IN inside this issue

FULFILLING THE PROMISE | Pages 6–7

PICTURE THIS | Pages 8–11

NEW BRANDEIS ART CARDS | Page 14
Greetings, BNC member!

I feel so honored to serve as your national president. My passion for Brandeis University goes back a long time. I grew up locally, and Brandeis was always in my backyard. My uncle was a member of the first graduating class in 1952, and he often brought me to campus. My mother was a member of the Greater Boston Chapter, and I dreamed of the day that I, too, could participate in study groups. My daughter graduated in 1994 and then stayed to pursue a master’s degree, and my nephew is an alumnus. So, as you can see, Brandeis has been in my blood.

I began my journey with the Brandeis National Committee as book fund chair, and through all my wonderful experiences on the road to becoming national president I have come to admire and respect all that Brandeis stands for. This is an exciting time for Brandeis and the BNC as we welcome a new university president. I have heard President Fred Lawrence speak eloquently about his vision for Brandeis — strong scientific research, meeting the needs of students who require financial aid, and building on our global connections. He is warm, gracious and knowledgeable, and I believe he will be a strong supporter of the BNC and its work.

BNC volunteers are the ambassadors who spread the word about Brandeis and its philanthropic mission to raise money for the university. Our members share a passion for lifelong learning through our unique study groups. We pursue projects that reflect the ideals of social justice — ideals upon which Brandeis was founded. Through these activities we forge new friendships while we support a world-class university.

I cordially invite you to visit the Brandeis campus. You will be inspired by what you see.

Warmly,
Leslie Pearlstein, National President
MAKING A MATCH

President Fred Lawrence is a natural educator, civil rights and First Amendment expert, scholar and community builder. And, like Louis Brandeis, he’s committed to applying law to social-justice issues.

By LAURA GARDNER

When Frederick M. Lawrence became the university’s eighth president Jan. 1, he followed in the footsteps of historians, social and research scientists, legal scholars, and even a physician. But already he has begun to build his own pathways into the life of Brandeis.

Shuttling last fall between Brandeis and George Washington University law school in Washington, D.C., where he stepped down as dean in November, Lawrence and his wife, Kathy, embraced seemingly every opportunity to interact with students, faculty and staff. They participated in student move-in day, meet-and-greet receptions, faculty meetings and meals. In a presidential first, Lawrence led Yom Kippur services at Spingold Theater. He is also planning a presidential blog.

“Kathy and I love engaging Brandeis students, and our new home will play a major role in the life of the school,” says Lawrence, before joking, “As president, how will I divide my time? I’ll spend 50 percent of my time with students, 50 percent with faculty, and 50 percent with alumni and supporters.”

Lawrence’s distinguished career as a legal scholar, an educator and a practicing lawyer seems to have prepared him well for his new job at Brandeis. “It’s a perfect fit,” he notes, “a calling.” Brandeis’ historic roots in the Jewish community, along with its commitment to social justice, diversity and academic rigor, are all qualities that resonate deeply with Lawrence.

When Brandeis’ board of trustees announced in July its unanimous decision to appoint Lawrence as Brandeis’ next president, he posted a pledge to the university’s news website (www.brandeis.edu/new-president).

In it, the president wrote, “I draw profound fulfillment from supporting colleagues and students with the intellectual tools, the practical resources and the personal encouragement to turn their visions into reality. I feel this drive even more now as I join this community of faculty and students.”

Lawrence, 55, earned a B.A. at Williams College in 1977 and a J.D. from Yale University in 1980. He began his legal career in 1980 as clerk to Judge Amalya L. Kearse of the U.S. Court of Appeals for the Second Circuit. Later, he was named an assistant U.S. attorney for the southern district of New York, where he became chief of the civil rights unit under Rudolph Giuliani.

In 1988 Lawrence joined the faculty of the Boston University School of Law and taught courses on civil rights enforcement and civil rights crimes, criminal law, and civil procedure. In 2005, he became dean and Robert Kramer Research Professor of Law at George Washington University’s law school. He has written, lectured and testified widely on civil rights crimes and is the author of many publications, including the influential book “Punishing Hate: Bias Crimes Under American Law.”

