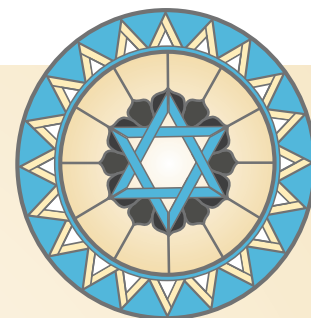


JHSM BULLETIN



Volume 9/10 • January 2024

SPECIAL DOUBLE ISSUE: 2023 ANNUAL REPORT AND 2024 HASTINGS STREET EXHIBIT PREVIEW

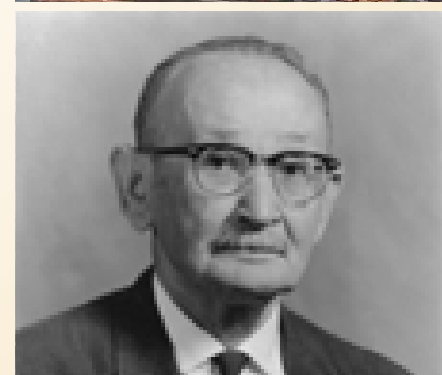


Figure 1 (left), Figure 2 (top right), and Figure 3 (bottom right): JHSM's popular "DLA: Jewish Connections" tour highlights Diego Rivera's Detroit Industry Murals (1932-33). They include a depiction of tool-and-die worker Harry Glicksman (Figure 1, left of center, wearing glasses and a cap), an Orthodox Jew who lived in Detroit's Hastings Street neighborhood and worked at Ford Motor Company (1916-1952). Glicksman and others are featured in JHSM's Hastings Street exhibit, opening April 20, 2024, at the Detroit Historical Museum. Glicksman, circa late 1950s (Figure 3), is pictured below a closeup of Rivera's likeness of him (Figure 2).

For full exhibit coverage, see page 15

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PRESIDENT'S REPORT • JEANNIE WEINER



(Courtesy of Elayne Gross Photography.)

I recall being in Israel on 9-11 and watching television as a plane hit the second tower of New York's World Trade Center. A busload of Jewish Detroiters stood in horror as someone said, "This changes the world as we know it."

On October 7, 2023, alone at home on a quiet Shabbat morning, exactly 50 years after the beginning of the Yom Kippur War, I heard a news report that Israel had been fiercely attacked in the south and that there were many casualties. As the events of that day were unpacked and the magnitude of loss and brutality became known, I knew that another day of "historic" significance had occurred.

As president of JHSM, I am surrounded by history—I read it, write it, speak about it, and research it. At the same time, I am aware that we live within a timeframe of historic events. There is a tie between the present and the past.

Now more than ever in my lifetime, American Jews are openly and loudly being bombarded with antisemitism—on college campuses, in the media, in writing, during everyday life events. Threats, vandalism, and actual murders within synagogues have occurred.

Being immersed in the past—working on JHSM's upcoming original exhibit at the Detroit Historical Museum—I can't help but compare today's antisemitism with early Jewish history. The exhibit, which tells the story of Detroit's first Jewish neighborhood, 1880-1930, begins with the massive Jewish immigration from Eastern Europe to the United States, and eventually to Detroit. Why did they come—and why by the thousands? Antisemitism is a significant part of the answer. Threats, vandalism, and actual murders were occurring then too, from governmental and military entities within Europe.

It is important to understand the past, and how it links to the present, in order to respond to the same issues today. The Jews of

Michigan in 2023 are not leaving to find religious freedom and a good life somewhere else. Why not? Our history on Hastings Street helps to explain it.

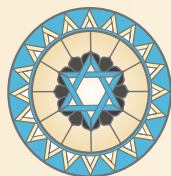
Exhibit visitors will explore how the Hastings Street community adjusted to religious freedom in America and faced tensions in living a religious life in an increasingly secular world. Beginning on Hastings Street, Detroit's Jews have built an amazing social-services infrastructure for communal needs as well as to help others. Sometimes it was a struggle. But the community prevailed. JHSM's exhibit will explain how this infrastructure was fashioned.

As guests depart from the exhibit, we believe members of the Jewish community will feel pride in their history. We also hope the exhibit will attract visitors of many other religions and nationalities who will relate to similarities in their immigrant experience.

