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The light rail's Green Line debuts

A city becomes a network

SHIR PERETS

PHOTOS: MARC ISRAEL SELLEM



The payoff has arrived.

Living in central Jerusalem can be defined by a few key characteristics: the shuk, the noise, and, of course, the light rail.

Nearly a full year after we here at *The Jerusalem Post* bemoaned the temporary loss of the Haturim station, the payoff has arrived, and the L3 segment – the first section to open as part of the broader Green Line project and currently highlighted in yellow – opened to the public this week, running from Haturim to the Malha Mall.

The city went all in on the yellow branding, with balloon arches at every station, yellow signs, and lemon-flavored popsicles marking the

grand opening.

The line's opening was headlined by a who's who of the Jerusalem infrastructure world, and was celebrated by Transportation Minister Miri Regev, Finance Minister Bezalel Smotrich, Jerusalem Mayor Moshe Lion, and Cfr CEO Oren Cohen.

The L3 route spans seven kilometers, running from Haturim station west through the Central Bus Station and the Navon rail station, before heading south to the Knesset and Hebrew University's Givat Ram campus. It then stops at Teddy Stadium and Pais Arena before ending near the Malha Mall and the expanding Gav Yam tech park. The segment



Twelve stations have been added to the network, alongside the existing Haturim interchange and the Central Bus Station/Navon hub.

adds 12 stations to the network alongside the existing Haturim interchange and the Central Bus Station/Navon hub.

What matters most is that for the first time, Jerusalemites can transfer from one light rail line to another, and residents finally get to see what all that construction and noise has been about.

“It’s very reliable and convenient, and I don’t have to worry about missing my bus because, you know, it actually comes on time,” one passenger said after the launch. “Getting to Malha is a breeze now.”

The Red Line, the city’s first light rail corridor, has operated for 15 years, with recent expansions creating a vital link between Neve Yaakov and Hadassah Ein Kerem, carrying 200,000 riders daily.

However, as is common for public transport projects worldwide, the launch faced severe delays. *Globes* reported that the Green Line’s L3 phase opened 10 years later than planned, whereas earlier projections had envisioned the entire line being fully completed by 2025.

The delays over the past few years were compounded by the rounds of fighting with Iran, which disrupted construction and pushed the project’s timeline further.

The venture was initially approved by City Council in 2016, with tenders issued soon afterward, and construction has stretched across nearly a decade. The Green Line is also following a pattern familiar to residents: the Red Line’s extensions, initially slated for completion in 2023, were repeatedly pushed back before opening.

For residents along the route, the wait has meant years of construction, detours, and disrupted access to streets and businesses in areas including Givat Mordechai, Pat, and Jaffa Road.

BUT WHETHER the delays were over a decade or just one year, the L3 is finally here, and Israel’s officials have been eager to frame the Green Line as a turning point for Jerusalem, even if some passengers found themselves decidedly underwhelmed.

“It smells like plastic which was just poured into a mold,” one passenger stated. “Also, it’s somehow already dirty, and I’m not surprised.”

For Mayor Moshe Lion, the opening marks a transformation in the city’s public transit landscape. “Jerusalem is moving from a city that has a light rail to a city with a light rail network,” he said, noting that the

“

For the first time, Jerusalemites can transfer from one light rail line to another

L3 marks the first step toward a fully interconnected transit grid.

“Together with the expanding park-and-ride facilities, this will soon become

the city’s transportation backbone, transform its appearance and quality of life, connect neighborhoods, employment centers, and major institutions, and enable drivers to leave their private vehicles at home, and thus reduce traffic congestion and air pollution. L3 is not the finish line. The network will expand with additional lines, connect more and more parts of Jerusalem, and turn it into an accessible and advanced city like capitals and major cities around the world.”

Transportation Minister Miri Regev, who toured the line with Lion



ahead of its opening, has similarly cast the project as part of a broader transportation revolution in the capital.

“Jerusalem continues to lead Israel’s public transport revolution and to demonstrate the direction in which we are taking transport in the

major metropolitan areas: fast, efficient, interconnected, and accessible mass transit networks,” Regev said.

“The opening of the L3 line is a big step in our vision of connecting Israel and enabling all of its residents to reach their destinations quickly, comfortably, and safely.”



The L3 route spans seven kilometers, running from Haturim station west through the Central Bus Station and the Navon rail station, before heading south to the Knesset and Hebrew University’s Givat Ram campus. It then stops at Teddy Stadium and Pais Arena before ending near the Malha Mall and the expanding Gav Yam tech park.



The next milestone is slated for December, when the L4 segment is set to link the Central Bus Station to Gilo in the south, the city's largest neighborhood. This next phase will help more than 100,000 residents who are underserved by the light rail.

From there, the Green Line is expected to extend north toward Hebrew University's Mount Scopus campus, scheduled to open by June 2027, running through French Hill and connecting the university's two campuses by rail, which has been discussed by planners long before ground was even broken.

Looking to the future, the city has already begun construction on the Blue Line, set to run 24 km. from Ramot in the north to Gilo in the south, with 40 new stations.

However, that phase of the light rail isn't projected to launch before 2029 or 2030, and the construction will bring several more years of the same street-level disruption residents just lived through with the Green Line.

Hopefully, the city will feel the same relief when that line opens as well.

Last week's launch highlights Jerusalem's success with surface light rail, contrasting with the far more complex and costly engineering of Tel Aviv's \$50 billion heavy underground metro system, which remains years away from completion.

While construction formally began with a cornerstone ceremony in December 2025, the tenders for the actual tunneling work are only now moving through pre-qualification, with operations not projected before the early-to-mid 2030s.

Bragging rights are great, but the stakes go further.

The light rail could eventually carry as many as 400,000 riders a day, easing a traffic problem that has only worsened, as Israel continues to suffer from some of the worst traffic congestion in the OECD.

For a city like Jerusalem, a genuine rail network does change who can live where and still remain connected to the heart of the city.

"Knowing that I don't have to live right in the center of the city to benefit from the accessible transport will make living in Jerusalem easier in the long-term," another passenger said.

One week in, it's like the new stations have been with us all along, as commuters have already gotten used to checking updated schedules. The balloon arches have come down, but the trains keep on running.

For a city that has waited the better part of a decade for this moment, the milestone wasn't really the ribbon-cutting, but the ordinariness of a new option simply existing.

The next test comes in December, when the line pushes farther south to Gilo. For now, Jerusalem has what it didn't have a week ago: a network, not just a line.



