finish” to play the “native” femme fatal, Tondelayo.

Lamarr’s remote, haunting beauty nearly justifies a number of otherwise inconsequential films, mostly released just before and during WWII. In fact, she had something else on her mind. A child who took apart and reassembled a music box at age 5, a young woman who listened in silence (and, however bored, evidently forgot nothing) while her husband and his associates discussed innovations in the arms trade at dinner, Lamarr had what can only be described as mechanical genius.

Her hobby was inventing—something that, of all the men in her life, only Howard Hughes seemed to appreciate—and as war broke out in Europe, she sought to invent something that would help defeat the Nazis. Together with Antheil, the 26-year-old Lamarr developed plans for a radio-controlled torpedo that by switching from one frequency to another, could elude enemy detection and jamming. (The idea for frequency hopping came in part from Antheil’s attempt to synchronize player pianos; the knowledge of weaponry was Hedy’s.)

The two sent their proposal to the National Inventors Council in late 1940 and applied for a patent in 1941. Their plan for a guided torpedo reached the U.S. Navy later that year and was rejected as too heavy—although the Patent Office did issue two patents on the Antheil-Lamarr “secret communication system.” The Navy acquired the patents and did nothing until, once expired around 1960, the plans became the basis for the similar “spread spectrum” technology that would ultimately lead to Wi-Fi, surveillance drones, satellite communications, GPS, and many cordless phones.

Lamarr and Antheil never made a dime.

Lamarr’s best-known Hollywood role was that of the Old Testament vixen in Cecil B. DeMille’s *Samson and Delilah* (1949), an enormously popular movie that triumphantly revived the old-time religion of spectacle, sex, and sanctimony DeMille perfected in the 1920s. Slim and sultry, Lamarr—then 35—plays the Bible’s most infamous vixen with a certain ironic conviction. It’s one of her few great performances. She was not only aware that she’d landed the role of her career but also, as a child of the Viennese haute bourgeoisie (and a veteran of psychoanalysis), was sufficiently sophisticated to appreciate the outrageous sadomasochism of the movie’s love story, and, also its pathos.

Had she been a better actress, Lamarr might have had a career like that of the Swedish-born actress Ingrid Bergman. (Lamarr was, in fact, considered for *Casablanca* as Bergman had been for *Algiers*.) There is a sense in which she was her own Delilah, upstaged by her remarkable good looks. Less an actress than a presence, Lamarr was physically bewitching, yet also bewitched. In a tribute published in December 1941 issue of the Surrealist journal *View*, the artist and movie fan Joseph Cornell called her “the enchanted wanderer,” an anachronistic figure who spoke “the poetic and evocative language of the silent film” amid the soundtrack’s “empty roar.”

Lamarr’s unearthly beauty seems all the more mysterious as a mask concealing a complex inner life. Even as she worked out her destiny, on screen and off, in a Hollywood dreamland, many of her childhood friends and relations were consumed by the Holocaust—although she did manage to bring her mother to America. Selling war bonds, dancing with GIs at the Hollywood Canteen, Lamarr strenuously supported the United States war effort (she also had openly progressive politics, as an earlier supporter of Henry Wallace) but her feelings as a survivor are unknown. Her children were grown and, as her daughter Denise Loder Colton recounts in *Bombshell*, completely taken aback to learn—not from her—that their mother was Jewish.

But if Lamarr never spoke of her origins, she was nonetheless drawn to Hollywood's Viennese Jews, men who would certainly have known from whence she came and understood her ambivalence. She was close to the agent Paul Kohner, had an affair with Otto Preminger, dated Billy Wilder, and made a movie with Edgar G. Ulmer, her major attempt at producing, aptly titled *Strange Woman* (1946). However, her five American husbands, the last of whom was her divorce lawyer, were, in Herman Wouk's phrase, gentile to the bone.

Lamarr might be compared to a multistage rocket, jettisoning aspects of her life as she ascended into the stratosphere—her Jewishness, her first few husbands, and an adopted child fell away. So did her unrecognized career as an inventor. Even without this baggage, she herself fell in the 1950s from movie star to TV guest celebrity, a marginally more dignified version of her contemporary and sometime rival Zsa Zsa Gabor (another hidden Jew, born in the wreckage of the Austro-Hungarian Empire). According to Lamarr's son, Anthony Loder, interviewed in *Bombshell*, Lamarr became dependent on jet-set methamphetamine dispenser Max Jacobson, a German-born doctor, aka Dr. Feelgood. She was also addicted to plastic surgery—and because of her inventor's mind came up with creative ideas on how to do it.

The star's descent into pop-culture hell was marked by a sensational ghost-written autobiography, *Ecstasy and Me*, published in 1966, the same year she was busted for shoplifting and consequently parodied in an underground movie by Andy Warhol, played by the Factory's preeminent drag performer, Mario Montez. Thereafter, she lived in seclusion, communicating with the world mainly by telephone.

Bombshell does not stint on images of the young, beautiful Hedy. But her voice, recorded in 1990 by the journalist and poet Fleming Meeks, who'd gotten wind of her wartime inventions, is equally haunting. Protected from prying eyes by the telephone, as Meeks interviewed her for *Forbes* magazine (in an article titled "I Guess They Just Take and Forget About a Person,") the 76-year-old actress exudes charm, warmth, and even a certain merriment.

Lamarr's flirtatious humor, her rueful silvery laugh, and lilting accent are as Viennese as a slice of *sachertorte mit sahn*e—and her nostalgia for the vanished pre-war Vienna of her youth is palpable. Thanks in large measure to Meeks' recordings, *Bombshell* is the best vehicle Lamarr ever had.

Hedy Lamarr

Uz svu dužnu počast, barem što se filma tiče, židovska žena godine 2017 nije Gal Gadot već Hedwig Kiesler (1914 – 2000), rođena u Beču i ponovo rođena u Hollywoodu kao Heddy Lamarr.

