

Exclusive to Haaretz INNY subscribers
 Enjoy **FREE ACCESS**
 to **NYTimes.com**
 For more information
 03-5121222
 ny1@haaretz.co.il

Village green
 The Twilight Zone, Page 8

Victory to the spoilers
 Yosef Werber, Page 5

Ethiopian Jews held in police van overnight
 Ofra Edelman, Page 3

Dishes from a lost world
 The Guide, Page 18

Established 1919

HAARETZ

ENGLISH EDITION
 הָאָרֶז

ISRAEL'S LEADING DAILY NEWSPAPER

www.haaretz.com

Friday, May 8, 2015 | Year 19, 5775, Vol 98/29179

PM will seek larger cabinet to fit in Likudniks

Jonathan Lis

In a move that underscores the fragility of his new 61-member coalition, Prime Minister Benjamin Netanyahu plans to ask the Knesset to repeal a law limiting the size of the cabinet even before informing members of his Likud party which jobs they will have in the new government.

"Netanyahu is afraid the disappointed ones won't show up for the vote," a senior Likud member explained. "The vote to expand the cabinet, Netanyahu must have 61 supporters, because otherwise, it isn't possible to change the existing law. In this situation, every disappointed MK who leaves to go to the bathroom can sabotage the government's function."

Currently, the law limits

the cabinet to 18 ministers. Netanyahu plans to have the Knesset abolish that ceiling on Monday, two days before he finally submits his new government to the Knesset for a confidence vote. Likud members said they expect to be informed of their appointments only shortly before the vote.

Going nowhere, slowly

Artshef Pflafer, Page 13

confidence vote. Zionist Union, meanwhile, is taking full advantage of the coalition's fragility. It currently has no intention of joining the government, hoping instead to topple it quickly. To this end, it is demanding that all MKs attend all

votes in the near future and has targeted other opposition parties to do the same, in the hope that a few absences on the government's side would enable the opposition's 59 MKs to defeat government proposals.

"I won't join this government," Zionist Union leader Isaac Herzog declared yesterday. "It's bad and dangerous for Israel."

"Starting Monday, the war (begins) to topple Bibi," added faction chairman Eitan Cabel.

Likud sources said that six senior Likud MKs are candidates for senior or upgraded portfolios, and six junior MKs are candidates for promotion. Two of the senior MKs - Defense Minister Moshe Ya'alon and Transportation Minister Yisrael Katz



FOOTLOOSE AND FANCY FREE: Former Foreign Minister Avigdor Lieberman participating in a soccer game to commemorate the 70th anniversary of victory over the Nazis in Jerusalem yesterday.

Minister is threat to an independent judiciary

Justice Minister-designate Ayelet Shaked comes to her position with an agenda that includes criticizing Israel's legal system in general and the Supreme Court in particular. That creates a potential for clashes, especially since the justice minister's job is to defend and represent the legal system both in the Knesset and in the public debate — something judges cannot do for themselves, since they generally do not appear before the Knesset and usually speak only through their rulings.

At a time when Israel's judicial system, especially the Supreme Court, is increasingly under attack, the justice minister has an especially important role to play in defending the system and its independence. Shaked seems unlikely to play this role, given that she herself has sponsored bills whose

'Surrender signed in Berlin,' wrote intrepid scribe 70 years ago today

Ofer Aderet

At the end of February 1945, two and a half months before the end of the war, Haaretz journalist Israel Finkelstein donned a British Army uniform and set out on an important and dangerous mission. "I know that this day, as you put on this uniform, is an important day for Haaretz and the entire Hebrew press... I wish you success on your mission... I hope you return to us safe and sound. Ban voyages!"

wrote his employer, Haaretz editor Gershom Schocken. Finkelstein, a lawyer by trade, was editorial secretary at Haaretz and 42 at the time. He started working at Haaretz in 1923, a few years after immigrating from Ukraine. "He had never held a weapon before, and all of a sudden he was sent to cover a war, with all its wounded and dead," remembers his son Haim Fink, who lives in Kiryat Tivon.