Residents finally get to see what all that construction and noise has been about.



Officials are eager to frame the Green Line as a turning point for Jerusalem – even if some passengers are underwhelmed.

What Elul is teaching me this year

DAVID GEFFEN



Rosh Hashana card, Poland (1936). ‘The “Tekia Gedola” is sounding: “Rise up, the New Year is coming! Rise up, Israel, the old one is leaving. To light and strength, to luck and joy!”’

(The Joseph and Margit Hoffman Judaica Postcard Collection, The National Library of Israel. www.nli.org.il)

Elul is the Jew’s testing device ahead of the new year. For me, the lesson of Elul is made clear when I listen in our neighborhood to young and old practicing the sounding of the shofar.

Each day the notes get stronger. Then, on Rosh Hashanah and Yom Kippur, each ba’al tekiah (the congregation member who blows the shofar) climbs the peak before all assembled.

Hearing the actual sounding of the shofar makes me especially appreciative because a half-century ago there was another Elul when I could not even get a meager sound from my shofar. This is a tale that provided me with a lesson I will not forget.

Before making aliyah in 1977, I was a Conservative rabbi at the Beth Shalom congregation in Wilmington, Delaware. Our synagogue was most fortunate because our cantor was Andrew Salzer, a Holocaust survivor from Hungary.

When World War II ended, he and his wife and children could not obtain a visa to the United States. They had no one to sponsor them. Instead, they were permitted to enter Brazil. To earn a living, the family was given a house and a little store deep in an Amazon forest.

After a few years, the Salzers were finally allowed into the US. A relative heard about them and brought them to Wilmington, Delaware. They were given a delicatessen by the local federation, which was well located, and succeeded.

However, one day in Elul in the 1950s,

Salzer went to the Beth Shalom synagogue to say kaddish. He was asked whether he could daven (pray), and gladly, he did. The congregation’s rabbi, Jacob Kraft, heard Salzer that morning and spoke with him. The rabbi urged the synagogue board to hire him, which they did.

His training in a synagogue choir in Budapest had poignantly brought Salzer’s beautiful voice to the synagogue.

A few years later, in 1970, Rabbi Kraft retired, and I became the rabbi of the synagogue. On a list in the United States for church and synagogue architecture, Beth Shalom is found there, noted for the bronze doors by Louise Kaisch enclosing the ark of the Torah scrolls. In Beth Shalom, we had daily minyanim (a minimum of 10 men needed to conduct prayers), which I know is still the case.

As I worked with the cantor, I learned that he had taught himself to sound the shofar. A friend had taught me, so during the month of Elul, Salzer and I alternated blowing the shofar.

One morning during Elul in 1973, when the synagogue was opened for the minyan, we discovered that it had been broken into – money collected for

tzedakah (charity) had been stolen, and an attempt to take the air conditioner had failed because it was too heavy.

When we climbed the stairs to the second floor where my office was located, my door was ajar and the office – a mess. I had nothing there besides books, a portable typewriter, a few dollars, and my shofar. The typewriter was gone, and I realized the shofar had been moved from the shelf where I had left it.

Since it was my turn to blow the shofar, I took it down to the minyan chapel with me. Then the unexpected occurred. I tried to blow the shofar several times – no sound whatsoever. The minyan men and the cantor said, “Wait a few minutes, then try.” I put the shofar to my lips – nothing. I said aloud for all to hear: the thieves took the money, my typewriter, and stole the shofar notes.

THIS ELUL, while we prepare for elections, we also pray for peace. Since October 7, we have been at war constantly. Can the powerful American President Donald Trump bring the war to an end?

As I think about my shofar, which would not sound but ultimately did, I recall one of Israel’s great athletes, tennis champion Shahar Pe’er.



Film strip frame: Soldier blows a shofar (1948-era).

(Photo: Benno Rotenberg, Meitar Collection, The Pritzker Family National Photography Collection, The National Library of Israel. www.nli.org.il)

Why remember her this Elul – you may ask?

At one point in her career, Pe’er, with a victory after a long drought, gave many people a boost. After being in the top 10 players in the world, slipping to somewhere down in the lower 100s must have been crushing for Pe’er.

However, she did not give up. “After the recent finals in Baku, where I lost,” she noted in the press, “I thought: ‘I’m

not there, I cannot handle tennis anymore, I’m not strong enough for this.’”

This wasn’t the first time such doubts got the better of her, she said, adding that “in the past six months there were at least five or six times when I said: ‘All right, I’m done with tennis. I had a great career and reached amazing places, but enough is enough. There are more important things in life.’”

But Pe’er focused on what tennis meant to her, which is why she won that Suzhou tournament in China after losing in Baku. “All in all, I have something which I really love. I love being on the court,” Pe’er determined.

Then she informed her listeners why she had succeeded in the past and hopefully in the future. Her coach had told her: “If you have lost your love for tennis, quit, but not because of what your ranking is.”

So Pe’er, back then, made the court her personal crucible, in which she would remake herself, calling on inner strength. None of us can know how much she practiced, but the results were evident.

We all have our chance on the court of life. Maybe our serves have been ineffective, maybe our backhand has failed us, maybe a few lobs go over our head.

But we know down deep that we, too, can draw upon our inner strength. We can make that major pitch; we can help our children when it is not so easy; we can finally see our experiment work; we can tread forward in our lives.

I can even blow the shofar again.

Clearly, innovative steps we have feared to take need to be taken. We must all commit and move forward. Elul is the Jew’s testing ground before the new year. Though we intone them regularly, prayers can take on new meaning if we focus on what the words really mean and

what the shofar sounds tell us.

My suggestion is to take Elul one day at a time; try to raise yourself just a little every day. When all the small elevations are stitched together, you are ready for the challenges of the High Holy Days, and then, of course, for the new year 5787. ■

In memory of my beloved wife, Rita z’l, on her sixth yearzeit.

Messiah now, and then

An exhibition at the Museum for Islamic Art unpacks some of the mystery surrounding Shabtai Zvi **BARRY DAVIS**

Call it escapism, clutching at straws in times of need, or a genuine belief in better things to come, but the idea of the Messiah has been a central concept not only of Judaism, but also Christianity and Islam, for many a year. It should be noted, mind you, that the latter two religions hold that the next time the Messiah emerges will be a follow-up event to the original apparition.

In Jewish circles, there have been quite a few claimants to the messianic title over the centuries. Even if we leave out Jesus – who became very popular among Jews, who subsequently became Christians – just a century or so later, Simon Bar-Kochba was hailed as the Messiah by Rabbi Akiva, as he led a revolt against the all-conquering Romans.