While singing is not listed on his curriculum vitae, it plays a vital role in his personal life. In the early 1980s Lawrence performed with the New York Choral Society at Carnegie Hall, including holiday concerts with the folk trio Peter, Paul and Mary.

Kathy Lawrence, who earned a doctorate in American studies at Boston University, was a professor of English at GW, specializing in 19th-century American literature.

Ensconced in a Cambridge apartment while the couple awaits a move into the Brandeis president’s house this spring, she is spending this year completing a book on the “missing transcendentalist” Caroline Sturgis Tappan and writing several scholarly articles. The Lawrences have two grown children, Miriam and Noah.

As Brandeis’ new president, Lawrence will confront challenging economic realities. But, in the long run, Lawrence believes Brandeis embodies a model of higher education most likely to thrive among top-tier institutions.

“Brandeis is well positioned because it is a small liberal arts college with a world-class research enterprise in the sciences and social sciences, humanities and creative arts,” says Lawrence. “Small colleges can’t offer the high level of professional and research opportunities that we can, while large universities generally don’t focus primarily on undergraduate students.”

That Brandeis University was named for one of the great U.S. Supreme Court justices, noted for his contributions to protecting free speech, advancing law as an engine of social change, and promoting the interests of American Jews, is particularly meaningful to Lawrence. To this president, Justice Brandeis is a kindred spirit.

“Justice Brandeis is an example of a life well lived in the law,” says Lawrence. Many people would say the same of Fred Lawrence.

This article is reprinted courtesy of Brandeis Magazine.
Fighting Poverty 101

Sam Vaghar ’08 works tirelessly to unite college students who want to help the world’s poor. A Brandeis graduate and the first student representative to the BNC’s national board, he is executive director of the Millennium Campus Network (MCN). The MCN is a national nonprofit Vaghar cofounded when he was a senior at Brandeis to connect students across the United States in their efforts to tackle global poverty.

In addition to being visible on 17 campuses, MCN has an online network of 10,000 supporters across the country, primarily college students.

James Haber Elected to NAS

Earlier this year, biologist James Haber joined the likes of Albert Einstein, Orville Wright and Thomas Edison when he was elected to the National Academy of Sciences, the nation’s most distinguished honorific society.

Haber, the 10th living Brandeis professor to be so honored, is among a group of preeminent biologists researching how breaks in the DNA double helix are repaired and what effects these breaks have on the cell. His lab studies double-strand breaks (DSBs) in budding yeast, an ideal model organism since the same chromosome repair pathways occur in humans. Broken chromosomes can arise from irradiation or mutagenic chemicals or during DNA replication. When DSBs are not repaired, chromosome instability and even cell death can result. DSBs also can lead to chromosomal rearrangements, which are linked to cancer in mammals.

Special Collections Spotlight: Nuremberg Chronicle

Special Collections Spotlights provide a close online look at rare and fascinating individual items from the special collections of the Brandeis University libraries, including unique manuscripts, rare books and unusual ephemera. A recent spotlight showcases the rare German edition of Hartmann Schedel’s “Nuremberg Chronicle” (1493), which was donated by the Bibliophiles of Brandeis University.

Written in the 15th century in the city of Nuremberg, the chronicle is a history of the world as it was then known. Encompassing religious, secular and mythical themes, the book illustrates the strengths and limitations of early modern history, Renaissance learning and 15th-century understanding of the world. The book contains more than 1,800 images made from over 600 individual woodcuts — more than any other previously printed volume. The edition held by Brandeis also includes an intact view of the legendary ninth-century female pope, Joan, whose image in many copies of this work has been defaced or excised (see below). Have a look at the spotlight for details, written by Craig Bruce Smith, a Brandeis Ph.D. candidate in history.

For more information, visit brandeisspecialcollections.blogspot.com.
A Center of Attention

The Mandel Center for the Humanities, made possible by a $22.5-million gift from the Mandel Foundation, opened its doors to students and faculty this fall. The center provides the campus with a new and beautiful home for interdisciplinary events — classes, lectures, conferences and films, as well as ordinary conversations shared among faculty, graduate and undergraduate students.