Finkelstein invited photojournalist Paul Goldman to his house in Tel Aviv to document his last moments in Tel Aviv. Goldman was fame 12 years later when he photographed Prime Minister David Ben-Gurion standing on his head. After a farewell ceremony, Finkelstein left for Europe, where he joined the Jewish Fighting Unit, better known as "The Jewish Brigade," which was part of the British army. There were 5,000 volunteers from Palestine, who left in 1944 to fight the Germans under a

Hebrew flag. Between the end of March and end of April he transmitted reports from the front in Italy, which he signed "Haaretz correspondent" with the brigade, I. Finkelstein. His headlines were dramatic: "The Star of David is fluttering in view of the hated foe"; "Four set the wrath together with the Brigade's cannons"; "The wounded didn't cry out"; "You are prisoners of the



Gayle Kirschenbaum, right, with her mother, Mildred.

How to forgive your Jewish mom for bugging you about your nose

Filmmaker Gayle Kirschenbaum proves that mother-daughter relationships can shift course, even late in life

Judy Maltz

Get yourself a nose job 19 years before your hair. Find yourself a nice Jewish boy, he'll do it for you, and get married already. But Gayle Kirschenbaum will not bend her mother's nose. Any wonder they are instantly at each other's throats?

"Look At Us Now, Mother!" Kirschenbaum's latest film, is a touching and funny account of her attempt to make peace with the overbearing and super-critical mother who has caused her so much misery and pain. It's a journey that has involved many hours on the therapist's couch and thousands of miles of travel.

"Do you ever feel you were born into the wrong family?" asks the award-winning filmmaker and television producer at the start of her feature-length documentary, which will be screened this weekend at the Toronto Jewish Film Festival. Next week, "Look At Us Now, Mother!" makes its way to Tel Aviv where it will be shown at the Decaviv International Film Festival. It had its international premiere at the Sarasota Film Festival.

Nitzan 'shocked' over former DA's arrest

Rivital Hovet and Yaniv Kubovitch

State Prosecutor Shai Nitzan says he is shocked by the arrest of Ruth David, a former Tel Aviv district attorney.

"Clearly I can't give details about the investigation, but I saw fit to address you in light of the development," Nitzan wrote in a letter sent Wednesday night to all prosecution staffers. "I'm aware that this is a rare shock for all of us. The investigation and arrest of a former prosecutor, and certainly such a senior one, is an unprecedented event."




Public and Private Regulation

The 9th Annual
Columbia-Ono Conference

Welcome and Greeting
 Moderator: Dr. Elad Finkelstein, Ono Academic College.
 Prof. Amichai Cohen, Dean, Faculty of Law, Ono Academic College

Regulating Unique Contracts
 Chair: Prof. Gabriela Shalev, Ono Academic College
 Prof. Avery W. Katz Vice, Dean, Columbia Law School
 Contracting Over Contract Formation, or Should You Sign Up for Amazon One-Click?

Prof. Shahar Lifshitz, Bar-Ilan University
 Public Regulation vs. Private Ordering - the Case of Marriage Law

Dr. Elad Finkelstein, Ono Academic College
 Enforceability of Arbitration Clauses

Housing Discrimination
 Chair: Dr. Shlomit Yanitsky-Ravid, Ono Academic College

Justice (Emerita) Dalia Dornier, Israel Supreme Court
 Equality and the Right to Housing

Prof. Richard R.W. Brooks, Columbia Law School
 Covenants and Community: How Legal Infrastructure Supports Private Agreements without Strict Enforcement

Dr. Gershon Gontovnik, Carmel Academic Center, Dr. J. Weisveth & Co.
 Housing Discrimination and Cultural Groups: Between Legal Walls and Social Fences