And a particularly interesting piece of the exhibit will address the years on Hastings Street after the Jews moved north and west. This is the time of Black Bottom and Paradise Valley, the African American neighborhood experience that was forged from the diversity of living alongside Jews.

Is this exhibit ambitious and creative? Yes. It also is fascinating and engaging. Most of JHSM's board members and past presidents as well as local historians have been working on this project for months—fundraising, gathering objects from two "roadshow" programs and from contacts with individuals, and researching, researching, researching. We are excited to open the doors to sponsors on April 18, 2024, and to the public on April 20 at the Detroit Historical Museum on Woodward and Kirby.

I am immensely grateful to work with JHSM on our many endeavors. And, I am thankful for an amazing board of directors, past presidents, and advisory board members who are committed to the success of our mission. We are proud of our history and contributions to life in Michigan. Come to the exhibit at the Detroit Historical Museum this spring and share our pride with us!



JHSM
JEWISH HISTORICAL SOCIETY OF MICHIGAN

Jewish Historical Society of Michigan's *Bulletin* offers a colorful and engaging retrospective of the year's programs, presentations, and achievements. It is one of the many perks of a JHSM membership.

This publication is supported in part by an award from the Michigan Arts and Culture Council and the National Endowment for the Arts.

JHSM Bulletin

Jeannie Weiner, *President*

Catherine Cangany, PhD, *Executive Director*

Tracy Weissman, JD, *Editor*

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A MESSAGE FROM OUR EXECUTIVE DIRECTOR • CATHERINE CANGANY, PHD



(Courtesy of Elayne Gross Photography.)

How do you tell the story of a place that no longer exists? That barely resides in public memory? That is not well documented? These are the challenges of reconstructing Hastings Street, Detroit's first Jewish enclave and the subject of our forthcoming exhibit at the Detroit Historical Museum, April 20 – July 14, 2024.

From 1880 to the 1920s, Hastings Street was home to the majority of Detroit's Eastern-European Jews, who began arriving in 1881 to escape the pogroms of the Russian Empire. Most came with very little. At least initially, most lived on the margins. They rented rooms or houses and relocated with regularity, upheavals that probably limited what they accumulated. Many were upwardly mobile, moving up and out as resources allowed. Over time Black residents moved in, making the neighborhood their own, before the City seized and razed it to make way for I-375, beginning in 1949.

Despite its limited resources, the Hastings Street Jewish community was remarkably industrious, building businesses, social-service institutions, schools, and synagogues from scratch, many of which still exist. And yet, most residents left behind

only the briefest and driest records of their lives: city-directory listings, census tallies, immigration and naturalization papers, and birth/marriage/death registers.

What about newspapers, you say? Detroit's Yiddish newspapers overwhelmingly have not survived. *The Chronicle*, the English-language forerunner to the *Detroit Jewish News*, did not exist until 1916.

Or images? Tantalizingly, Detroit's 1907 Yiddish directory (see related article on page 16) includes listings for three photographers and four artists—but their work is long gone. The few surviving photographs of the neighborhood and its people were taken by outsiders and reflect outsiders' preoccupations.

How could we cook up an exhibit from these crumbs?

To our delight, the Hastings Street neighborhood has lived on through its objects, handed down through the generations, an unexpected form of *l'dor v'dor*. Samovars and Shabbat candlesticks, *siddurim* and stoves—the exhibit will feature many of them, reunited just three miles from Hastings Street in a recreation of a typical 1920s home. Situated alongside the community's struggles, choices, and triumphs, this taste of the old neighborhood will leave you proud, amazed, and inspired by those who came before. We cannot wait to show you.

PROGRAM DIRECTOR'S UPDATE • HILARY JOY DUBERSTEIN, MM



(Courtesy of Nikki Juel Vaquera.)

When I graduated from high school, I remember receiving the well-known Dr. Seuss book, *Oh, the Places You'll Go!* The title is exactly how I feel about our programming this past year at JHSM.

When I took on the role of program director in August 2022, one of my goals was to reach out to Jewish communities across the state. We have done just that, from Mackinaw City to Petoskey to Bay City to Flint to Madison Heights. From one side of the state to the other, we have engaged our supporters in Michigan's rich Jewish history. We learned about the earliest women rabbis, and those who protested the high price of Kosher meat in 1910. We looked to the sky to experience what our ancestors might have seen. We experienced Jewish wedding music. We honored the legacy

of our past president and mentor, Judith Levin Cantor, with the extraordinary music of George and Ira Gershwin. We even found historical objects right here to include in our upcoming Hastings Street exhibit at the Detroit Historical Museum.