A certain Abu Isa, in 8th-century Persia, had similar aspirations, and there were several in the 12th century, including a Moroccan teacher called Moses Ben-Abraham Dar, and in 1160, in a region in present day Kurdistan, David Alroy took on the messianic mantle.

Fast forward 500 years and we get to one of the best-known of all the pretenders, Shabtai Zvi, an Ottoman-born Sephardic rabbi and kabbalist who was proclaimed as the Messiah in 1666 by Jerusalem-born theologian Nathan of Gaza. Shabtai Zvi is the subject of an intriguing well-researched exhibition currently on display at the Museum for Islamic Art, marking 400 years since his birth.

Shabtai Zvi – Truth or Lie, initiated by Edna Asis and curated by Dr. Hadar Feldman Samet, is an expansive, stratified offering with original centuries-old documents and books, alongside enlarged facsimiles, copies of posters advertising theatrical and other productions based on the messianic character, and recently created works of art, as well as a motley spread of video footage.

Politics politics

As we all know, to our dismay, almost anything that happens in, or touches on, this part of the world is construed or misconstrued as having some political intent. Surely that must be the

case when it comes to the issue of the false Messiah. Senior museum guide Jenia Frumin is not too sure. “[Curator] Hadar [Feldman Samet] takes an approach, which I think is correct, of not relating to this story exclusively from the perspective of a false messiah,” Frumin expounds.

“This is, firstly, in the context of a very specific happening,” he says, referencing Shabtai Zvi’s meteoric rise to widespread popularity across the Jewish world, particularly in the wake of Nathan’s endorsement, from the Netherlands to Yemen, and Morocco to Persia.

“This is not the only thing that is relevant to the concept of this story. At its peak, in 1666, according to estimates, something like 80% of the Jewish world believed that he was going to be the Messiah,” Frumin says.

That is surely a stunning statistic, especially if one considers that, in addition to the rank and file Jews of the day who, no doubt, were fed up to the back teeth of being persecuted wherever they set up their stalls, there were learned community leaders who followed the Shabtai Zvi flow. Perhaps, though, that should not come as such a bombshell if we think back to the sagacious Rabbi Akiva and his faith in Bar-Kochba.

That positive public profile, says Frumin, was not overly or overtly contested either. “There were those who did not believe he was the Messiah, but they kept that to themselves,” Frumin notes. Shabtai Zvi seems to have had it made at the time.

However, this was not just an intra-Jewish occurrence. There was, apparently, great interest in the phenomenon in wider circles too. “This exhibition also looks at how this was all perceived in a broader European context, among Christians. For them, particularly for Protestants, this was a big deal. They related to it as a precursor to the Second Coming [of Jesus Christ].”

Messiah and the media

Feldman Samet also dug into yesterday current affairs coverage, and the show includes excerpts of journalistic views of Shabtai Zvi and the waves his claims made across the international



Shimon Finkel played the title role in the Habimah Theater’s 1926 production of ‘Shabtai Zvi.’

(Photos: Courtesy Archive of Israeli Center for Documentation of the Performing Arts)

scene. He certainly sparked interest, leapfrogging geographic, cultural, and societal boundaries. Some heralded his emergence as the harbinger of the long-awaited redemption, but it also provoked controversy. With printing technology now readily

available in the Ottoman Empire, news of his shenanigans rippled far and wide.

But this wasn’t just a juicy gossip tidbit. In some quarters, Shabtai Zvi was viewed with deep suspicion, and even evoked fear. “There were those

who believed an army of 300,000 Jews was going to march on Mecca and topple Islam. That appears in the media of the day,” Frumin states.

Regardless of their personal, political, or religious view of the man, it seems that Shabtai Zvi possessed all the requisite attributes for making a splash. There are several of his portraits dotted around the exhibition which, if even somewhat accurate, indicate he was a handsome fellow with almost palpable presence. Judging by those images, it is easy to see why so many fell under his sway.

“Descriptions of the time indicate that not only did he have an unprecedented appearance, they [also] said he looked divinely angelic, and that it was impossible to look straight at his face because it was incandescent,” Frumin says.

He notes that was an across-the-board reaction. “People who did not believe in him went to meet him and argue with him, but went away with a powerful impression of the man. There was something extraordinary about him.”

Theatrical takes

That found its way into more contemporary folklore and artistic renditions. Take for example, the monochrome photograph of Shimon Finkel, one of the powerhouses – leading actor and later director – of the Habima Theatre, dressed up for his part as Shabtai Zvi in a 1926 production. He has a demonic, hypnotic look in his eyes as he stares straight at the camera.

Some of the 17th-century messianic claimant’s magnetism also found its way into later plastic artistic domains, as exemplified by Reuven Rubin’s watercolor and gouache take on the 1926 staged portrayal of the man. The highly stylized portrait imparts a powerful sense of some psychological and emotional undercurrent coursing through his inner dynamics. Rubin proffers him as a mesmerizing dandyish-looking character who seems irresistible.

Artists and everyday folks were charmed by Shabtai Zvi from the off. An engraving from Venice in June 1665, during his lifetime, was inserted in the cover of the *Madda Ahavah Zmanim* (Science, Love, Times) legal publication by Maimonides, showing him astride a lion.

That feeds off the idea that the Messiah would cross the mythical Sambation River, beyond which the ten lost tribes are believed to have been exiled, and aligns with the messianic vision marketed by Nathan

of Gaza. The figure’s inclusion in a literary item of such importance reflects the intensity of the messianic awakening at the time.

Naturally, well before the advent of photography and rapid means of communication, the way Shabtai Zvi was unveiled to the general public was often tempered by the artist’s or publisher’s personal taste and opinion of the man and how he went about his business.

“In the European press, Shabtai Zvi sometimes looks like a figure from a Rembrandt print. Other times – and this is very interesting – he looks like one of the pilgrims who went to North America. That is how authoritative figures looked according to the conceptual approach of the English-speaking Protestant world.”

The English Messiah

The messianic pretender’s image and cultural backdrop underwent some tweaking here and there, to bring it all more into line with local sensibilities. That, presumably, helped to promulgate the concept and make it more user-friendly for local consumption. That happened in 17th-century Britain.

“After Charles I was deposed, in Commonwealth England, James Naylor and his disciples reenacted Jesus’ triumphal arrival in Jerusalem whereby Naylor entered Bristol [in southwest England],” Frumin explains. Naylor was an English Quaker leader and a member of the Valiant Sixty group of Quaker preachers and missionaries. His representation of the biblical event set off shockwaves across the country, and he was tried, convicted of blasphemy, and harshly dealt with by the legal system.