Legal Aspects of Privatization
 Chair: Dr. Elad Finkelstein, Ono Academic College

Justice Hanan Melcer, The Supreme Court of Israel
 Limits of Privatization

Prof. David Gilo, Director-General, Israeli Antitrust Authority
 The Transfer of Public Assets to Private Hands, Competition and Concentration

Prof. Gillian E. Metzger, Columbia Law School
 Private Delegation, Due Process, and the Duty to Supervise

May 19, 2015 from 9:00-15:45

Ono Academic College, 104 Tahal St., Kiryat Ono • 03-5311888
 Registration: judy@ono.ac.il or www.ono.ac.il/columbia2015

MOTHER

Continued from page 1

Festival, and it will be making the film festival rounds there.

Mildred, the mother who stars in this film, is over 90 and still going strong. "She's very outspoken, very smart, very politically incorrect, but usually what she says makes tremendous sense," is how one of her mah-jongg partners describes her. "A piece of work," says another.

The film makes use of a vast archive of home movies shot by Kirschenbaum's father, as well as her own re-

cently discovered childhood diaries, to tell the story of this highly fraught mother-daughter relationship. Mildred is a tough cookie, and it takes lots of prodding to get her to bare bits of her soul. But in the process, her daughter uncovers pieces of family history that help explain her mother's harsh behavior and allow her to put the past behind her.

"No, lots of people ask me if it was a cathartic experience, but it wasn't at all," says Kirschenbaum, in a phone conversation from her home in New York. "I began reliving my childhood, and that was a horrific experience. I ended up becoming the wounded child again. If I knew in advance that mak-

ing this film would be such a painful experience, I might not have done it."

This is not Kirschenbaum's first personal documentary. "A Dog's Life: A Dogmatary," a wacky film about her relationship with her dog, was broadcast on HBO and enjoyed wide media coverage.

Not that it impressed her mother. "After I was interviewed on 'The Today Show,'" recalls Kirschenbaum, "my mother calls, and what's the first thing she says? 'Not Hey Gayle, you did a great job! No, the first thing she tells me is that I need to take elocution lessons because I sound too Jewish. So I'm like 'Mom, I am Jewish.'"

"Look At Us Now, Mother!" takes up where she left off with her previous short documentary "My Nose," a film-festival favorite that followed her mother's relentless campaign for her to get a nose job. "Whenever I'd show the film, people would just line up after and tell me the same things over and over — 'I love your nose, don't touch it, I can't stand your mother, how do you talk to her, and let me tell you my story,'" Kirschenbaum says.

Kirschenbaum eventually heard enough stories to understand she could use her own experiences coping with a difficult mother to help others. "I decided that I wanted this next film to be about forgiveness,"

she says. "I knew that I had to teach people how to forgive."

The nagging, disapproving mother is not an exclusively Jewish phenomenon, as Kirschenbaum has learned. "I hear from other cultures — Italian, Greek Chinese — similar stories about very dominant mothers," she says. "So I'm not sure if we're the only ethnic group that's cornered the market on this."

In Jewish and other immigrant cultures, she observes, the emphasis on a daughter's appearance seems to stem from a strong desire to fit in. "For people like my parents, first-generation Americans, anything ethnic-looking or ethnic-

sounding is not considered good. That's why from a young age, my mother was having my hair professionally straightened, and then when my nose started to grow, it was a campaign that never ended for me to get it fixed. Forcing us to look Anglo was a way to protect us."

But there was also a double message being put out, as Kirschenbaum notes. "On the one hand, everything Jewish about you is not good. But on the other hand, you absolutely must marry a Jew."

"Look At Us Now, Mother!" will be shown at Docaviv on Thursday, May 14 at 8:30 P.M. and on Friday, May 15 at 6:45 P.M.

How to forgive your Jewish mother for bugging you about your nose

Filmmaker Gayle Kirschenbaum proves that mother-daughter relationships can shift course, even late in life.