Morton Mandel, CEO of the Mandel Foundation, said, “We felt that an investment in the humanities and liberal arts would enhance the likelihood that people going through Brandeis would understand what the word ‘humanity’ means.”

Brandeis Teaching Program Reaps $5.2 Million Grant

The Jim Joseph Foundation, established to support programs that help young people pursue ongoing Jewish learning and live vibrant Jewish lives, has given a three-year, $5.2 million grant to the DeLeT teacher education program at Brandeis University and Hebrew Union College-Jewish Institute of Religion in Los Angeles.

DeLeT — which derives its name from the Hebrew word for “door” — takes an innovative approach to the training of Jewish day-school teachers, integrating rigorous graduate coursework with yearlong immersion field experiences in partner schools under the guidance of experienced teachers. Philanthropist Laura Lauder founded the program in 2000 in response to a looming shortage of well-educated, highly qualified Jewish day-school teachers.

To date, DeLeT has prepared more than 130 teachers working in some 40 Jewish day schools across the United States.

Sharon Feiman-Nemser, director of the Mandel Center for Studies in Jewish Education, says, “The Jim Joseph Foundation has systematically sought out partners in every arena of Jewish education as it pursues its mission of creating compelling learning experiences for young Jews. We at Brandeis are honored and proud to be among those partners.”

The Posse Scientific Method Expands to New Programs

Chemistry professor Irving Epstein has a proven formula for scientific success. Four years after winning a million-dollar grant to start a program aimed at attracting and keeping talented, underrepresented students in college-level science, Epstein won another $600,000 grant to enhance his scientific method.

The Howard Hughes Medical Institute (HHMI) made Epstein “a million-dollar professor” in 2006 to fund the creation of the Science Posse Foundation, started by Deborah Bial ’87. The second HHMI grant will help Epstein broaden the Science Posse program, the only one of its kind in the nation.

The program recruits, trains and mentors “posses” of 10 inner-city students each year to prepare them for studying science at Brandeis.
HELP US REACH OUR GOAL.

As we are nearing the end of the two-year, $3 million Fulfilling the Promise campaign, the Brandeis National Committee continues to raise funds for the libraries and provide much-needed scholarships for students. These scholarships provide Brandeis undergraduates with the opportunity to work side by side with graduate students, postdoctoral fellows and faculty members on cutting-edge science in university labs.

STUDENTS Jessica Hutcheson ’11 studied learning and memory in the common fruit fly. Phillip Braunstein ’12 does battle with a killer parasite.
What are the molecular mechanisms that underlie learning and memory? How can we defeat a deadly waterborne pathogen that sickens and kills and has biowarfare potential? Two Brandeis undergraduates are researching these heady questions, thanks to a grant from the Arnold and Mabel Beckman Foundation. In all, the Beckman Foundation awarded Brandeis $96,500 to fund scientific research by five undergraduates over the next three years.

The university was one of only nine institutions nationwide to be thus honored — an achievement some believe reflects the remarkable research opportunities available to Brandeis undergraduates, who often work side by side with graduate students, postdoctoral fellows, and faculty members doing cutting-edge science.

The award provides each selected student with a stipend and research and travel expenses for two summers and one academic year. The first two scholars spent the summer learning the intricate behavior of proteins and pathogens. Jessica I. Hutcheson ’11, a double major in neuroscience and biochemistry, studied fruit flies in neuroscientist Leslie Griffith’s lab to elucidate the interplay of two membrane proteins that contribute to learning and memory. Biochemistry major Phillip Braunstein ’12 is using his Beckman award to explore ways to inhibit development of a nasty intestinal parasite known as Cryptosporidium parvum that can kill those with compromised immune systems. The parasite is a leading cause of diarrhea and malnutrition and the most common infection in immunocompromised people such as AIDS patients. It could potentially be deployed as a waterborne biowarfare agent.

The parasite lives only inside host mammals and cannot be cultivated in the laboratory, a major obstacle to research. For this reason, Braunstein is working on attacking it by manipulating an enzyme that the parasite uses to make its DNA. His work is part of biologist Liz Hedstrom’s anti-parasitic drug discovery program.

“I’m going to try to mess up the way this parasite makes its DNA,” Braunstein says. “If you can stop the enzyme from working, the parasite can’t make its DNA, and if it can’t make DNA it will die out.”