The parallels between the English and Ottoman figures were brought to prominence by the media. “In one of the English newspapers there is a portrait of Shabtai Zvi with another person, James Naylor. He was a radical Quaker. He was considered to have attributes of a prophet, an extraordinary character,” Frumin observes.

“Most of the Quakers thought it was too radical an act. That happened five years before Shabtai Zvi’s proclamation as the Messiah, and there was no connection between the two, but they were still paired together in the press.”

The Ottoman authorities step in

Frumin says the Ottoman authorities allowed ethnic minorities a great



A poster for a Yiddish production of Jerzy Żuławski’s rendition of ‘Shabtai Zvi’ in Paris from the late 1940s.



Excerpt from Shabtai Zvi Drawing Series, from the early 1930s, by Jewish German expressionist artist Rosy Lilienfeld, murdered in Auschwitz in 1942. (Courtesy The Jewish Museum Berlin)

deal of independence, as long as they didn't overstep the mark. "When the whole business of Shabtai Zvi erupted – it was actually just a short passage of time, of around 18 months – the



Watercolor and gouache painting of a costume design by Reuven Rubin for Habimah Theater's 1926 production.



'The Heavenly Shabtai,' the Earthly Shabtai double portrait by Netta Lieber Sheffer indicating the mercurial nature of the 17th-century false Messiah. (Netta Lieber Sheffer)

authorities suddenly viewed it as a political threat. They [members of the messianic group] talked about bringing the regime down."

From the point of view of the powers that be, there was something fundamentally disturbing about the group's dynamics. "Ottoman society was generally based on various hierarchies, but the Sabbatean movement grew from the base," Frumin notes. "Because of that, the establishment struggled to deal with it."

That included the Jewish community. "The rabbis didn't know what to do about it. The people who opposed the Sabbatean movement didn't know what to do with it either. That's why they didn't react when the messianic movement of the time was at its zenith."

It wasn't only about the lead figure. There was a ripple effect that spread all over. "There is a description by the Sabbatean movement in [Shabtai Zvi's birthplace of] Izmir that says there were in excess of 150 seers there, who had visions." That crossed gender and age divides. "They included men, women, and children."

Apparently that was par for the religious course, regardless of denomination. "It was the same with radical Protestant groups then. Hierarchies were done away with."

Shabtai Zvi eventually triggered the ire of the folks with the legal and judicial punch. He was duly taken to court, was handed a prison sentence, and even converted to Islam in order to escape the death penalty. "That was probably not a genuine conversion, as he maintained his Jewish practices at the same time," Frumin says.

There was, for Shabtai Zvi, reason to his method. "He explained that he converted to Islam because that is what God demanded of him. Many of his followers still related to him as a Jew and they believed he would be rediscovered [as the Messiah]."

Whatever his motives as a faux claimant, Shabtai Zvi remains a colorful juncture in the Jewish timeline and, in fact, was not just consigned to the history books. Even today, there continues to be interest in his ideas and vision.

One of the exhibition's textual slots notes that descendants of the Sabbatean community have



Letter sent to Shabtai Zvi by Amsterdam Jewish community leaders, Sept. 1666. (Ets Haim – Livraria Montezinos, Amsterdam)

openly explored their familial and communal past. It seems it is now perfectly acceptable to dig into the false prophet's tale and bring it into the light of the 21st century.

"The shift from concealment, and at times erasure, to inquiry, interpretation, and a renewed articulation of this heritage has generated varied perspectives on the meaning of Sabbatean origins today," says Frumin. "Through personal journey, family memory, and research, they add a contemporary layer to the transformation of Shabtai Zvi's figure and to the phenomena that developed in his wake."

That is, indeed, a fascinating slant, and the more modern-day route to the legendary figure is well repre-

sented in the exhibition. A Sabbatean genealogical tree of the Osman Celebi family, for example, documents the family of Livorno-born Celebi that traces its origins back to the 17th century, when Shabtai Zvi was alive.

The document has over 250 names, family photographs, as well as a letter from a father to his son underscoring the importance of preserving the family lineage and keeping its memory alive.

That sounds like a time-honored Jewish practice, as Jews have ebbed and flowed around the world and across the ages. ■

Shabtai Zvi – Truth or Lie closes November 7. For more information: www.islamicart.co.il

Sanctuary in the terraces: The shift

The people who heal

TEXT & PHOTOS: NOAM BEDEIN

By our second morning at the Khan Ein Kerem Boutique Hotel, something had already begun to shift. Roi and Tomer, the hotel's warm and attentive hosts, understand this quiet rhythm perfectly. Their hospitality philosophy is simple: Give visitors tranquility, space, and a nourishing breakfast, then let the valley do the rest.

What Adi and I discovered over the weekend is that Ein Kerem's deepest wellness offering isn't the landscape alone but the remarkable concentration of people who have chosen to build their lives inside it. In a country navigating complex realities and social fractures, Ein Kerem holds an unusual number of individuals who have each developed their own philosophy of healing and chosen to share it openly with those who arrive.

"It is a capsule of this multicultural, interreligious encounter that is so special and sadly almost doesn't exist in Israel," Roi told us over breakfast at the hotel's inviting dining table. "Here, when you go out and start walking, you meet. You have no choice." Meeting, as our weekend unfolded, turned out to be the most restorative act of all.

Food for the soul: Café Itah

On Friday morning, Adi and I made our way down the stone stairs to Café Itah – meaning "woman" in Aramaic – a courtyard kitchen that operates as a model of social healing and community hospitality. Our host, Moti Levi, a local contractor who lives a minimalist lifestyle in renovated buses in nearby Givat Ye'arim, founded the café as a social enterprise under the Tirosh Association.

Its mission is to provide dignified, therapeutic employment for young women and teenage girls navigating personal crises, trauma, and institutionalization. The café also acts as a safety net for girls who age out of closed state welfare facilities at 18 and suddenly find themselves without shelter; Moti frequently steps in to give them a safe place to sleep.

Head chef Amit spent 12 years managing kitchens in high-end catering and luxury hotels, including the King David Hotel, before reshaping her career around a double purpose.

Under her direction, the café delivers a genuinely high-level culinary experience – zucchini latkes, rich shakshukas, house-made pestos, and hand-preserved lemons – but the quality of the food is ultimately

a vehicle for something deeper.

