



Temple Beth Torah
7620 Foothill Rd, Ventura, CA 93004

<https://templebethtorah.com/>

MONDAY AFTERNOON AT THE MOVIES 2:00pm – 4:30pm

Please join us on the second or fourth Monday of the month for bagels, cream cheese, and coffee as we show classic Jewish films. These Jewish films stand as some of the best movies made. They also provide a great setting for community and conversation not only over the meaning of the films themselves but also over the nature of Jewish experience and identity.

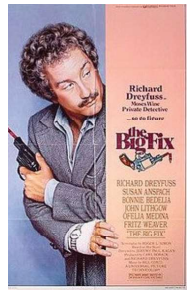
See you at the movies!

\$5.00 At the Door

Monday, Dec. 11

The Big Fix

An offbeat neo-noir detective film made in the late 70s. This movie features a young Richard Dreyfuss in the role of Moses Wine, a Jewish version of the Philip Marlowe type of hardboiled private detective. Moses Wine is distinctly Jewish and cleverly subverts the WASP tough guy private eye. *The Big Fix* is a deeply Jewish film, and we see in it the lasting power of Jewish values that Moses Wine had learned at a young age, namely his deep sense of obligation as a Jew to make the world a better place.



Monday, Jan. 22

The Way We Were

Barbra Streisand's *The Way We Were* just recently turned fifty. Multiple articles and even two books marked this occasion. It is clearly one of the great movie love stories. More than a love story, this movie also made a mark as a distinctly Jewish film. With the exception of Robert Redford, Jews dominated the making of the film. The Jewish elements go much deeper, however, than merely the identities of those who made the film. Most obvious, the plot revolves around the stark contrast between Streisand's Jewish character Katie Morosky and Redford's Gentile character Hubbell Gardiner. Working as both a heartbreaking romance but also as an insightful view through Streisand's character into both gender and Jewish-Gentile dynamics of the 1950s-early 1960s.



Monday, Feb. 12

Private Benjamin

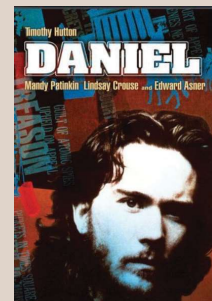
In the opening scenes of *Private Benjamin*, we see a young society girl, Judy Benjamin played by Goldie Hawn, devastated as her new husband drops dead suddenly on their wedding night. She is then approached by an unscrupulous Women's Army Corps recruiter and in her distraught state, enlists. The story pivots on Judy Benjamin's identity as a pampered society girl who is forced to make it on her own like her fellow recruits. Benjamin's Jewish identity stands as central to the film. Made in 1980 when the stereotype of the Jewish American Princess was at its peak, we see Judy Benjamin struggle to take on simple everyday tasks. In the end, Goldie Hawn delivers a performance that subtly undermines the helplessness of the Jewish American Princess and shows Judy Benjamin emerging as a self-aware young woman in charge of her own life.



Monday, Mar. 11

Daniel

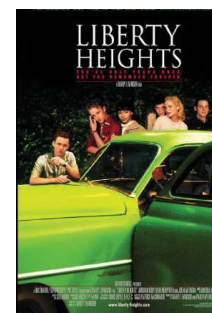
Daniel stands as one of the best films by veteran director Sidney Lumet (*The Pawnbroker*, *Twelve Angry Men*, *Network*). The film is based on the 1971 novel *The Book of Daniel* by E. L. Doctorow, who also collaborated with Lumet by writing the screenplay for the film. *Daniel* explores through fictionalized history the personal lives of the two children left behind after the execution for treason of their parents, Julius and Ethel Rosenberg. This is a highly political story. Through the eyes of the two surviving children, we see the complex and lasting impact of deeply-held Jewish values of social responsibility taking hold in another generation, through both despair and hope.



Monday, Apr. 29

Liberty Heights

Writer and director Barry Levinson stands apart from virtually all other American film directors in his commitment to exploring on screen the experiences of Jewish Americans during the 1940s-1960s. Through his tetralogy of "Baltimore" films, *Diner* (1982), *Tin Men* (1987), *Avalon* (1990), and *Liberty Heights* (1999), we see an extended loving depiction of not only a city in transition, but also of the process of assimilation into mainstream America for Jewish Americans as they move from all-Jewish inner-city neighborhoods to the suburbs. *Liberty Heights* is arguably the most Jewish film in Levinson's Baltimore series. This film provides a highly nuanced window on the post-war period and shows, at the same time, a deeply affectionate and non-stereotypical picture of Jewish life in mid-century America.



Monday, May 13

An American Pickle

Based on a *New Yorker* short story by Simon Rich (who adapted it for screen), *An American Pickle* begins in 1919 with a Jewish immigrant, Herschel Greenbaum, who works in Brooklyn at a pickle factory and accidentally falls into a vat of brine. His unfortunate fall occurs just as the factory is shutting down for a health inspection, and he is preserved in the brine for the next 100 years. Herschel wakes up in 2019 and finds his world gone he searches for relatives and can only find a single person, his great-grandson Ben. The film turns upon the dynamic, both comical and thoughtful, between the deeply traditional Herschel and the secular 21st-century techie Ben. *An American Pickle* offers a warm and funny movie that is suitable for the entire family!