“It’s an amazing prize — a validation,” Hutcheson says. “Not only am I doing the project I want to do, but someone else thinks it’s a good project to be doing.”

There’s a revolution sweeping college campuses today. No, not sit-ins about job cuts or protests against raised tuition, but a revolution in learning, with libraries at its heart.

Throughout the country and around the world in university libraries, quiet reading rooms are being replaced by collaborative study and work spaces that buzz with student and faculty activity 24/7. Periodical rooms are making way for flexible classrooms, and students are checking out laptops and iPads along with their books. Food, once taboo in libraries, joins this comfortable social scene, as convenient cafes are added to the mix. The trend is making university libraries more relevant than ever in the technology age. At a time when students have laptops, Google, online books and a ubiquitous wireless network at their fingertips, these spaces are drawing students away from Starbucks and back to the library for round-the-clock individual and collaborative learning.

Brandeis developed its own collaborative workspace in 2005 on Level 1 of the Goldfarb Library, offering the “one-stop shopping” concept that students said they wanted. The 12,000-square-foot space was reconfigured into a bright, attractive place for private and group study, research, technical help and circulation. Flexible furniture, surrounded by adequate power sources, allows students to customize their workspaces. Extended hours — to 2 a.m. — have brought in droves of students. “The place is packed,” reports Joshua Wilson, director for integrated services in the university’s Library and Technology Services unit. “The next step is to take stock of the community’s evolving needs and begin thinking in earnest about how the library can meet those needs.”

Brandeis continues to improve its library spaces and services. Even as the university is realizing the promise of exciting new collaborative scholarship in the sciences and the humanities, the library remains at the cultural and academic heart of the Brandeis learning community.
Palestine, which resolved the issue of Israeli statehood in 1948. Bernstein’s footage survives because the sailor’s descendants entrusted it to the National Center for Jewish Film at Brandeis.

The Genesis
Wedged in a classroom-sized basement space below the Lown School of Near Eastern and Judaic Studies, at the pinnacle of campus, the film center is the brainchild of founding director Sharon Pucker Rivo ’61. After earning a master’s in international relations and political science at the University of California at Berkeley, Rivo returned to Boston in 1963 and became one of the first women producers at WGBH-TV. In 1973 she was hired by the late Leon Jick, a Brandeis professor of American Jewish history, at the Institute for Jewish Life, a national research project. There she was put in charge

For 34 years, professor and Jewish film archivist Sharon Pucker Rivo ’61 has been on a cultural treasure hunt.

The good ship Exodus, a rusty Baltimore Harbor cruise boat refitted to carry 4,500 displaced European Jewish men, women and children to Palestine in 1947, was made famous in Otto Preminger’s 1960 film rendition of a novel by Leon Uris.

To see the historic Exodus, though, you would have to bypass Preminger’s opus and squint at a grainy bit of film that bounces erratically between color and black and white, catching glimpses of ocean, flashes of sky, maritime gear and coils of rigging.

The unsteady hand holding the camera belonged to Bill Bernstein of San Francisco, one of the American crew members who volunteered to man the refugee vessel and who at times passed his 8 mm home movie camera to a shipmate so he could mug before his own lens.

The images are made more poignant by the fact that the amateur photographer was unknowingly preparing his own memorial. Shortly after the film was shot, British Navy members, under orders to enforce a strict limit on Jewish immigration into Palestine, boarded the Exodus to thwart a planned landing at Haifa. A scuffle broke out in which Bernstein and two refugees were killed and dozens of other passengers injured.

Unlike the Hollywood version, the real-life incident culminated in the forceful return of the refugees, most of them Holocaust survivors, to Germany; it took another two years and the birth of Israel for the intended pilgrims to reach the Holy Land.

The Bernstein film was used in “Ahead of Time,” a new documentary about U.S. photojournalist Ruth Gruber, whose firsthand coverage of the Exodus journey helped bring the story to international prominence. The original exposure exerted pressure on Britain to cede its mandate in the area to the U.N. Special Committee on Palestine, which resolved the issue of Israeli statehood in 1948. Bernstein’s footage survives because the sailor’s descendants entrusted it to the National Center for Jewish Film at Brandeis.
of assessing the state of Jewish media, with a particular emphasis on TV and cinema.