"I had no satisfaction in just working in a restaurant and serving food to a customer," Amit said. "I wanted satisfaction in my heart at the end of the day – the satisfaction of doing



Under Chef Amit's guidance, the café's kitchen becomes a therapeutic path back to normalcy, one shift at a time, for girls the world outside has often given up on.

◀ **Founded in 1968** by piano duo Bracha Eden and Alexander Tamir, the Eden-Tamir Music Center has anchored Jerusalem's classical music scene for nearly six decades.

something good for someone." Of the kitchen itself, she added, "I am a very hyperactive person, and the kitchen is a place of creation to release that. The world of pastry and cooking is a therapeutic path."

This approach demands a forgiving business model. Amit gives the girls time and space to process crises and anxiety attacks, noting that "in any other restaurant, they wouldn't give you the space; they would just kick you out." Her guiding rule: "The customer is temporary... but for her, this is her life. My girls come before the customer."

Anchoring this support system is Avraham, a 60-year-old retired village resident who sits on a wooden bench in the courtyard each day between noon and 4 p.m. – a calm, steady figure the girls can sit beside to regulate their breathing when anxiety rises mid-shift.



Chef Amit, who spent 12 years in luxury hotel kitchens including the King David Hotel, now channels that high-level training into handmade, homestyle dishes like zucchini latkes, shakshuka, and preserved lemons.

Wellness



◀ **Tucked into** a narrow terraced lane climbing above Ein Kerem, the Khan Ein Karem Boutique Hotel greets guests with the same quiet rhythm that defines the whole village.



Avshalom crafts tiny “arks” out of positive words, writing them by hand on parchment to give to visitors as a portable refuge. Every person, he teaches, is like a single letter in a Torah scroll; if even one letter is cracked or missing, the whole scroll is invalid. “This is our medicine,” he said, “to return and be parts of one big story.”

That philosophy runs through his workspace: a building that houses a secular yeshiva downstairs and a joyful, “hippie” Orthodox synagogue upstairs. Before we spoke, he picked up his sitar – a stringed musical instrument – letting its resonant tones settle the room, then pressed our personalized parchment tags into our hands.

Because Avshalom lives intentionally offline and refuses a smartphone, our visit ended with him offering his wife’s WhatsApp number – a fitting close for a man whose life is devoted to genuine human connection.

The impact runs deep. One young woman told us she’d once spent an entire year shut inside her home, paralyzed by depression; another said, “I never managed to hold a job for five days a week... but here it’s like family. You aren’t treated like a robot; you are seen as a human being first.”

Sitting in the sun-kissed courtyard over this exceptional food, you understand that its therapeutic value is inseparable from the well-being of the hands that prepared it.

The scribe of lost stories: Avshalom Eshel

Between the village’s stone alleys and the ridge where the Music Center awaits, we met one of Ein Kerem’s most remarkable figures: Avshalom Eshel, who moves between the hasidic religious world and the creative world of arts as though they were never separate.

Avshalom is officially a *sofer Stam* – a traditional Jewish scribe who writes Torah scrolls, tefillin, and mezuzahs by hand. He playfully reinterprets the Hebrew acronym STAM as “Stories, Tricks, and Plots.” Outside his studio hangs a sign describing his daily mission: “Conductor of roads for lost stories.”

Inside, he directs theatrical plays, including an upcoming production of Rabbi Nachman of Breslov’s *The Seven Beggars*. His own return to religion was sparked by reading Rabbi Nachman’s stories and falling in love with a religious woman who happened to sit beside him on a bus – an encounter that led to their marriage and six



▲ **Every letter** he inscribes carries his belief that each person is like a single letter in a Torah scroll – cracked or missing even one, and the whole story is incomplete.

▲ **As a Sofer Stam**, Avshalom Eshel hand-writes not only sacred Torah scrolls but tiny “arks” of positive words, offering visitors a portable refuge from modern noise.

children.

His calligraphy, he explained, is a spiritual remedy for the modern age. *Teivah* in Hebrew means both “ark” and “word.” Since a physical ark can no longer shelter a person from the flood of modern noise and anxiety,

Sacred soundscapes and open tables

On Friday afternoon, we visited the Eden-Tamir Music Center on the village’s upper ridge, welcomed by Prof. Rami Eden (son of co-founder Bracha), Dr. Dror Semmel, and longtime host Saleh. Founded in 1968 by the piano duo Bracha Eden and Alexander Tamir, the center has anchored Jerusalem’s classical music scene for nearly six decades.

Its intimate 120-seat hall houses a rare fortepiano – a replica of an 1819



The Music Center’s rare fortepiano, a faithful replica of an 1819 Viennese instrument by master craftsman Paul McNulty, lets musicians recreate the lighter, more intimate sound Beethoven and Schubert’s own audiences once heard.



oldest and most effective wellness intervention. Ein Kerem doesn't offer it packaged; it offers it in the raw, unscheduled way of a village where the streets are too narrow to walk without meeting someone. The healers, scribes, chefs, musicians, and rabbis who have built their lives here are its greatest therapeutic asset. We left rested, fed, and quietly altered, carrying what the valley gave us back into the city above – the way water carries minerals from ancient stone. ■

Part I of this piece appeared in August 7's issue. See www.jpost.com/travel/article-904763

The Khan Ein Karem Boutique Hotel's renovation folds modern boutique comfort into the ancient stone terraces it's built into, so the architecture itself feels like part of the valley's healing.



Housed in a restored stone building that doubles as an art gallery and vintage boutique, Ein Kerem's Chabad House brings secular artists, traditional residents, and travelers together at one open table.

Viennese instrument built by master craftsman Paul McNulty – whose lighter, softer sound lets us hear Beethoven and Schubert nearly as their first salon audiences did, without the volume of a modern grand piano. The center still hosts chamber concerts every Saturday morning and biweekly Friday performances for young Israeli artists.

During our Shabbat walk, we found a striking blend of art and tradition at the Jewish House, the local Chabad House run by Rabbi Shaya and Nechemi Kedelburg. Housed in a restored stone building that doubles as an art gallery and vintage bou-

tique, it felt unlike any conventional Chabad house – artistic, localized, and rooted in Ein Kerem's bohemian character.

Over a long Shabbat conversation, we watched secular artists, traditional residents, and international travelers share the same table, a quiet proof that belonging can be one of the most powerful forms of harmony.

The gathering table

On Thursday evening, we dined at the Ein Kerem Courtyard Restaurant, one of the village's few kosher establishments, over baked cauliflower with tehina and cheese-stuffed phyllo.