To complement the exhibit, we are planning an exciting lineup of programs, including family-friendly events, lectures, discussion panels with scholars and partner organizations, and even musical and theater performances. Guests also will be able to arrange private tours of the exhibit, led by JHSM docents. Be on the lookout for our e-blasts with all the necessary information. To be added to our email list, contact me at hduberstein@jhsmichigan.org.

During this time of increased antisemitism, our mission is more important than ever. As we like to say, "through the past, we understand our present and actively shape our future." I hope you feel as inspired and proud as I do about what we are working on. Invite your friends to join us, and together, "oh, the places we will go!"

EDITOR'S INTRODUCTION • TRACY WEISSMAN, JD



(Courtesy of Paul Stoloff Photography.)

activities for families, will be remarkable, inspiring, enjoyable, and much more. So, it is no surprise that exhibit news easily could fill an entire issue of the *Bulletin*.

Yet, the *Bulletin* is intended to be a retrospective of the past year's achievements. And there was no shortage of successes in 2023—some related to the exhibit, but many others arising from our 36 in-person and Zoom programs. An average of three offerings a month! As a result, you are holding in your hands our first double issue of the *Bulletin*.

This issue's packed "JHSM Happenings" section honors our award winners whom we recognized at JHSM's annual meeting at Congregation Beth Ahm on June 4 (pages 5-11; see also photos from the annual meeting on page 12):

- Howard Lupovitch, PhD, 2023 Leonard N. Simons History-Maker awardee
- Michael G. Smith, 2023 Outstanding Producer of Historical Knowledge
- Elayne Gross, 2023 Outstanding Volunteer
- Mary-Elizabeth Murphy, PhD, 2022 Rabbi Emanuel Applebaum awardee
- "DIA: Jewish Connections" tour docents, Barbara Cohn (co-director), Sue Kalisky (co-director), Ron Elkus, Gail Fisher, Anne Klisman, Linda Minns, Nancy Raimi, Carolyn Tisdale, and Rochelle Upfal, 2023-inaugural Outstanding Ambassadors

The nine docents have led more than 70 public and private "DIA: Jewish Connections" tours (from May 2022 through November 30, 2023)! In this issue, we highlight the docents' favorite works of art (page 8).

"JHSM Happenings" also introduces our new partnership with the Sholem Aleichem Institute of Michigan (page 14). SAI is ceasing operations in Metropolitan Detroit and has endowed its remaining funds to JHSM to develop programming that promotes SAI's commitment to Yiddish language and culture.

This issue's "Special Exhibit Coverage" features a sneak peek at the exhibit opening on April 20 (pages 15-21). Committee co-chair Marci Bykat previews our interactive family programs. Participants

of all ages will experience life as a Jewish peddler and shop for Shabbat in early 1900s Detroit. JHSM Board member Nadav Pais-Greenapple explores the history of the 1907 Detroit Yiddish directory, which he translated, and the innovative ways JHSM is incorporating the directory into the exhibit. For the most up-to-date exhibit information, please visit our website at www.jhsmichigan.org.

This past year JHSM's 36 programs drew nearly 1,500 participants. The "Programming Spotlight" highlights our growing range of offerings:

- A bus tour of Jewish Bay City and Caro (page 22)
- A performance and discussion of works by composer George Gershwin and lyricist Ira Gershwin (page 24). In a related essay, Andrew S. Kohler, PhD, of the University of Michigan's Gershwin Initiative explores Jewish musical influences in the Gershwin brothers' 1935 opera, *Porgy and Bess* (page 26)
- A performance and talkback session at the Detroit Public Theatre of Jennifer Maisel's powerful play, *Eight Nights* (page 28)
- A Zoom talk by musicologist Uri Schreter on postwar wedding music and American Jewish identity. In his essay Schreter discusses why Detroit's Jewish weddings of the 1950s featured a broad musical repertoire (page 29)

This issue's "Community Spotlight" section highlights the connections we have fostered with Jewish communities in northern Michigan. During a three-day bus tour, October 10-12, in collaboration with JTraveler, our group received a warm welcome at synagogues in Traverse City, Petoskey, and Alpena. Participants engaged in learning and fellowship, strengthening ties across the state (page 35). The section also features the achievements of Petoskey women, Irene Goldstein Gordon and daughter Gloria Gordon Levine, two of the many remarkable individuals in our Michigan Women Who Made a Difference online gallery (page 38).