She had not delved far into her research — she calls it a “daily treasure hunt” — when a discovery set the course for her life. Following a lead from a friend, she learned that the family of famed filmmaker Joseph Seiden still possessed fragments of 30 motion pictures Seiden and others had created in the Yiddish language.

“I literally stumbled upon this collection that I knew I had to save; that accident became the genesis of what is now the National Center for Jewish Film,” says Rivo.

Initially there was little interest in these rare materials. Yiddish cinema as a genre didn’t exist until aggregated by Rivo. She understood the importance of collecting and protecting the remnants of movies produced in a dying tongue — not just as a form of entertainment, but also as a rare glimpse into a culture that had not been widely documented. While Jewish presence in the Hollywood film industry is legendary, the relics the Seiden family proffered had been produced primarily in New York and Warsaw for Yiddish-speaking audiences. In the words of prominent movie critic J. Hoberman, these films “addressed the dislocations between the Old Country and the New World, parent and child, film community and industrial society, worker and allrightnik, that existed within each member of the audience.”

What’s more, they captured the heyday of the Yiddish stage, which had its own classic literature, its own matinee idols and even its own geography: In the early 1900s, New York’s Second Avenue, aglitter with marquees, was known as “the Yiddish Broadway.”

By the time of Rivo’s treasure hunt, though, Yiddish theater was a culture as dead as Pompeii. In addition, the films that were created overseas during the early 20th century shed light on pre-Holocaust Europe, documenting the lifestyle, dress, social interactions and artifacts of what Rivo calls “communities destroyed before their time.”

Enthralled with her find and convinced the Yiddish films were cultural artifacts worth preserving, Rivo worked up an optimistic estimate of $250,000 to save 10 pictures. The process would involve transferring the vintage images from their fragile nitrate film to sturdier acetate safety stock in 16 mm or 35 mm, as well as creating new translations into English for accurate, easily read subtitles.

Facing Page:
Tenement romance blooms in the 1925 Hollywood silent feature “His People.” NCJF has seen an uptick in contemporary musicians composing new scores to accompany such timeless films.

Top:
The incomparable Molly Picon starred in the musical comedy “Mamele” (Poland, 1938), one of the 38 Yiddish feature films restored with new English subtitles by NCJF.

Bottom:
The 1931 American-made Yiddish film “His Wife’s Lover” (“Zayn Vaybs Lubovnik”), starring popular performer Ludwig Satz, was billed as the “first Jewish musical comedy talking picture.”
Crazy Like a Fox

Fortunately, not everyone accused her of lunacy. The National Endowment for the Arts and the American Film Institute recognized the significance of the Yiddish films and provided a preservation grant of $41,000, opening the tap on a modest but steady stream of funding that continues today.

In 1976, Brandeis president Marver Bernstein and president emeritus Abram Sachar offered to provide a home for the film project in the Lown Judaic Center. The new endeavor became affiliated with the Near Eastern and Judaic studies department, which later offered Rivo a faculty position teaching Jewish film courses.

Over the next three decades, Rivo and a colleague, Miriam “Mimi” Krant, who died in 2006, managed to preserve 38 complete Yiddish feature movies as well as dozens of other “orphan” films — a feat no one else has even come close to — at a total cost of more than $4 million.

Some films reflect Yiddish folklore — retelling, for example, Sholom Aleichem’s charming tales of Tevye the milkman, known to wider audiences since the 1960s as the central figure in the musical “Fiddler on the Roof.” Some depict daily life in Yiddish-speaking U.S. and European families of the early 20th century, while others feature singing and dancing stage stars.

A few spotlight a quirky ethnic humor that foreshadowed the work of Borscht Belt comics and satirical producers like Mel Brooks; one outrageous fantasy scene, for instance, shows hundreds of comely Jewish maidens, in full white bridal regalia, being hoisted like cargo onboard a ship to be exported for sale.