The meal set the tone for how Ein Kerem functions as a crossroads where social boundaries dissolve. On any afternoon, its limestone alleys host Christian priests beside barefoot anthroposophical families, secular tech workers, and haredi (ultra-Orthodox) families who've driven in from central Jerusalem for a change of pace.

That spirit peaks every Thursday night in the courtyard of Avshalom's building, where wooden tables go up under the open sky for 80 to 100 people – an evening of cholent, live theater, and acoustic jam sessions that bypass political and religious divides entirely. Among the regulars is a woman who drives every week from Ofakim, in the South, just to be part of it.

As the weekend closed, Adi and I sat on the Khan Hotel's upper balcony watching the sun cast long shadows across the terraces, our Shabbat table catered by chef Eli Fadida of Beit HaKerem and the celebrated Pasha in Talpiot.

Community, it turns out, is the



Pasha's Shabbat-prepared spread of premium meats and hand-selected ingredients makes it an easy, ready-made feast for anyone passing through Jerusalem for the weekend.

Directory

Featured businesses & local hosts

- Khan Ein Karem Boutique Hotel – Roi & Tomer, owners and general managers | (02) 643-7171
- Café Itah (Tirosch Association) – Moti Levi, founder; Chef Amit, head chef | (052) 647-9474
- Avshalom Eshel, sofer stam & theater director | (055) 686-4377 (via his wife's WhatsApp)
- Eden-Tamir Music Center – Prof. Rami Eden, director; Dr. Dror Semmel & Saleh | (054) 684-4284
- Ein Kerem Chabad House – Rabbi Shaya & Nechemi Kedelburg | (055) 457-8961
- Chef Eli Fadida, Shabbat catering, Beit HaKerem | (052) 895-3100
- Pasha, Shabbat prepared foods, Talpiot | (02) 648-2221
- Ein Kerem Courtyard Restaurant | (02) 535-3000

Jerusalem Post Crossword Puzzle

In Parashat Ki Tavo, Moses explains to us that receiving the Land of our forefathers comes with responsibility. If not upheld, we forfeit our inheritance and bring on disastrous consequences.

We who were led by Moses for 40 years and experienced miracles first-hand, are now tasked to respond to all we feel, hear, and see in this Land through the scope of gratitude and service. In doing so, we remember and appreciate all we were given, and teach the next generation, so hopefully they too will strive to merit this priceless inheritance.

A CONDITIONAL INHERITANCE

August 28, 2026 – by S. Kim Glassman-Goldfarb

1	2	3		4	5	6		7	8	9		10	11	12
13				14				15				16		
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55				56				57				58		
				59				60			61	62		
63	64	65						66				67	68	69
70					71			72				73		
74					75			76				77		

- ACROSS
1. Sushi sauce
4. Desert transport, briefly
7. Band's booking
10. "A great smile is a wonderful asset, _____ a good heart is pure gold." –Dolly Parton, z"l
13. "Who's on First?" asker
14. The Red _____, see 43 Across
15. TV's "House" and Dead Poet's Society's Robert Sean Leonard's inits. (his wife Gabby Salick, a 2006 olah, represented Israel in the World Equestrian Games)
16. Show one to one's seat, briefly
17. "I _____" –The Flamingos (1959) ♪
21. Dreamy sleep cycle, briefly
22. "For _____ intellectual thing, and a sigh's the sword of an angel king..." –William Blake
23. ER VIPs
26. Palindromic African name for fluted pumpkin leaves
28. Canal problem? (possible cause of vertigo, pain in your ears)
32. One who gives a hoot
33. *Javelins and asparagus units
34. Meir, Begin, and others, briefly
35. "I Left My _____ in San Francisco" –T. Bennett (1962) ♪
36. *What an IDF recruit does following basic training
38. "Our Love is _____ to Stay" –Gershwin (1938) ♪
40. Sixth plague skin malady
41. "Wheel of Fortune" purchase
42. This week's haftara author, briefly
43. [14 Across] that parted, Yam _____
44. It breaks daily
46. "Wealth may dwindle to less than nothing, [10 Across] one who gathers little by little increases it. ...Do not toil to gain wealth, have the sense to desist. As soon as your _____ to it, it disappears, for it makes wings for itself..." –Proverbs 13:11 ...23:4-5
47. For their efforts, he and Menachem earned the 1978 Nobel Peace Prize
50. 70 Across' mate
51. Abridge
52. "Take _____tism out and you'd castrate the benefactors." –Ralph Waldo Emerson
54. Gobbled up

COMMENTS/FEEDBACK/SUGGESTIONS: SKIMGJPOST@GMAIL.COM

55. Dr. Seuss, notably
57. Chilly expression
58. The _____ Torah, imparted to Moses at Mount Sinai, and meant to be passed on as in 44 Down
59. Tank top?
61. "_____ not believe in a fate that falls on men however they act; but _____ believe in a fate that falls on them unless they act." –G.K. Chesterton
63. "Y'never hear me say a [34 Down] of thanks to Someone way up there who gave me such a lucky break, oh no, darling, only with Every Breath I Take, only with ev'ry little step I make, only with ev'ry _____, and ev'ry single minute I'm awake..." –Gene Pitney (1961) ♪
70. Bull is to toro as bear is to _____
71. _____ de Triomphe
72. "_____ 66" (briefly) –Nat (1946) ♪
73. Ooh's partner
74. "Don't you know that it's worth every treasure on earth to be Young _____?" –Sinatra (1953) ♪
75. Robert Young and Rachel York
76. "Can't Take _____ Off of You" –Frankie Valli (1967) ♪
77. Historic start