By Judy Maltz 09:45 09.05.15 ■ 2

Get yourself a nose job. Straighten your hair. Find yourself a nice Jewish boy, for God's sake, and get married already.

But Gayle Kirschenbaum will not heed her mother's pleas. Any wonder they are constantly at each other's throats?

"Look At Us Now, Mother!" Kirschenbaum's latest film, is a touching and funny account of her attempt to make peace with the overbearing and super-critical mother who has caused her so much misery and pain. It's a journey that involves many hours on the therapist's couch and thousands of miles of travel.

"Do you ever feel you were born into the wrong family?" asks the award-winning filmmaker and television producer at the start of her feature-length documentary, which will be screened this weekend at the Toronto Jewish Film Festival. Next week, "Look At Us Now, Mother!" makes its way to Tel Aviv, where it will be shown at the Docaviv International Film Festival. It had its international premiere at the Sarasota Film Festival.

Mildred, the mother who stars in this film, is over 90 and still going strong. "She's very outspoken, very smart, very politically incorrect, but usually what she says makes tremendous sense," is how one of her mah-jongg partners describes her. "A piece of work," says another.

The film makes use of a vast archive of home movies shot by Kirschenbaum's father, as well as her own recently discovered childhood diaries, to tell the story of this highly fraught mother-daughter relationship. Mildred is a tough cookie, and it takes lots of prodding to get her to bare bits of her soul. But in the process, her daughter uncovers pieces of family history that help explain her mother's harsh behavior and allow her to put the past behind her.

"No, lots of people ask me if it was a cathartic experience, but it wasn't at all," says Kirschenbaum, in a phone conversation from her home in New York. "I began reliving my childhood, and that was a horrific experience. I ended up becoming the wounded child again. If I knew in advance that making this film would be such a painful experience, I might not have done it."

This is not Kirschenbaum's first personal documentary. "A Dog's Life: A Dogumentary," a wacky film about her relationship with her dog, was broadcast on HBO and enjoyed wide media coverage.

Not that it impressed her mother. "After I was interviewed on 'The Today Show,'" recalls Kirschenbaum, "my mother calls, and what's the first thing she says? 'Not 'Hey Gayle, you did a great job.' No, the first thing she tells me is that I need to take elocution lessons because I sound too Jewish. So I'm like 'Mom, I am Jewish.'"

"Look At Us Now, Mother!" takes up where she left off with her previous short documentary "My Nose," a film-festival favorite that followed her mother's relentless campaign for her to get a nose job. "Whenever I'd show the film, people would just line up after and tell me the same things over and over — 'I love your nose, don't touch it, I can't stand your mother, how do you talk to her, and let me tell you my story,'" Kirschenbaum says.

Kirschenbaum eventually heard enough stories to understand she could use her own experiences coping with a difficult mother to help others. "I decided that I wanted this next film to be about forgiveness," she says. "I knew that I had to teach people how to forgive."

The nagging, disapproving mother is not an exclusively Jewish phenomenon, as Kirschenbaum has learned. "I hear from other cultures — Italian, Greek Chinese — similar stories about very dominating mothers," she says. "So I'm not sure if we're the only ethnic group that's cornered the market on this."

In Jewish and other immigrant cultures, she observes, the emphasis on a daughter's appearance seems to stem from a strong desire to fit in. "For people like my parents, first-generation Americans, anything ethnic-looking or ethnic-sounding is not considered good. That's why from a young age, my mother was having my hair professionally straightened, and then when my nose started to grow, it was a campaign that never ended for me to get it fixed. Forcing us to look Anglo was a way to protect us."

But there was also a double message being put out, as Kirschenbaum notes. "On the one hand, everything Jewish about you is not good. But on the other hand, you absolutely must marry a Jew."

"Look At Us Now, Mother!" will be shown at Docaviv on Thursday, May 14 at 8:30 P.M. and on Friday, May 15 at 6:45 P.M.