From the start, audiences and critics heaped kudos on the center for everything from the production values to the ethnographic and historical merit of the projects to the quality of translations done or supervised by Sylvia Fuks Fried, executive director of Brandeis’ Tauber Institute for the Study of European Jewry. “The translating of these films is no easy task,” Rivo says. “You have to have the right feel for the language. Not only are you dealing with nuanced conversation, but you must condense each thought into one short line a viewer can read quickly on the screen. Sylvia is absolutely marvelous at that.”

Broadening the Reach

Inevitably, Rivo and Krant’s quest for more Yiddish footage uncovered a wider range of film material reflective of Jewish life — and an apparently insatiable public demand for more glimpses into what Rivo calls “the heart and soul of the Jewish experience worldwide.” The institution was still in its infancy when, in 1979, it broadened its mission and changed its name to the National Center for Jewish Film.

Instrumental in helping to shape that new mission was former United Artists president Arnold Picker, who became the center’s founding chairman of the board.

Apart from some 12,000 cans of film material ranging from feature films to home movies and archival collections documenting the history of Jewish communities all over the planet, the center has amassed a huge array of still photos and books on Jewish cinema, along with newspaper and magazine articles Krant collected over the decades.

Putting It to Work

Encompassing everything from Nazi propaganda films to vaudeville skits, the center’s collection does not gather dust on the archive shelves, but is deployed by thousands of scholars and filmmakers for documentation purposes. The use of Bill Bernstein’s work in the Ruth Gruber biopic is one example of how primary-source footage can inform history; another is the PBS series “Jewish Americans,” which drew heavily on the center’s film materials.

Beyond serving as a historical archive, the center promotes and sells DVDs and arranges public screenings of independently made films on Jewish subjects. Rivo, who connects with artists by attending film festivals in Jerusalem, New York, Vienna and elsewhere, says the facility currently represents 150 working filmmakers who receive 50 percent of each sale or rental fee. There are more than 300 titles available through the center, spanning 29 languages. Taken all together, the center’s holdings comprise the largest archive of Jewish moving images outside the State of Israel, making it the world’s biggest distribution center for independent Jewish films.

Taken all together, the center’s holdings comprise the largest archive of Jewish moving images outside the State of Israel, making it the world’s biggest distribution center for independent Jewish films.

Kibbutz pioneers from the recent documentary “Living for Tomorrow.” NCJF archival holdings include rare Palestine, mandate-era and Israeli films.
moving images outside the State of Israel, making it the world’s biggest distribution center for independent Jewish films.

Today, the center, which sustains itself through revenue and philanthropy, has a staff of five, including Rivo’s daughter, Lisa, who holds degrees in art history and American visual culture. Over the course of a year, the team fields about 5,000 requests from users representing schools, synagogues, churches, film festivals and museums.

Some seek a service as simple as the loan of a film to teach middle-schoolers about the Holocaust. Others have more complex needs — for example, a suite of movies for a silent film festival with full orchestra. Some 30 major museums regularly use materials from the center; New York’s Museum of Jewish Heritage, for example, incorporates film from the center in its permanent exhibition on immigration. Other creative ventures have showcased pieces from the collection in operas and art installations. Barbra Streisand tapped the collection while researching her role in “Yentl.”

What’s Playing?

Keeping pace with community needs, the center arranged last year to collaborate with the Brandeis National Committee on educational programming for BNC chapter meetings from coast to coast.

An annual spring film festival of Jewish film, launched in 1998 to mark the dedication of the university’s state-of-the-art Wasserman Cinematheque, is now cosponsored by a dozen Brandeis centers, institutes and departments, as well as more than 20 supporting organizations from the Greater Boston community. Drawing students, teachers, scholars and cinema buffs from all over the Boston area and beyond, the 2010 festival offered a dozen films on campus, plus screenings at the Museum of Fine Arts and Institute of Contemporary Art in Boston. Some 3,000 viewers gathered to see motion pictures ranging from the whimsical “La Cámara Oscura,” which tells the engaging story of a woman’s awakening, to the disturbing “Einsatzgruppen: The Death Brigades,” which identifies prominent individuals who participated on killing squads during the Holocaust.