- DOWN
1. _____-mo (playback speed, at times)
2. End for ball or bass
3. He played Ramses to Charlton's Moses
4. "From what we get, we can make a living. What we give, however, makes a life." –tennis' Arthur
5. Work together
6. It follows hey?
7. *Most dreary, in London
8. "Change _____, [10 Acr.] stagnation is lethal." –D. Mridha
9. Crows smugly
10. Fall for a lie
11. Bob Hope did 57 tours for this org.
12. Wed follower
18. Ages, briefly
19. Agua en Francia
20. Remote Network Interface, abbr.
23. Partners of don'ts
24. "Yowwch that hurts!"
25. "Just thinkin' about Tomorrow _____ the cobwebs, and the sorrow, 'til there's none..." –Annie (1977) ♪
27. *Engaging device
29. *Ancient Chinese military treatise by strategist Sun Tzu that recommends putting the sun in your opponent's eyes
30. X-VII
31. Gilda Radner was one of its original 7 cast members, abbr.
33. _____-cone (frozen treat)
34. "...My _____ is to linger with you at the end of the day in a dream that's divine..." –The Platters (1956) ♪
37. Quaint place to stay
39. English as a Second Language or Exit Stage Left, briefly
40. Bread roll or hairstyle
43. _____ Paulo, Brazil
44. From generation to generation, L' _____ v' _____
45. Remnant from the destruction of the Second Temple still found to this day
46. *Procedure performed by Jules Stein, Sir Arthur Conan Doyle, and Mort Seelenfreund
48. "Writing is easy. All you do is stare _____ blank sheet of paper until drops of blood form on your forehead." –Gene Fowler
49. Family member, briefly
51. Sommelier's stockroom
53. Nitty _____ (slang for unvarnished truth)
56. Welcome site
57. Like many a queen
58. Local sound of frustration
60. Easy as learning your _____
62. *Buck lures
63. Hawaii's Mauna _____
64. Israel Standard Time, abbr.
65. *Earnest way of taking advice
66. "With an outstretched _____"
67. Chart
68. Agile boat descriptor
69. "If you can bear to _____ truth you've spoken twisted by knaves to make a trap for fools, or watch the things you gave your life to, broken, and stoop and build 'em up with worn-out tools..." –from Rudyard Kipling's "If"

ANSWERS TO "COO COO CA-CHOO"

A	O	K		W	A	S		E	M	C		P	A	L
W	O	N		A	S	A		C	B	A		O	N	A
W	H	O	P	R	A	Y		H	A	R	M	O	N	Y
				W	A	M		S	R	O		E	E	R
D	O	W	N		B	T	A		A	S	A	B	E	E
I	S	H		F	L	O	W	E	R	S		O	N	E
E	E	Y	O	R	E		T	B	T		E	Y	E	S
				T	O	S	S	A	S	I	D	E		
M	O	R	E		S	O	L		S	A	L	O	N	S
L	E	E		S	E	V	E	N	T	Y		N	I	T
B	U	S	G	U	S		N	O	S		I	M	A	Y
				T	E	M		A	T	G		I	C	Y
F	R	I	E	N	D	S		O	N	C	E	W	A	S
M	A	N		E	C	O		O	O	R		A	C	A
S	M	G		R	I	N		D	R	Y		Y	E	W

GRAPEVINE
Condolences
to Lion

GREER FAY CASHMAN

American expat Sugi Ellis, 95, a Jerusalemite for over 50 years, is usually happy-go-lucky, but last week, she was very angry. Ellis lives on Ben Maimon Avenue, directly across the road from Mayor Moshe Lion.

She understood Lion's apartment was too small to hold those who came to express condolences on the passing of Lion's father, Shalom Lion, who died on August 19.

Prior to his election as mayor, Moshe Lion served on the Jerusalem City Council, headed the Jerusalem Development Authority, chaired Israel Railways, and was the director-general of the Prime Minister's Office. Lion thus accumulated many friends and acquaintances. The number of condolence notices published in major daily Hebrew newspapers totaled over three pages in each.

Knowing all this, Ellis understood special provisions had to be made, but what angered her was that no one from Lion's camp crossed the road to apologize for any inconvenience. Delivery trucks carrying tents, tables, chairs, a generator, and portable toilets entered the street and made a lot of noise. Visiting hours had been advertised from 10 a.m. to 2 p.m., resuming at 4 p.m. until 10 p.m. But according to Ellis, hordes of people had already arrived much earlier in the day, came for morning prayers, and stayed for study sessions, which also went on in the afternoon and evening.

The two marine blue tents bore the insignia of the municipal Emergency and Security Division; presumably, the tables and chairs, generator, and toilets were also municipal property. "Who's paying for all that?" asked Ellis.

ELLIS IS not the only one of Jerusalem's senior residents with a grudge against the municipality and its leader. Many cannot understand why scores of construction projects are being executed simultaneously, creating a nightmare for pedestrians. Even worse is the lack of traffic control.

A 76-year-old reader who asked to remain nameless is undergoing cancer treatment. They wrote, "I don't have the same mobility I had years ago, and I find it quite difficult at times navigating as a pedestrian with all the sidewalks being torn up." She also mentioned that his discomfort was compounded by cars parked on sidewalks. "It is an accomplishment these days to arrive home safely!"

THE FOLLOWING is a personal complaint regarding an alleged abuse of office by some municipal workers. Last week, I saw a municipal vehicle driving the wrong way down Ahad Ha'am Street – a one-way street. This was not the only presumed case of an abuse of office. Police cars with sirens blaring are seen racing to private events, seemingly not to investigate a crime or prevent a possible tragedy.

LAST FRIDAY there was a long line of people waiting either for a vacant table or to purchase take-away dairy foods. Helen Family Bakers is one of the commercial enterprises that recently opened at the King George end of Agrippas St. and, in a brief period, has accumulated a host of favorable reviews.

EXCITEMENT BUBBLED among many Jerusalemites last Friday with the launch of the light rail's new Yellow Line to Malha. Steve Sattler, the head of the Trains and Tram Society of Israel, was among those who could hardly wait to ride the new route.

He and a group of "trainologists" caught the 10:20 train on Jaffa Road and rode the 12 stops to Malha, where the final stop

18 (CHAT) CLUES REFERENCE THE CONTENTS OF THE BLUE BOXES. THIS IS NOT AN ACCIDENT AS (ACCORDING TO DEUTERONOMY 29) ONE WHO LIVES RIGHT, LIVES.

August 28 – September 3



Jerusalem highlights

HAGAY HACHOEN

Editor's note: Due to the ongoing security situation, events listed below may be postponed or canceled. Check before booking, and stay safe.

FRIDAY, AUGUST 28

Attend the opening of *When is it Enough?*, a new exhibition of works by Hannan Abu Hussein, curated by Ma'ayan Israeli at the New Gallery Artists' Studios Teddy.

Abu Hussein excels at creating labor-intensive artworks that challenge the basic logic of craft production.

For example, by using the traditional handmade sheets usually given to a bride on her wedding day, she explores the roles traditional societies impose on women. In the ongoing series of works *My Mother Blanket*, she bravely pushes back by disrupting these same sheets and, in so doing, asserts her own voice.

11 a.m. to 1 p.m. Free. Teddy Stadium, gate 22. Until Friday, October 23, at 2 p.m.