Turning to our annual "mystery" photo, last year's remains unsolved—we are hoping for better luck cracking the case of this year's "unknown" picture (page 48). The issue concludes with our annual thank-yous to new members (page 39), donors (page 40), in-kind donors (page 41), Gershwin program sponsors (page 25), and exhibit sponsors (page 18), as well as to those who made tributes (page 42) and memorial contributions (page 46). We also remember JHSM founder Richard Leland (page 47) and JHSM Board member Sam Woll (page 47). May their memories be a blessing. Finally, we recognize JHSM's volunteers (page 13) and 2023-2024 leadership (page 48), without whose commitment we could not achieve all that we do.

This last year was an exciting one for JHSM! But it is only the beginning. 2024 promises to be extraordinary, and I hope you will join us!



JHSM AWARD HONOREES

On June 4, 2023, more than 100 guests gathered at Congregation Beth Ahm in West Bloomfield, Michigan, for JHSM's annual meeting. At the meeting, JHSM presented the following awards:

Leonard N. Simons History-Maker Award: Established in 1991, the Leonard N. Simons History-Maker Award honors those who have made outstanding contributions to the enrichment, conservation, knowledge, and dissemination of Michigan Jewish history. The award supports our mission to preserve and share Michigan's remarkable Jewish history, to inspire history enthusiasts of all ages.

Outstanding Producer of Historical Knowledge Award: This award recognizes the honoree's commitment to promoting JHSM's mission of producing knowledge that captures the depth and breadth of Michigan's Jewish history. Knowledge production—taking facts and turning them into an explanation for how or why something happened—is vital to making sense of the world in which we live and predicting and shaping the future.

Outstanding Volunteer Award: This award honors an individual who has demonstrated an above-and-beyond commitment to fulfilling JHSM's mission through volunteer service to the organization.

Rabbi Emanuel Applebaum Award: This award honors outstanding original scholarship in the field of Michigan's Jewish history.

Outstanding Ambassador Award: This 2023-inaugural award honors individuals who have demonstrated an above-and-beyond commitment to raising awareness of JHSM and its mission.

We recognize the awardees on the following pages. Congratulations to the very deserving honorees!

LEONARD N. SIMONS HISTORY-MAKER AWARD PAST HONOREES

1991 Philip Slomovitz*	1999 Michael W. Maddin	2008 George M. Zeltzer*	2017 Aimee Ergas
1992 Hon. Avern L. Cohn*	2000 Alan D. Kandel*	2009 Mandell L. Berman*	2018 Arnold Collens
1993 George M. Stutz*	2001 Sidney M. Bolkosky*	2010 James D. Grey	2019 Ben Falik
1994 Irwin Shaw*	2002 Adele W. Staller*	2011 Charlotte M. Dubin	2020 Feiga Weiss
1995 Emma Lazaroff Schaver*	2003 Matilda Brandwine*	2012 Michael O. Smith	2021 Arthur M. Horwitz
1996 Leslie S. Hough, Philip P. Mason*	2004 Susie Citrin	2013 Irwin J. Cohen	2022 Harriet B. Saperstein
1997 Mary Lou Simons Zieve	2005 Edith L. Resnick	2014 A. Alfred Taubman*	
1998 Judith Levin Cantor*	2006 Gerald S. Cook	2015 Sen. Carl Levin*	<i>*of Blessed Memory</i>
	2007 Sharon L. Alterman	2016 Jan Durecki	

2023 LEONARD N. SIMONS HISTORY-MAKER AWARD

HOWARD LUPOVITCH, PHD



(Courtesy of Elayne Gross Photography.)

On June 4, JHSM honored 2023 Leonard N. Simons History-Maker Award winner, Howard Lupovitch, PhD, at its annual meeting at Congregation Beth Ahm in West Bloomfield. A fourth-generation Detroiters, Howard is a graduate of Hillel Day School in Farmington Hills. He attended the University of Michigan, where he received BAs in history and music and an MA in history. He earned a PhD in history from Columbia University.

Howard is professor of history and director of the Cohn-Haddow

Center for Judaic Studies at Wayne State University. He also has taught at Cornell University, Colby College, the University of Western Ontario, and the University of Michigan, where he was a fellow at the Frankel Institute for Advanced Jewish Studies. Howard is a creative and dedicated educator who helps students understand history by making the past relevant to today.