Alexandra Dean potanko je prikazala u zapaženom dokumentarcu *Bomba: priča o Hedy Lamarr*, a to je potvrđeno i u biografijama koje su napisali Ruth Barton i Richard Rhodes da Lamarr nije bila samo najljepša žena Hollywooda. Bila je ikona koja je nadahnula Snjeguljicu Disneya, ženu

mačku Boba Kanea promjenu Joan Benett iz plavuše u brinetu i najraniji crtež Andyja Warhola. Vjerojatno je bila i najpametnija osoba oba spola u filmskoj industriji.

Po danu je nosila pernata radna odjela za MGM film "Djevojka Ziegfeld". Po noći, prihvaćala se svoje tajne – ili možda, stvarnog – identiteta kao amater izumitelj razvijajući radio uređaj za "prebacivanje frekvencija" zajedno sa svojim kolegom, avangardnim kompozitorom Georgom Antheilom predviđevši suvremenu bežičnu komunikaciju*.

Njen je život bio posebno židovski. Hedvig Kiesler bila je jedino dijete bogatih židovski roditelja koji su živjeli u Döblingu, židovskom dijelu grada u sjevernom dijelu središnjeg Beča. Otac je bio direktor banke. Majka je trebala postati pijanistica koja je konvertirala na katoličanstvo. (Istaknuti arhitekt i kazališni dizajner Frederick Kiesler bio je njen bratić). Hedy je pohađala pretežno židovsku školu, gdje je među đacima bile i kćeri Sigmunda Freuda.

Blagoslovljena (ili prokleta) svojom neobičnom ljepotom, Hedy si je dodala još dva imena (Eva Maria), napustila je školu sa 16 godina; kao divlje dijete, izaziva zaprepaštenja s 18 godina kada pliva gola i prikazuje orgazam u filmu *Ecstasy* češkog režisera Gustava Machatyja 1933. godine. Više umjetnički i manje pohotljiv i svagdje cenzuriran, prema onome što je prikazano u "Bombi", film je bio zabranjen i u Njemačkoj, ali zato što je Hedy bila Židovka. (U stvari, samo nakratko zabranjen, a onda znatno promijenjen pod naslovom "Simfonija ljubavi" s tim da su Goebels i Göring zadržali original; no Machatyju je bilo zabranjeno raditi za naciste kada je otkriveno njeno židovsko porijeklo.)

Ponovo u Beču Hedy se iskupila na sceni igrajući Elizabetu od Bavarske, buduću nevjestu austrijskog cara Franje Josipa 1. u opereti *Sissy*. (Dvije decenije poslije ovo uloga donijeti će slavu jednoj drugoj mladoj djevojci Romy Schneider). Zahvaljujući *Sissy*, Hedy se udala za milionara, tvorničara streljiva, Fritza Mandla koji je prodavao oružje nacističkoj Njemačkoj usprkos svog židovskog porijekla. Vjenčanje je bilo katoličko, vjenčanje je bilo burno. Hedy je pobjegla od Mandla i Austrije u svom trećem pokušaju, godinu prije Anshlusa. Nakon kratkog boravka u Londonu gdje je privukla pažnju Louisa B. Mayera, s 22 godine došla je Ameriku, bez znanja engleskog, s novim prezimenom i ugovorom s MGM-om.

U Hollywoody Lamarr je tipično dobivala uloge kao neobično "drugi", ličnosti koje je Barton zvao "egzotične dame". To je imalo raspon od svjetski zločestih djevojaka u *Alžiru* (1938) i *Grad u usponu* (1940), do dopadljive sovjetske pristalice komunizma u otkačenoj komediji Kinga Vidora *Drug X* (1940), do europske izbjeglice u *Dođi živjeti sa mnom* (1941) i likova koji predstavljaju pomiješane rase kao u *Dami iz tropskih kraljeva* i, najsmješnije, film o džungli *Bijeli teret* (1942), za koji je kritičar New York Timesa Bosley Crowther napomenuo, kako je ona dala "mahagonijsku polituru" u ulozi "urođeničke" fatalne žene Tondelayo.

Nezaboravna i nedodirljiva ljepota Hedy Lamarr gotovo opravdava brojne i nedosljedne filmove, uglavnom ostvarene pred Drugi svjetski rat. Ona je zapravo razmišljala o nečem drugom. Dijete koje je s pet godina rastavilo i ponovo sklopilo glazbenu kutiju, mlada žena koja je tiho slušala

(iako ozlojeđena, očito ništa nije zaboravila) rasprave za ručkom svog muža sa njegovim partnerima o novitetima u trgovini oružja, Lamarr bi se mogla nazvati mehaničkim genijem.

Njen hobi bili su izumi – nešto što je, od svih ljudi u njenom životu, cijenio samo Howard Hughes, a kada je u Europi izbio rat, ona je nastojala pronaći nešto što će pomoći poraziti naciste. Zajedno s Antheilom, 26 godišnja Lamarr razvija planove o torpedu kontroliranim radiom gdje bi se promjenom frekvencija spriječilo neprijatelja da to otkrije i omete (Na ideju o zamjeni frekvencija došao je djelomično Antheil pri pokušaju da se sinkroniziraju glazbeni klaviri; znanje o oružju bilo je Hedino.)

Njih dvoje poslali su prijedlog Nacionalnom savjetu za izume pri kraju 1940. i zatražili patent 1941. Plan vođenog torpeda došao je mornarice SAD kasnije te godine no odbijen je kao previše složen – iako je patentni ured odobrio dva patenta za "tajni komunikacijski sustav." Mornarica je preuzela patente ali nije ništa poduzela, no kada je oko 1960. patent istekao, ovi planovi postali su osnova za sličan sustav "raspršenog spektra", tehnologiju koja je dovela Wi-Fi (bežične komunikacije na male udaljenosti op. prev.), dronove za promatranje, komunikacijske satelite, GPS i mnoge bežične telefone.

Lamarr i Antheil nisu nikad zaradili ni novčić.