SATURDAY, AUGUST 29

In Steven Spielberg's latest film *Disclosure Day*, the famed director returns to one of the themes he explored repeatedly in his career: How would Americans respond to the existence of life outside our planet?

Readers who follow the recent US government release of materials concerning the 2004 Tic Tac encounter, or the 2015 Gimbal incident, will no doubt enjoy a cinematic exploration of, well, a fictional "disclosure day" when all the uneasy truths come out.

9:15 p.m. 11 Hebron Rd. Shown as part of the Jerusalem Cinematheque's Films for English Speakers series. NIS 43. Call (02) 565-4333 to book.

SUNDAY, AUGUST 30

Step into the Jerusalem Theatre and enter Tokyo, half a world away, when you watch *A Missing Part*.

This French-Japanese production follows a divorced French man who quit working as a chef to drive a taxi, in an attempt to locate his daughter, whom he longs to reconnect with.

Directed by Guillaume Senez, it stars Romain Duris as Jerome, who discovers to his horror that as a foreigner, he has no legal right under Japanese law to even see his toddler daughter when he and her mother split up.



Hannan Abu Hussein, and a work from new exhibition,

'When Is Enough?' (see Friday). (Photos: Ira Prohorova)



Coffee in Nahlaot (see Thursday). (Eli Ehrenkranz)

was just opposite the Malha Technology Park. The trip took 25 minutes, then 27 minutes on the return journey, with the final stop being near the Central Bus Station and the Jerusalem International Convention Center.

Sattler, who grew up in Melbourne, Australia, where light rail travel was introduced about 140 years ago, refers to light rail trains as trams, as they are called in Australia. He is a fountain of information about trains and trams in Israel and elsewhere.

There are currently two light rail lines in Jerusalem, but when the network is completed, there will be nine lines, Sattler said. However, no one should hold their breath while waiting for that eventuality.

The Red Line began functioning in August 2011. Fifteen years passed before the advent of the Green Line. It may take less time for the launch of the third light rail line, but, as US President Donald Trump is fond of saying: "We'll have to wait and see."

■ THIS TIME of year, Jerusalem's Jewish residents are reserving seats in synagogues throughout the city for the High Holy Days services.

For well over a decade, Rabbi Yisroel Goldberg and his wife, Shoshana (Shoshi), the co-directors of Chabad of Rechavia, have published a pre-Rosh Hashanah notice stating: "We saved you a seat."

There is an explanatory message that they try not to charge for seats, but they are most appreciative of donations, which help to defray costs.

In addition to services, they will add an additional shofar blowing at 5 p.m. on the second day of Rosh Hashanah for people who may have missed hearing it in synagogue, or who did not attend services.

Shofars will be blown at Chabad of Rechavia, 2 Ibn Ezra St. (off Keren Kayemet); The Heart plaza on Diskin St. (between buildings 9 and 11); the Jerard Bachar Center on 11 Betzalel St.; Tiferet Menachem yeshiva on 29 Yitzhak Barashi St.; The Be'er Sheva St. garden/kindergarten in Nachlaot; and the Ohel Aharon Synagogue at 29 Kharlap St.

Rosh Hashanah and Yom Kippur services will be held in a spacious tent behind the Chabad of Rechavia building.

greerfc@gmail.com

6 p.m. NIS 42. French and Japanese with English and Hebrew subtitles. 20 Marcus St. Call (02) 560-5755 to book.

MONDAY, AUGUST 31

Climb to the roof of the Sam Spiegel Film School to see *EuroTrip*, a tawdry American take on the Grand Tour tradition. Released in 2004 and directed by Jeff Schaffer, the film includes many often-repeated tropes about Americans seeking something in Old World Europe.

This teen comedy, which never pretends to be anything more serious than a goofy (and fun) movie, with some nudity and weed mixed in, might be a surprisingly good choice for those who just want to laugh a little.

8 p.m. Cinema by Sam Spiegel, 3 Menora St. In English. NIS 35. To book: cinema.jsfs.co.il

TUESDAY, SEPTEMBER 1

Kamancheh master Mark Eliyahu will perform music from his upcoming album at the National Library gardens, in this summer evening performance.

Eliyahu is one of the brightest talents on the stage of world music today, due to his genius in combining East and West, traditional maqams (a system of melodic modes and musical rules used in traditional Arabic, Turkish, and Middle Eastern music), and cutting-edge production.

Doors open at 8 p.m.; performance at 9 p.m. NIS 169. 36 Ruppin Road. Visit shorturl.at/9Vvxk to book. The performance is outdoors; patrons are advised to bring warm clothes. No weapons allowed.

WEDNESDAY, SEPTEMBER 2

Have you ever heard "Niggun Rostov" played using the kamancheh? Loved by Rabbi Sholom Dovber Schneersohn, the fifth rebbe of the Chabad-Lubavitch

hassidic movement, it was often performed during his stay in Rostov during World War I.

This niggun and other hassidic tunes will be performed tonight as part of the Bright Day celebrations. The date marks the birth of two great hassidic masters, the Ba'al Shem Tov (1698) and Rabbi Shneur Zalman of Liadi (1745).

Naor Carmi and Yagel Haroush, two leading masters of kamancheh, will take part in this outdoor performance at the Ammunition Hill Heritage Site.

Other niggunim will include "Gimmel Tenuos" (The Three Movements) and "Arba Bavot" (The Four Doors).

Doors open at 7:45 p.m.; performance begins at 8:30 p.m. NIS 70. 5 Zalman Shraga St. Kugel and cholent included in the admission cost. Call 053-444-0533 for more, or visit g-h.tickchak.co.il/111942 to book

THURSDAY, SEPTEMBER 3

Grab a delicious ice coffee and support an oleh-owned business at Elijah's Coffee, a charming new cafe in Nahlaot. Originally from Memphis, owner and founder Eli Ehrenkranz offers single-origin beans from South America and East Africa, like Peru Single Origin coffee beans and more, alongside other specialty coffee products.

16 Shiloh St. Kosher. Hours: Sunday-Thursday, 7:30 a.m. to 3 p.m.; Friday, 8 a.m. to 2 p.m.

* * *

Throwing a special event? Opening an art exhibition or a new bar? Bringing in a guest speaker to introduce a fascinating topic? Email hagay_hacohen@yahoo.com and let In Jerusalem know about it. Write "Jerusalem Highlights" in the subject line. Although all information is welcome, we cannot guarantee it will be featured in the column.

Happy New Year at Super Deal

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דיל**
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- or -



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