A prolific author, Howard recently completed a history of the Jews of Budapest and is currently writing histories of both the Neolog movement (Hungarian Jewry's progressive wing) and Detroit's Jewish community after 1967. His breadth of historic knowledge and ability to bring history alive made him a natural choice to receive the Leonard N. Simons History-Maker Award.

2023 OUTSTANDING PRODUCER OF HISTORICAL KNOWLEDGE AWARD

MICHAEL G. SMITH



(Courtesy of Elayne Gross Photography.)

Michael G. Smith was born and raised in Cincinnati and moved to Detroit in 1977. His early career was in the printing business and later in executive recruitment. He began a second career as an architectural historian in 2010 and has authored two books and numerous articles on twentieth-century Detroit architecture.

Michael's first book, *Designing Detroit: The Rise of Modern American Architecture* (Wayne State University Press, 2017), describes Detroit's role as the birthplace of the most innovative ideas in architecture during the early twentieth century. *Designing Detroit* received the Michigan State History Award, Forward INDIES Book Award, and Michigan Notable Book Award.

In his second book, *Concrete Century: Julius Kahn and the Construction Revolution* (University of Michigan Press, due out in 2024), Michael traces the Kahn family's flight from antisemitism in Germany to its new home in Detroit. He also reveals how oldest son, Albert Kahn, who became a famed architect, and his brother Julius Kahn, who invented the world's first practical method of building with concrete, completely altered the technology of construction. Michael's article, "Julius Kahn, Man of Steel," published in the Summer 2020 issue of JHSM's journal, *Michigan Jewish History*, also explores Julius Kahn's breakthrough invention and impact on industrial production.

Michael is an officer and board member of the Albert Kahn Legacy Foundation (AKLF), a nonprofit organization dedicated to architectural education and preservation. As a founding director, Michael works to inform the public of the vital achievements of the Kahn brothers and Detroit's critical role in early twentieth-century architecture. Through a partnership between the AKLF and Detroit History Tours, Michael leads a popular three-hour bus tour of Albert Kahn buildings in downtown Detroit.

Michael researched and wrote the National Register nomination form for the Albert Kahn-designed Detroit Savings Bank Southwest Branch. Subsequently, the building was listed on the National Register of Historical Places in 2021. In 2022 Michael received from the American Institute of Architects Michigan chapter the Balthazar Korab Award, given in recognition of significant effort and contribution to architecture and/or the arts.

In recent years Michael began sharing his expertise with JHSM. He serves on JHSM's board. He is a member of the *MJH* advisory committee, where he draws upon his extensive historical knowledge to help select articles for publication aligned with JHSM's mission. Most recently, Michael has been serving on JHSM's exhibit committee, shaping the research and design of the Hastings Street exhibition at the Detroit Historical Museum.

Michael's eye for design and sharp mind also proved invaluable in our 2020 periodicals refresh. His innumerable contributions have helped *MJH* and the *Bulletin* become leading and award-winning publications. We are deeply appreciative of his commitment to producing superior historical knowledge.

2023 OUTSTANDING VOLUNTEER AWARD

ELAYNE GROSS



(Courtesy of Arnold Collens.)

Following her retirement as supervisor of police records and evidence at the Department of Public Safety in Oak Park, Elayne Gross was looking for a new challenge. She drew upon her lifelong passions for art, art history, and social justice to begin a second career as a photographer. Specializing in celebrations, Elayne takes pleasure in capturing, preserving, and honoring special moments through her photographs.

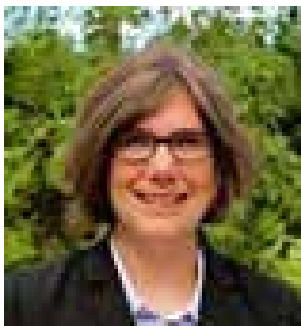
Elayne also found a passion for community service. She has volunteered countless hours traveling (often by bus) throughout the United States as a photojournalist, documenting important social and cultural initiatives.

Elayne also has brought her passions for volunteering and photography to JHSM. She has served as a member of JHSM's advisory board since 2018, and is chair of the organization's Bookstock committee, coordinating JHSM's involvement in the Detroit area's annual used book and media sale that raises money for education and literacy. Additionally, Elayne has volunteered her time photographing numerous JHSM programs and events, documenting and preserving the details. Even during the COVID-19 pandemic when in-person programming came to a halt, she took screenshots of JHSM's Zoom events, helping to create the period's historical record. Elayne's talent behind the lens also has greatly enhanced JHSM's website and contributed to *MJH* and the *Bulletin* becoming award-winning publications.