Lamarrova najpoznatija uloga u Hollywoodu bila je u filmu Cecila B. DeMillea o priči iz Starog zavjeta *Samson i Dalila* (1949), vrlo popularan film koji je triumfalno oživio spektakularnu religiju, spolnost i pobožnost što je DeMille usavršio 1920-ih godina. Vitka i žestoka, Lamarr - tada 35 godina – igra u Bibliji najpoznatiju oštru ženu s izvjesnim ironičnim uvjerenjem. To je jedna od njenih velikih uloga. Nije samo bila svjesna da je odigrala ulogu karijere već je kao dijete bečke visoke buržoazije (i veteranka psihoanalize), dovoljno je bila produhovljena do cijenu pretjerani sadomazohizam ljubavne priče i patosa u filmu.

Da je bila bolja glumica, Lamarr je mogla imati karijeru poput švedske glumice Ingrid Bergman. (Lamarr je u stvari bila predviđena za *Casablancu* a Berman za *Alžir*). U neku ruku bila je vlastita Dalila zasjenjena svojim izvanredno dobrim izgledom. Manje glumica a više pojava Lamarr je bila fizički zapanjujuća iako i zapanjena. U pohvali o njoj u časopisu *View* Joseph Cornell umjetnički i filmski zaljubljenik, nazvao ju je "začaranom lualicom", anakroničnom figurom koja je govorila "poetski i evokativni jezik nijemog filma" usred zvučnosti praznog žagora.

Lamarrova vanzemaljska ljepota čini se još zagonetnijom kao maska koja skriva složeni unutarnji život. Dok je ona određivala svoju sudbinu na sceni i van nje, u zemlji snova Hollywooda, mnogi njeni prijatelji iz djetinjstva stradali su u Holokaustu – iako je ona uspjela svoju majku dovesti u Ameriku. Prodajući ratne obveznice, plešući s vojnicima u holivuskoj kantini, Lamarr je naporno potpomagala ratna nastojanja Sjedinjenih država (također je otvoreno zastupala naprednu politiku kao rani pobornik Hanryja Wallacea) no njeni osjećaji kao osobe koja je preživjela su nepoznati. Njena su djeca odrasla, no kako se sjeća Denise Loder Colton njena kći govoreći o *Bombi* ostala su zapanjena saznajući, i to ne od nje, da im je majka židovskog porijekla.

Iako Lamarr nije nikada govorila o svom porijeklu, privukli su je bečki Židovi koji su živjeli u Hollywoodu, ljudi koji su znali odakle ona dolazi i razumjeli njenu ambivalentnost. Bila je bliska s agentom Paulom Kohnerom, imala odnose s Ottom Premingerom, sastajala se Billijem Wilderom, i radila film s Edgarom G. Ulmerom kao značajni pokušaj u radu kao producent u filmu podesno nazvanom *Čudna žena* (1946). Ipak njenih pet američkih supruga, od kojih je zadnji bio odvjetnik njenih rastava, bili su, prema frazi Hermana Wouka, ne-Židovi skroz do kosti.



Lamarr možemo usporediti s više-stupanjskom raketom koja je izbačena u statosferu, dok je njeno židovstvo, prvih nekoliko muževa i adoptirano dijete ostalo po strani. To se dogodilo i s njenom nepriznatom karijerom izumitelja. Čak i bez toga tereta, ona je od filmske zvijezde pala na gosta TV slavljnika, marginalno dostajanstvenija verzija njene suvremenice i ponekada suparnice Zsa Zsa-e Gabor (još jedne skrivene Židovke, rođene na ruševinama Austro-Ugarske monarhije). Prema Anthony Loderu, sinu Lammarrove u intervju-u za *Bomba* postala je, kao i mnogi iz jet-seta ovisna a metafetaminu. Podvrgla se i plastičnoj kirurgiji a zbog svog pronalazačkog razmišljanja pronašla je način kako to uraditi.

Pad zvijezde u pakao pop-kulture označen je senzacionalnom autobiografijom *Ekstazija i ja*, objavljenom 1966. iste godine kada je uhvaćena u krađama po dućanima te nakon toga je Andy Warhold napravio parodiju s Mariom Montezom poznatim glumcem "Tvornice" u obliku "underground" filma. Nakon toga Lamarr je živjela povučeno komunicirajući sa svijetom uglavnom telefonom.

Bomba nije ograničena na slike mlade i lijepe Hady. Njen glas koji je 1990. zabilježio novinar i pjesnik Fleming ponesen njenim izumima za vrijeme rata, jednako su zapanjujući. Daleko od znatiželjnih očiju, jer ju je Meeks intervjuirao preko telefona za časopis *Forbes* (u članku "Čini mi se, uzmu od nje a onda je zaborave" 76 godina stara glumica odiše šarmom, toplinom i čak nekim veseljem.

Lamarrin je koketni humor, žalostan srebrni smijeh i raspjevan akcent jednako bečki kao i komad *sachertorte mit sahne*, a osjetna je njena nostalgija za predratnim Bečem. Zahvaljujući Meekovom zvučnom zapisu, *Bomba* je najbolji posrednik kojeg je Lamarr ikad imala.

Zanimljivosti

Cijenjeni Židovi: Senator Bernie Sanders i izraelski predsjednik vlade Benjamin Netanyahu su prema istraživanju javnog mnijenja od Amerikanaca odabrani kao najviše cijenjeni Židovi prošle (2017) godine.

Gallupovo istraživanje iz prosinca 2017. pokazalo je da nezavisni senator iz Vermonta i izraelski čelnik zauzimaju sedmo odnosno deveto mjesto s tim da je jedan posto ispitanika označio ove osobe kao svoj prvi ili drugi izbor na popisu najviše cijenjenih. Predsjednici Barack Obama i Donald Trump te papa Franjo zauzimaju prvo, drugo i treće mjesto. Dobili su 17, 14 odnosno dva posto kao prvi ili drugi izbor ispitanika.

Među prvih 10 žena nema niti jedne židovskog porijekla iako je jedan posto ispitanika naznačio sutkinju Vrhovnog suda Ruth Bader Ginsburg kao prvi ili drugi izbor. Manje od 0.5 posto naznačilo je Ivanka Trump kćer Donalda Trumpa koja je Židovka, kao svoj prvi ili drugi izbor. Na vrhu liste žena su Hillary Clinton, Michelle Obama i Oprah Winfrey.