In recent years, the center added to its mission a new role as the nonprofit affiliate of companies making independent films with Jewish content; for example, one film currently in production is a documentary about Solomon Nunes Carvalho, a Sephardic Jewish artist, daguerreotyper and explorer whose 1857 book, “Incidents of Travel and Adventure in the Far West,” is considered a reliable primary source on the culture of the old west.

Still, the center continues pursuing its primary mission of preserving and restoring long-lost films. Last year’s big project was the restoration of “Bar Mitzvah,” a 1935 movie starring Ukrainian-born Boris Tomashefsky, pioneer of the New York Yiddish stage. Screened all over the world, the reborn movie has been described by The New Yorker as “a schmaltzy musical melodrama” punctuated with “moments of modernistic cinematic inspiration.”

After 34 years in the same job, what keeps Rivo riveted?

“I love the images and I love the young people who make the images,” says Rivo. “Film is a wonderful way to introduce students to Jewish history and ideas, and it is exciting to see how the restored ‘saved’ images affect and challenge young people today. But the most important job I can accomplish is to teach them how to critically discern and evaluate what they are looking at.”

This article is reprinted courtesy of Brandeis Magazine.
1. BNC member Shirley Pollock was honored with the Eris Field Lifetime Achievement Award at the Los Angeles Chapter’s Author and Celebrity Award Luncheon.

2. BNC National Vice President Stephen Reiner ’61 talks with Fred Lawrence, Brandeis University’s eighth president; shown in the background is National President Leslie Pearlstein. To learn more about the university’s new president, see article on page 3.

3. Edgar Ndjatou ’06, a former Posse Scholar at Brandeis and now a lawyer, was a guest speaker at a new-member brunch for the BNC’s Greater Washington Women’s Chapter. Ndjatou’s experiences at Brandeis guided him into a law career pursuing social justice as a plaintiff-side employment lawyer. From left to right: Roberta Feigen, Julie Smith-Bartoloni, Sandy Pincus-Rush, Leah Jaffee, Sandy Crausman and Edgar Ndjatou.

4. The Harmony Chapter’s first Yearn to Learn Women’s Conference featured exhibitions and seminars on family, relationships and health. The keynote speaker was Polly Letofsky, the first woman to walk solo around the world to raise awareness for breast cancer. From left: Marie Santoro, Polly Letofsky, Lita Diamond and Hope Lewis.
5. Twenty-one participants from across the country came together on the Brandeis campus in June for the annual Leadership Training Program, which included workshops, campus tours, the Sachar Award Presentation and Alumni College.

6. Former BNC national president Carol Kern presents outgoing Brandeis president Jehuda Reinharz with the Sachar Award, BNC’s highest honor.

7. Authors Rhys Bowen and Jana Bommersbach contributed recipes to the Phoenix Chapter cookbook, “Writers Can Cook Too!” For more information and details on purchasing the book, contact Merrill Kalman in the Phoenix Chapter at mskbflo@aol.com.

8. Author Susan Isaacs (second from left) joined Trails Chapter members (from left) Sandra Canson, Sylvia Wilcox, Marcia Mermelstein and Elaine Bloom at the Delray Beach, Trails, Wellworth and Wycliffe Chapters’ Book & Author Luncheon last spring.
$100,000 AND ABOVE
Estate of Sylvia P. Howard
Joyce and Paul Krasnow
Jane E. Sigilman
Barbara Wallerstein

$50,000 to $99,999
Lucille Rosenberg

$25,000 to $49,999
Helen B. Ibsen
Ruth and Robert King
Alison and Mitchell B. Robbins
Joan Schatzow Trust
Cynthia and Leon Shulman
David Stiller
Jane M. Stiller

$10,000 to $24,999
Estate of Jeanette Albert
Bette L. Aschkenasy
Sherryl and Gerald Cohen
Albert Feingold Revocable Trust
Dorothy Fierst
Carol and Allan Kern
Thomas L. Leeds
Ellen Plancher
Dena Robbins

Charles & M.R. Shapiro Foundation Inc.
James and Marilyn Simons
Shirley Spero
Shirley and Leonard Sterling
Lee D. Temkin