Elayne described being named JHSM's 2023 Outstanding Volunteer as "one of my greatest joys and accomplishments. I have found my niche!"

2022 RABBI EMANUEL APPLEBAUM AWARD

MARY-ELIZABETH MURPHY, PHD



One of the few bright spots of the COVID-19 pandemic was JHSM's addition of Zoom programming, which has allowed us to connect with scholars from across the country. Among our offerings was Professor Mary-Elizabeth Murphy's fascinating look at Jewish Americans' involvement in the fight against interstate

bus segregation. Mary-Elizabeth's related article, "Empathetic Citizenship: Jewish Immigrants and the Struggle for Black Civil Rights in the Midwest, 1927-1947," published in the 2022 issue of our scholarly journal, *Michigan Jewish History*, is the winner of the 2022 Rabbi Emanuel Applebaum Award.

Mary-Elizabeth Murphy earned her BA from Mount Holyoke College in 2004 and her PhD from the University of Maryland in 2012. She currently is an associate professor and chair of History at Eastern Michigan University. Her research specialties include African American history, US women's history, and US social and political history. She is the author of the 2018 book, *Jim Crow Capital: Women and Black Freedom Struggles in Washington, D.C., 1920-1945*, which examines the ways working-class and

middle-class Black women in the nation's capital waged an early civil rights movement. Her current book project focuses on African American women, bus segregation, and racial violence during the Great Migration.

Building upon her research, Mary-Elizabeth's *MJH* article highlights the risks Jewish Americans such as tailor Samuel S. Siegel, Judge Michael Feinberg, and community activist Isaac Franck took in publicly criticizing racism in the 1920s, '30s, and '40s. These acts of "empathetic citizenship," including denouncing racial segregation, particularly on interstate buses, formed an important part of the Americanization process for these and other Jewish immigrants. The article also discusses the successful Black-Jewish community alliance in Detroit in the 1930s and '40s, which helped shape civil rights strategies in the decades that followed.

Named for a founding JHSM member and *MJH*'s first editor from 1960 to 1963, the Rabbi Emanuel Applebaum Award honors outstanding original scholarship in the field of Michigan's Jewish history. When it convened in early 2023, the *MJH* advisory committee unanimously selected Mary-Elizabeth Murphy's contribution for the honor.

TOUR FOCUS: “DIA: JEWISH CONNECTIONS” TOUR DOCENTS RECEIVE JHSM’S 2023-INAUGURAL OUTSTANDING AMBASSADOR AWARD



Figure 1: At its annual meeting on June 4, 2023, JHSM awarded the “DIA: Jewish Connections” tour docents the 2023-inaugural Outstanding Ambassador Award for their above-and-beyond commitment to raising awareness of JHSM’s mission: (left to right) Rochelle Upfal, Nancy Raimi, Linda Minns, JHSM Vice President and “DIA: Jewish Connections” Co-Director Barbara Cohn, JHSM Board member and “DIA: Jewish Connections” Co-Director Sue Kalisky, Carolyn Tisdale, Ron Elkus, Anne Klisman, and (not pictured) Gail Fisher. (Courtesy of Elayne Gross Photography.)

Other than being Jewish and living in Metro Detroit, what do these nine individuals have in common? Barbara Cohn, Ron Elkus, Gail Fisher, Sue Kalisky, Anne Klisman, Linda Minns, Nancy Raimi, Carolyn Tisdale, and Rochelle Upfal are docents for JHSM’s “DIA: Jewish Connections” tours. And they are the deserving recipients of JHSM’s 2023-inaugural Outstanding Ambassador Award, which honors individuals who have demonstrated an above-and-beyond commitment to raising awareness of JHSM and its mission.

Following the overwhelming response to its tour, “Let There Be Art,” at the DIA on March 24, 2019, JHSM decided to establish a

permanent docent corps to lead tours of the museum’s art related to Judaism, created by Jewish artists, or owned by Jews and looted by Nazis.¹ The docents finished their training, tours were ready to launch, and then the COVID-19 pandemic hit.