Ispitivanje je provedeno telefonski na 1049 ispitanika starijih od 18 godina. Provedeno je od 4. do 11. prosinca. Statistička pogreška je plus minus četiri posto.

Bolje ikad nego ikad Davne 1997. godine Općinsko vijeće Čačinci donijelo je odluku kojom je jedna ulica u obližnjem Slatinskom Drenovcu u Virovitičko-podravskoj županiji dobila ime "Ulica 10. travnja". Bilo je potrebno punih 20 godina da ustavni sud zauzme jasno stajalište ne samo u veličanju 10. travnja, datuma proglašenja NDH nego i decidirano o samoj NDH kao "nacističkoj i fašističkoj tvorevini"

U odluci ustavnog suda stoji "Dodro poznata povijesna istina je da je NDH bila nacistička i fašistička tvorevina i kao takva predstavljala je apsolutnu negaciju legitimnih težnji hrvatskog naroda za vlastitom državom i tešku povijesnu zloupotrebu tih težnji. Stoga, sukladno izvorišnim osnovama Ustava Republika Hrvatska nije sljedbenica NDH ni po kojoj osnovi.

I što sada?

Trebalo bi se samo pridržavati odluke Ustavnog suda!

Hirohitovi memoari: Nacistička Njemačka potpisala je kapitulaciju 9. svibnja 1945. i taj dan nosi naziv "Dan pobjede". Japan je prihvatio uvjete predaje tek 14. kolovoza 1945. a predaju je proglasio tadašnji car Hirohito (vladao je Japanom 63 godine: od 1926. do 1989.). Car je svoje dojmove i misli vezane za Drugi svjetski rat kao i događaje koji su mu prethodili opisao na 173 stranice.

Te njegove memoare je njegova supruga (nakon njegove smrti) prodala za 275 000 US\$. Kupac memoara bio je dr. Katsuya Takasu, čovjek sulude misli da je koncentracioni logor Auschwitz izmišljotina.

Najveća napojnica: Vjerojatno najveću napojnicu svih vremena dao je Albert Einstein. On je 1922. godine liftboyu hotela Imperial u Tokiju umjesto novčane napojnice dao list papira na kojemu je u jednoj rečenici objasnio svoju "teoriju sreće". Potomci sretnog liftboya nedavno su prodali ovaj Einsteinov autograf na aukciji za čak 1,3 miliona US\$.

Debeli ježevi: Deset izraelskih ježeva morali su započeti 2018. godinu kao i mnogi od nas: na dijete i s vježbanjem. Ježevi, koji su lutali ulicama Izraela previše su jeli pa nisu više bili sposobni da se sklupčaju u kuglu kako bi se obranili od predatora, javio je Reuters. Stanovnici su ih vidjeli kako se muče pa su ih pred nekoliko mjeseci odnijeli u zoološki vrt u Ramat Ganu kraj Tel Aviva. Tamo su ih stavili na poseban režim prehrane i fizičkih aktivnosti. "Mnogi ljudi ostavljaju hranu za mačke lualice na ulici što je lijepa gesta, no ima i drugih koji tu hranu jedu" rekla je Becka Rifkin, čuvarica u zoološkom vrtu. Jedan jež mužjak nazvan Sherman težio je 1.2 kg, gotovo dvostruko od prosjeka. U zoološkom vrtu vjeruju u dobar ishod režim i da će ježeve moći pustiti na slobodu do ljeta.

Malo žena dobitnica Nobelove nagrade: Švedski kemičar i industrijalac Alfred Nobel (1833 – 1896) je 1867. patentirao eksploziv, smjesu nazvanu dinamit. Organiziravši industrijsku proizvodnju veoma se obogatio. Zamišljao je da će njegovo otkriće služiti isključivo u civilne svrhe (rudarstvo, izgradnja cesta, probijanje tunela i slično) ali je doživio razočarenje da se njegov izum upotrebljava kao razorno ratno sredstvo i oružje. Probuđene savjesti s 30 miliona dolara kapitala osnovao je fond za dodjeljivanje novčanih nagrada za istaknute ljude iz područja otkrića u fizici, kemiji, medicini, književnosti i pacifizmu. Nagrade se od 1901. godine daju u njegove ime u izboru Švedske akademije znanosti. Od tada do danas Nobelovu nagradu dobilo je 894 pojedinaca. Od toga broja samo je 48 žena ili svega 5%!!! Doduše Marie Curie je osvojila dva Nobela: 1903. za fiziku, a 1911 za kemiju.

S druge strane Luise Meitner, Židovka iz Beča 13 puta je nominirana za Nobelovu nagradu ali je nikada nije dobila!!! No kao raritet može poslužiti prva žena Bliskog istoka koja je uspjela dobiti Nobelovu nagradu za kemiju 2009. godine. Ona se zove Ana Yonath, židovka rođena 22. 6. 1939. u Jeruzalemu u vrlo siromašnoj sefardskoj obitelji. Diplomirala je kemiju na Hebrejskom sveučilištu u Jeruzalemu. "Cijeli život je kemija, kemija objašnjava život" rekla je Ada Yonath. "Bila sam nekoliko puta u Hrvatskoj. Sviđa mi se vaša zemlja" rekla je prilikom sudjelovanja na dvodnevnoj konferenciji o obrazovanju i radu (OBRAD) održanoj u Zagrebu u Muzeju suvremene umjetnosti.

Urednikove napomene: Nobelova nagrada dodjeljuje se i za ekonomiju i to 1969. godine. Nobelovu nagradu za mir dodjeljuje Norveški Nobelov komitet i dodjeljuju se u Oslu. Luise Meitner bila je također fizičarka. Od žena židovskog porijekla Nobelovu nagradu za književnost primila je 1966. godine Nelly Sachs. Nobelovu nagradu za mir 1991. godine dobila je Burmanka Aung San Suu Kyi iz Myanmara.

Pravednica Romkinja Izraelska država od 1953 godine dodjeljuje odlikovanje "Pravednik među narodima" nežidovima koji su u doba Holokausta riskirajući vlastiti život spašavali živote Židova.