$5,000 to $9,999
Anonymous
Lucille and Charles Carothers
Jean C. Carrus
Margery Dannenberg
Lawrence N. Field
Lynne and Mark Groban
Beatrice B. Hammer
Pearl E. Hurwitz Trust
Lawrence E. Karp
Doris S. Markow
Albert W. and Seena Navsky Revocable Trust
Harold and Mary Ann Perper
Carol Singer Rabinovitz ’59
Dorothy Richards

$1,000 to $4,999
Estate of Alma A. Abrahams
Estate of Georgie-Rose Adler
Olga Holman Altman
Sylvia Altman
Ellen and Simon Atlas
Lydia and Burton Axelrod

Sylvia Baron
Lee Berdy
Louis Berkowitz Family Foundation Inc.
Gloria and Ira Boris
Dan Chevron
Suzanne F. Cohen
Carol Perel Colby
Jay R. Coral
Monia and Saul Crandell
Ethel and Irwin Daub
Mark Davis
Barbara and Justin Ehrlich
Anita and Patrick Evers
Betty and Sheldon Feinberg
Theodora L. Feldberg
Gladys Fellman
Zita Orloff Fine ’55
Janice and Howard Fineman
Dorothy Frankel
Judith ’59 and Allan Glaser
Al and Shirlee Gomer
Maxine and Stephen Greenfield
Belle A. Grusky
Marsha and Ralph Guggenheim
Michael Hammerschmidt ’72 and Gary M. Groth
Irene J. Heiber
Blanche R. Heiling
Bernice Issenberg
Dr. Susan Eisenberg Jay ’71
Lynne K. Kane
Dorothy and Jerome Katz
Charlotte A. Kirshner
Carol and Jack Kline
Gwen Knapp
Marcia and Gerald Krupnikoff
Henrietta Kushkin
Lynette K. Lager ’77
Edith K. Levin Trust
Ronald and Sandra Levy
Elinor Lubin
Carol and Bert Maxon
Barbara and Morris Miller
Andrea and Gary Morrison
Sandra C. Oken

GO BOLD with Brandeis Art Cards

Looking for an original, unique, colorful card to send to friends and family? BNC is proud to introduce our brand-new Brandeis Art Cards, which feature original works of art from Brandeis students.

Packages contain four cards — one each of the four designs — and will sell for $14.

All cards are blank on the inside and feature the artists’ information on the back. The best part? Proceeds from the sale of these cards will support BNC’s Book Fund to strengthen the libraries at Brandeis University.

We hope you will continue to support BNC and its Book Fund by purchasing these cards and spreading Brandeis art and inspiration throughout the year.

To order Brandeis Art Cards, please contact your chapter or the National Center at bnc@brandeis.edu or 781-736-4160.
In collaboration with the National Center for Jewish Film (on the Brandeis campus), the Brandeis National Committee has assembled a lending library of DVDs. The 'Deis Flicks collection includes both the work of modern independent filmmakers and archival materials. Together, they represent a visual record of the Jewish people in all of their vibrancy and diversity. DVDs available for loan include:

- Advice and Dissent
- American Matchmaker
- Bene Israel
- La Cámara Oscura
- From Philadelphia to the Front
- Green Fields
- Imported Bridegroom
- The Impossible Spy
- Last Jews of Libya
- The Life and Times of Hank Greenburg
- Love at Second Sight
- Minyan in Kaifeng: A Modern Journey to an Ancient Chinese Jewish Community
- Of Stars and Shamrocks
- Purple Lawns
- Rosenzweig’s Freedom
- Shalom Y’all
- Tijuana Jews

To learn more about the National Center for Jewish Films, see story on page 8.
YOUR LEGACY    THEIR FUTURE

Today's Brandeis students will become tomorrow's leaders, and you can help them get there.

Brandeis students thank you for investing in their futures. By establishing a charitable gift annuity at Brandeis, you support incredible students and help them achieve their goals. You also secure a guaranteed fixed income for life for one or two people, with a payout rate often higher than CDs and other fixed-income investments, and a charitable income-tax deduction.

For more information about planned giving, contact Janice Fineman, executive director, at fineman@brandeis.edu or 888-862-8692.

SAVE THE DATE
Leadership Training Program
June 6–8, 2011
Brandeis University

For more information contact Barbara Katz katz@brandeis.edu 781-736-4190