Na Zidu časti u Vrtu pravednika memorijalnog muzeja Yad Vashem u Jeruzalemu uklesana su imena više od 23000 ljudi iz cijeloga svijeta koji su dobili to odlikovanje. Među njima je uklesano i ime Hajrije Imeri-Mihaljić. Ona je jedina Romkinja čije ime je uklesano na Zidu časti u Vrtu pravednika.

U čemu je neobičnost ove priče? Ovdje se radi o osobi ugroženog naroda koja je spasila drugu osobu iz drugog ugroženog naroda. Romkinja Harija radila je kao pralja i kućna pomoćnica u židovskoj obitelji Jaffe Bukice i njenog supruga Blagoja Bukara. Njima se 27. prosinca 1940. rodila kći Ester nadimka Stela.

Nakon nacističke okupacije roditelji odlaze u partizane a Ester zajedno s bakom Ester završava u logoru u Mitrovici. Tada Hajrija koja je imala 30 godina i petero djece, jednog se dana, zajedno sa svoje troje djece pojavila u logoru. Baka Ester predala joj je svoju unučicu na čuvanje kako bi bar dijete preživjelo. Rekla je: "Ako netko od obitelji preživi rat. doći će po nju, ako ne podigni je kao da je tvoje dijete i jednog joj dana reci tko su joj roditelji."

Nacisti nisu ni primijetili da je Hajrija izašla iz logora s jednim djetetom više u naručju. Nazvala ju je Miradita i odgajala kao vlastito dijete. Nakon rata djevojčici je otkrila tko su joj pravi roditelji.

Ukratko, kao židovsko dijete završila je u domu za židovsku djecu u Beogradu. Ester je tada razumjela samo romski jezik.

Jednoga dana jedna mlada žena obratila joj se na romskom. Djevojčica joj je rekla svoje ime i imena svojih pravih roditelja. Žena je skoro pala u nesvijest i jedva izustila "Ljudi, pronašla sam svoju kćer!" Bila je to Bukica, Stelina majka! Nakon godinu dana Hajrija dozna gdje je Stela i dolazi je vidjeti. Bio je to dirljiv susret dviju majki i njihove djevojčice. "Majku" Hajriju nakon toga Stela više nije vidjela. "Zauvijek ću je se sjećati i čuvati u svom srcu zahvalna što sam živa" rekla je Stela. Ester Stela Levy danas živi u Izraelu.

Oto Konstein, Darko Fischer

Interesting events

Most admired: Sen. Bernie Sanders and Israeli Prime Minister Benjamin Netanyahu are among the men most admired by Americans this year (2017), according to a new poll.

A Gallup poll released Wednesday (Dec 27 2017) found that the Jewish Independent from Vermont and the Israeli leader placed seventh and ninth respectively in the list of most admired men, with one percent of Americans naming each of them as their first or second choice. President

Barack Obama, President Donald Trump and Pope Francis placed first, second and third, with 17, 14 and two percent respectively citing them as their first or second choice.

No Jewish women made the list top ten most admired women, although one percent of Americans named Supreme Court Justice Ruth Bader Ginsburg as their first or second choice. Less than 0.5% named Ivanka Trump, President Trump's Jewish daughter, their first or second choice. Hillary Clinton, Michelle Obama and Oprah Winfrey topped the overall list for women.

The poll was based on telephone interviews with 1,049 adults ages 18 and over conducted between Dec. 4 and Dec. 11. It has a margin of error of plus or minus four percentage points.

Better ever than never: In 1997, the Municipal Council of Čačinci issued a decision by which a street in the nearby village Slatinski Drenovac in Virovitica-Podravina County was named "10th April Street". It took 20 years for the constitutional court to take a clear stand not only in the celebration of the 10th April, the date of the proclamation of the NDH the Croatian Nazi state during WW II, but also on the NDH itself as a "Nazi and fascist creation". In the decision of the Constitutional Court, "The well known historical truth is that NDH was a Nazi and fascist creation and as such represented the absolute negation of the legitimate aspirations of the Croatian people for their own country and the serious historical misuse of these aspirations. Therefore, according to the basis of the Constitution of Republic of Croatia is by no means a successor of NDH. And what to do now?"

Only the Constitutional Court's decisions should be respected!

Hirohito's memoirs: Nazi Germany signed the capitulation on May 9, 1945, and that day was named "Victory Day". Japan accepted the terms of the capitulation on August 14, 1945, and this was declared by the then Emperor Hirohito (ruled in Japan for 63 years: from 1926 to 1989). The Emperor wrote his own impressions and thoughts on WW II as well as the events that preceded it on 173 pages.

And his memoirs were sold by his wife (after his death) for \$ 275,000. The buyer of memoirs was Dr. Katsuya Takasu, a man of insomnia thoughts that the concentration camp Auschwitz was a fabrication.

The highest tip: The highest tip of all times was probably given by Albert Einstein. In 1922, in Imperial Hotel, Tokyo he gave a small note explained in a sentence his "theory of happiness" instead a tip in cash to a liftboy. Happy liftboy's descendants recently sold this Einstein's autograph at auction for as much as \$ 1.3 million.

Pudgy hedgehogs: Ten Israeli hedgehogs are starting off 2018 the same way that many of us humans are: with a diet and exercise plan. The hedgehogs, found waddling through the streets in

Israel, had eaten so much that they had problems curling off into balls to defend themselves against predators, Reuters reported.

Local Israelis saw them struggling and brought them to the Ramat Gan Zoo, outside Tel Aviv, around two months ago, where they were put on food and exercise regimens. "A lot of people put cat food on the streets for the stray cats, which is very nice but ... the problem is that there's other wildlife that eats it," zookeeper Becka Rifkin told Reuters. One adult male hedgehog named Sherman weighed 3.5 pounds, almost double the average weight. But zoo staff members believe in them, and they hope to release the pudgy mammals by this summer.

Only few women are Nobel Prize winners Swedish chemical engineer Alfred Nobel (1833 – 1896) got a patent for the explosive named dynamite. Making massive production of it, he got very rich. He hoped his invention would serve for non military purposes (mining, road construction, tunnel building) but was disappointed when dynamite was used military weapon. So he initiated a fund with 30 million US\$ to award distinguished scientist and artist in chemistry, physics, medicine, literature and promoting peace. The award named by Nobel has been given since 1901 by Swedish Academy of science. Until today 894 persons received this prize. Out of this number only 48 are women, only 5 %. Yet Marie Curie got two Nobel prizes, for physics in 1903 and for chemistry in 1911.

On the other hand, Luise Meitner, a Jewish women from Vienna was nominated for this prize 13 times but never got it!!! It's a curiosity, first woman from Middle East to win Nobel prize (for chemistry) was a Jewish lady named Ana Yonath. She was borne on June 22 1939 in a poor Sephardic family in Jerusalem. She graduated chemistry on Hebrew University in Jerusalem. "All the life is chemistry, chemistry explains the life" she said. I was in Croatia and I like your country" she said when participating on a conference for education in Zagreb.

Editor's comment: Nobel prize from 1969 is also given for economics. Nobel prize for peace is given by Norwegian Nobel committee in Oslo. Louise Meisner was also a physicist. Nelly Sachs a Jewish woman got the Nobel prize for literature in 1966. Nobel prize for peace was awarded to another woman Aung San Sun Kyi from Myanmar (Burma).

A Roma woman Righteous among nations Righteous Among the Nations is an honorific used by the State of Israel since 1953 to describe non-Jews who risked their lives during the Holocaust to save Jews from extermination by the Nazis. In Yad Vashem museum in Jerusalem in the Garden of righteous there are 23000 names of people from all around the world who received this decoration. Among them is the name of Hajrija Imeri-Mihaljić. She is the only Roma woman whose name is carved on the wall of honor in the Garden of Righteous.

What is so curious in this story? It is about a person from the threatened nation who saved the person from another threatened nation. The Roma woman Haria worked as a washerwoman and maid in a Jewish family of Bukitza Jaffe and her husband Blagoje Bukara. They got a baby on December 27 1940 named Ester and nicknamed Stela

After Nazi occupations parents joined Partisans (resistant fighters). Little Ester with her grandmother Ester was taken to concentration camp in Mitrovica (Serbia). Haira at that time 30 had five children and one day she visited the camp. Grandmother Ester gave her the granddaughter to save the child. "If somebody of the family will survive, he/she will pick her up, if not, just treat her as your own child and one day tell her who her parents were" she said.

The Nazi didn't notice Haira leaving camp with one child more in her arms. She gave her the name Miradita and raised her as if she was her own child. After the war she told to the girl who were her parents. The child then joined the Jewish orphanage in Belgrade. Esther spoke only Roma language.

One day a young lady spoke to her. The girl said her name and the name of her parents. The lady was totally upset and barely uttered "Men, I found my daughter". That was Bukitsa, Stela's mother. After a year Haira finds out where Stela is and comes to see her. It was a touching meeting of two mothers and their daughter. Stela has not seen her "mother" Haira any more. " I'll remember her always I keep her in my heart thankful for being alive". Stela said. Ester Stela Levy lives now in Israel.

From London paper

It was thanks to the Nazis that a statue to Sigmund Freud ended up in Swiss Cottage.

Now a group of supporters, including the family of sculptor Oscar Nemon, are casting a copy for the Austrian capital.

In 1931 Sigmund Freud reluctantly granted a sitting to a gifted young artist to make a portrait for his 75th birthday.

Despite his misgivings about being sculpted, when Croatian-born Oscar Nemon completed the bust in plaster, bronze and carved wood, the father of psychoanalysis called it "an astonishingly life-like impression".



According to Nemon's daughter Lady Aurelia Young, Freud liked the artist, who continued to visit his house in the Austrian capital, sculpting son Ernst and making studies for a seated statue, commissioned by the Vienna Psychoanalytic Society for Freud's 80th birthday. But in 1938, both Freud and his Jewish portraitist were forced to leave Nazi Europe for England. A 70cm version of

Nemon's statue was eventually unveiled at New York's psychoanalytic society in 1947.

Decades later, when Nemon was working on a portrait of Dr Donald Winnicott, the prominent psychoanalyst spotted a Freud study in his studio and heard the story of the statue that never was.

"Winnicott said if it can't be in Vienna let's have it in England," says Young. "He wrote to fellow psychoanalysts to get people to subscribe to pay for it."

Winnicott felt it was 'a debt of honour' owed by psychoanalysts to the creator of their life work, and thanks to his efforts a larger than

life-size bronze was unveiled in 1970 outside Swiss Cottage library, moving 18 years later to a spot near the Tavistock Clinic and Freud's final home in Maresfield Gardens.

Now a group of Nemon's relatives and psychoanalysts are casting a copy for the University of Vienna's Faculty of Medicine.

It will be unveiled next June, on the 80th anniversary of Freud's departure from Austria.

Young, who is writing a book on her father's "extraordinary life" says that until his death in 1985, Nemon had always hoped to see his statue in Vienna, and the family had kept a plaster cast of it.

"My father was always trying to find a way of getting the statue to Vienna. It was his greatest wish to see it where it was originally meant to be."

Young says her father moved to Vienna as a teenager and was soon sculpting prominent singers, musicians and analysts.

"He was a poor Jewish boy from the Balkans who was a brilliantly talented teenager. At 17 he went to Vienna to study sculpture and made quite a mark making portraits."

He got the Freud commission through a disciple Paul Federn.

"My father found Freud very austere and unforthcoming but Freud was his great hero and he felt Freud was a great man. Freud liked him and he was often invited to the home between 1931 and 1936 for more sittings."

Although Nemon's sisters and mother perished in the Holocaust, he was invited to England by a friend and became a noted sculptor, making busts of The Queen, who gave him a studio in St James' Palace and Winston Churchill - which stands at the entrance to the House of Commons chamber. It became a talisman for MPs making their maiden speech.

"It shows Churchill walking through the rubble of the Blitz to remind future generations how we stood bravely against the enemy," says Young, who is married to former MP now Baron George Young.

“They touch the toe for luck, when it turned gold my father used to come with a pot of paint to paint it over.”

Vienna’s Medical University, where Freud trained as a doctor, is paying half the 100,000 Euro cost of the casting and transportation. A group including the International Psychoanalytic Association, European Psychoanalytic Federation and British Psychoanalytic Society are raising the rest.

Young remembers the artist as “a very loving father devoted to his three children”. He had lost his family, so ours was very important to him. I had a happy childhood although there was no money. My father never asked for any but was always hoping the next big thing would be round the corner.”

British Psychoanalytic Society fellow Helen Taylor Robinson, who has helped the new statue project says: “Eighty years to the exact day when Freud left Vienna, he is due to return, in Nemon’s sculpted form, to stand under the trees on the campus of his old university.”

Spomenik Sigmundu Freudu završio u Švicarskoj kolibi zbog nacista.

Grupa pobornika Oscara Nemona i njegova obitelj sada izrađuju kopiju za austrijski glavni grad

Godine 1931. Sigmund Freud nevoljko je pristao da pozira, kako bi ga, za njegov 75. rođendan, portretirao mladi daroviti kipar.

Unatoč svom protivljenju da ga portretira mladi kipar rođen u Hrvatskoj (*i porijeklom Židov op. prev.*) otac psihoanalize, vidjevši svoj lik u gipsu, bronci i rezbarenom drvetu, prokomentirao je to kao "zapanjujuća sličnost sa živim likom".



Lady Aurelia Young uz grob obitelji Adler, svojih djeda i bake u Osijeku; Lady Aurelia Young near the tomb of her grandparents. Tomb was designed by Nemon.

Prema riječima Nemonove kćeri Lady Aurelije Young, Freudu se umjetnik svidio, te ga je ovaj i dalje posjećivao u njegovom domu u austrijskoj prijestolnici. Tamo je portretirao sina Ernesta i napravio studije sjedećeg Freuda koje je naručilo Bečko psihijatarsko društvo za Freudov 80. rođendan.

No 1938. i Freud i njegov židovski portretist morali su

napustiti nacističku Europu i otići u Englesku. Tek je 1947. godine 70 cm visoka Freudova statua otkrivena u New Yorku u psihoanalitičkom društvu.

Nekoliko decenija kasnije kada je Nemon je radio na portretu dr. Donalda Winnicotta, ovaj istaknuti psihoanalitičar opazio je studije za Freudove portrete i čuo priču o statui koja nije nikada napravljena.

"Winnicott je tada rekao, ako statua ne može biti u Beču, imajmo je ovdje u Engleskoj" govori Lady Young. "On je pisao svojim kolegama psihoanalitičarima kako bi sakupili novac za to."

Winnicott je osjećao "dug časti" psihoanalitičara prema tvorcu njihovog poziva. Zahvaljujući njegovim naporima, spomenik veći od prirodne veličine otkriven je uz knjižnicu Švicarske kolibe 1970., da bi taj spomenik bio premješten u blizinu Travistock klinike i konačnom Freudovom domu u Maresfield Gardens.

Grupa Nemonovih rođaka zajedno s psihoanalitičarima sada radi na izradi kopije za Medicinski fakultet Sveučilišta u Beču. Spomenik će biti otkriven idućeg lipnja, 80 godina nakon što je Freud napustio Austriju.

Lady Young, koja piše knjigu o neobičnom životu svoga oca, kaže se Nemon sve do svoje smrti 1985. nadao da svoje djelo vidi u Beču, dok je njegova obitelj čuvala gipsani odljev tog spomenika.

"Moj je otac stalno tražio način da postavi spomenik u Beču. Njegova najveća želja je bila vidjeti ga na mjestu, kojem je bio namijenjen."

Lady Young kaže, da je njen otac otišao u Beč kao mladić i uskoro je portretirao istaknute pjevače, glazbenike i analitičare.

"On je bio siromašan židovski dječak s Balkana, a bio je talentirani mladić. Sa 17 godina došao je u Beč da studira kiparstvo i postao je poznat izrađujući portrete."

Dobio je narudžbu za Freuda od njegovog učenika Paula Federna.

"Moj je otac naišao na strogog i nesusretljivog Freuda, no Freud je bio njegov veliki junak, osjećao je da je on veliki čovjek. Freudu se Nemon svidio, pa je bio često pozivan u njegovu kuću u razdoblju od 1931. do 1936.

Iako su Nemonova sestra i majka stradale u Holokaustu, njega je prijatelj pozvao u Englesku gdje je postao zapaženi portretist. Napravio je bistu kraljice Elizabete koja mu je darovala studio u palači St. James. Portret Winstona Churchila stoji na ulazu u Donji dom parlamenta. Spomenik je postao talisman za članove parlamenta pred njihov prvi nastup.

"Spomenik prikazuje Churchilla kroz ruševine njemačkih razaranja da bi podsjećao buduće generacije kako smo se mi hrabro odupirali neprijatelju," kaže Lady Young koja je udata za bivšeg člana parlamenta, sada Barona Georga Younga.

Psihoanalitičko udruženje, Europska psihoanalitička federacija i Britansko psihoanalitičko društvo pobrinuti će se za preostala sredstva za spomenik.

Lady Young se sjeća umjetnika kao "vrlo dragog oca posvećenog svojoj djeci" On je izgubio svoju obitelj pa smo mu mi bili veoma važni. Imala sam sretno djetinjstvo iako nismo imali novaca. Moj otac nije nikada nešto tražio no uvijek se nadao kako će nadoći neki veliki posao.

Članica Britanskog psihoanalitičkog društva Helen Taylor Robinson koja je pomagala na izradi novoga spomenika kazala je: "Osamdeset godina, točno na dan kada je napustio Beč, Freud se vraća u obliku Nemonove skulpture da bi stajao pod drvećem na kampusu njegovog sveučilišta.

Mr. sc. Narcisa Potežica

Filmski festival – 9.tjedan izraelskog filma u Zagrebu s prvim filmom "Slastičar iz Berlina"

I ove godine od 28.11.do 12. 12. održao se deveti po redu filmski festival izraelskog filma koji je zagrebačkoj publici predstavio ovogodišnju filmsku produkciju u Izraelu. Ujedno se time zaključuje bogati kulturni program godine jedne specifične zemlje čijih stotinjak filmova snimljenih svake godine svojom kvalitetom, raznolikošću tema i tolerantnim pristupom u prikazivanju mnogih kontraverznih tema i situacija pobuđuju interes na međunarodnim festivalima, Na ovaj Festival rado dolaze mnogobrojni ljubitelji filma u Zagrebu te svi oni koji su na bilo koji vezani uz Izrael. Izraelski filmovi posljednjih desetak godina postali su poznati širom svijeta, osvajaju poštovanje publike i dobre kritike, a sve češće prikazuju se na mnogim svjetskim festivalima.

Svečano otvorenje 9. tjedna izraelskog filma u Zagrebu bio je utorak, 28. studenog u Kinu Tuškancu. Poslije okupljanja uzvanika i gostiju u 19 sati te domjenka, u 20 sati sve je pozdravila gospođa Zina Kalay veleposlanica Republike Izrael i prigodnim govorom pred prepunom dvoranom svečano otvorila ovogodišnji Festival izraelskog film.

Prvi prikazan film bio je "Slastičar iz Berlina", izraelsko-njemačka koprodukcija koji je snimljen godine 2017. (u trajanju od 104 minute). Režiju i scenarij potpisuje Ofir Raul Graizera, producenti su: Ital Tamir i Mathias Schwerbroch, dok glavne uloge tumače: Tim Kalkhof i Sarah Adler.

Film počinje prikazom slikovite i šarmantne male slastičarnice pod nazivom "Kredenz" u Berlinu u koju dolazi stranac, Izraelac Oren. On se sprijateljuje se s vlasnikom-slastičarom Thomasom, pa Oren čak kupuje kekse sa cimetom kao poklon za suprugu i dobiva od Thomasa savjet da sinu u Izrael odnese kao poklon igračku-mali vlakić. Prijateljstvo Orena i Thomasa razvija se u ljubavnu vezu, a kada Oren odlazi u Izrael pogiba u prometnoj nesreći, pa zato kada ga Thomas danima zove i ostavlja poruke – nema odgovara. Thomas očajan odlazi u Izrael, tamo potraži restoran koji vodi Anat, supruga njegovog ljubavnika. Kod nje se čak zapošljava, radi sjajne kolače, a posao cvijeta. Ali pobožni susjedi i mušterije se

bune. Dok Orenova majka naslućuje veliko prijateljstvo svog sina i Nijemca, njegov brat negativno reagira naročito kada sazna da se Anat upustila u ljubavnu vezu s Thomasom. Istančanim postupkom, vodeći događaje s puno simpatija za Thomasovu i Anatinu tugu za izgubljenom ljubavlju – ustvari opisuje vječnu temu – kako prevladati samoću, suočiti se s gubitkom, a u središtu je uvijek potragu za ljubavlju. Kada je Thomas ostao sam a ludo je volio Orena, približavajući se njegovoj udovici – traži i u njoj pronalazi svog izgubljenog prijatelja. Kada Anat pomalo detektivskom istragom saznaje da je Thomas - onaj koji je bio u ljubavnoj, homoseksualnoj vezi s njenim mužem mi tek tada saznajemo da je on poginuo poslije njihove svade. Naime njegovim priznanjem da između njih postoji druga osoba, ostavljajući svoju ženu odlazi u hotel, pa tom prigodom doživljava prometnu nesreću u kojoj strada. Film završava tako da Thomas naravno gubi posao u Anatinom restoranu a njoj u međuvremenu oduzimaju certifikat za košer hranu. Na kraju se Thomas vraća u Berlin ali i Anat odlazi iz Izraela i pronalazi sudbinsku slastičarnicu i slastičara u Berlinu.

Zahvaljujući dobrim snimcima i glumcima uz istančano vođenje radnje pomoću sjajne montaže za koju film dobiva nagradu, s temom koja se u suvremenom svijetu nameće da se o njoj progovori bez obzira na one koji takve teme i ne prihvaćaju - tako je na samom početku festivala izraelskog filma imala zagrebačka publika priliku vidjeti još jedan dobar film i ujedno neuobičajan, s porukom tolerancije – i iz nove ovogodišnje izraelske produkcije.

Na kraju treba navesti da je film "Slastičar iz Berlina" dobio brojne nagrade a to su:
Nagrada *Haggiag* za najbolju montažu, filmski festival u Jeruzalemu 2017.,
Nagrada *Lia Van Leer*, filmski festival u Jeruzalemu 2017.,
Nominacija za nagradu *Haggiag* za najbolji izraelski igrani film, filmski festival u Jeruzalemu 2017.
Nagradu ekumenskog ocjenjivačkog suda, Međunarodni filmski festival Karlovy Vary 2017.

mr. sc. Narcisa Potežica

Ninth Israel's film week in Zagreb, "Cake maker from Berlin", the first film

Presented as Ninth Israel's film week in Zagreb from November 28 till December 12 2017 this festival gave to Zagreb public an insight of this year film production in Israel. This was also the end of last year's rich cultural program of this specific country which through films presents many controversial themes. This film festival is visited by many film fans and people who are in some way connected with Israel.

On the opening of the festival the ambassador of Israel in Zagreb Mrs. Zina Kalay gave the opening speech.

The first presented film was "Cake maker from Berlin" an Israel – German coproduction directed by Ofir Raul Graizera who was a screen writer, film was produced by Itai Tamir and Mathias Schwerbroch, and starring Tim Kalkhof and Sarah Adler.

Film is about an Israeli, Oren, who in Berlin candy shop meets the owner Thomas and later these two. Oren dies in an accident on his way back to Israel. Thomas visits Israel, meets Oren's widow

Anat and has a success in making kosher cakes for her coffee shop. They fall in love, but when Anat find out relations her husband had with Thomas, he returns to Berlin.

With well made scenes and excellent editing this film got many awards. It is about issues which are not always accepted with a message of tolerance.

"Cake maker from Berlin" was awarded by Haggiag in Jerusalem in 2017 for best editing and also nominated for the best Israel's film for the same award. It got "Lia Van Leer" awarded for 2017 in Jerusalem and was awarded in Karlovy Vary in the same year.