After a two-year delay, “DIA: Jewish Connections” tours began in May 2022 under the leadership of co-directors Barbara Cohn (JHSM Vice President) and Sue Kalisky (JHSM Board member). As of November 30, 2023, more than 70 groups (ranging from 5 to 40 in size), totaling 566 participants, have attended. Comments have been overwhelmingly positive, and

several individuals have taken it more than once. Locals have arranged private, custom tours to entertain out-of-town guests and celebrate special occasions.

Docents devote five hours of their time preparing for and giving each tour. Afterwards, they often continue the conversation, researching questions from participants and following up with them.

The tour has sparked in each docent a desire to make new connections to Jewish culture and history in art, and the group has found in each other a community for sharing this inspiring new knowledge. For example, after exploring works by Jewish painters such as Amedeo Modigliani and Florine Stettheimer during the “DIA: Jewish Connections” tours, docents have shared their excitement at recognizing other paintings by these artists in museums around the world.

When asked to share a favorite work of art from the tour, docents provided different answers, highlighting the variety of Jewish-themed art at the DIA:

“When giving a tour, I save the best for last, which for me is Diego Rivera’s *Detroit Industry Murals* (1932–1933). (Figure 2). As soon as you walk into Rivera Court, you are struck by the light coming into the room, which illuminates the murals’ 27 panels. Often people are surprised to learn about the many Jewish connections in the murals. Jewish Detroiters Harry Glicksman (see photos on page 1) and Jewish artist Lucienne Bloch both appear in the murals.”

—Ron Elkus



Figure 2: Diego M. Rivera, *Detroit Industry Murals* (1932–1933, frescoes, Rivera Court). (Except where noted, all photos in this article are courtesy of the DIA.)

“Jewish artist Ben Shahn’s powerful *Composition for Clarinets and Tin Horn* (1951) (Figure 3) depicts an anguished musician imprisoned by his instruments, which appear to be on fire. A solo

tin horn (another name for a contemptible person) with a clown’s face is placed in front of the tortured artist. Created during the McCarthy era, this “must-see” piece is a commentary on the Red Scare and political persecution of left-wing individuals. As one of the leading social realists of the twentieth century, Shahn expressed his outrage of ongoing Cold War witch hunts for suspected Communist sympathizers in this painting. His belief in conveying a social message through art makes this piece one of my favorites on the tour.”

—Gail Fisher



Figure 3: Ben Shahn, *Composition for Clarinets and Tin Horn* (1951, tempera on panel, Modern Gallery).

“Dutch painter Ludolf Backhuysen’s *Coastal Scene with a Man-of-War and Other Vessels* (1692) (Figure 4) is one of my favorite pieces on the tour because of what I don’t talk about. Other than the very long title, I don’t say anything about the work from an artistic perspective! What I do talk about is how this painting came to the DIA—because it is an amazing story.

“In 1999 the DIA expressed interest in purchasing the painting from Trafalgar Galleries in London. At the time, the work was thought to be attributed to Backhuysen (the artist had overseen production of the piece but did not paint it himself). While inspecting the art, DIA conservators discovered that *Coastal Scene* actually had been painted by Backhuysen. A subsequent search of the Art Loss Register, the world’s largest private database of

lost, stolen, and looted art, revealed that *Coastal Scene* had been confiscated by the Nazis from Jewish owner Alfred Cohen in Amsterdam. The painting was restituted to the Cohen heirs in 2001, and the DIA purchased it in 2002.”

—Sue Kalisky



Figure 4: “DLA: Jewish Connections” Co-Director and JHSM Board member Sue Kalisky standing beside Dutch painter Ludolf Backhuysen’s *Coastal Scene with a Man-of-War and Other Vessels* (1692, oil on canvas, Dutch Gallery). (Courtesy of Sue Kalisky.)

“The more I experience art museums, the more I recognize how art extends far beyond creating beauty. Similar to immersing oneself in the pages of a book, viewing a work of art reveals something of the world the artist inhabited and sought to capture on paper. This is particularly true of my personal favorite by Jewish artist Ben Shahn, who chose social realism (a twentieth-century art movement that called attention to the struggles of the working class) as the platform for expression in his work. Looking at Shahn’s painting, *Bookshop: Hebrew Books, Holy Day Books* (1953) (Figure 5), one can feel the struggles so many immigrants faced when they arrived in America.”

—Anne Klisman

“Florine Stettheimer’s *Love Flight of a Pink Candy Heart* (1930) (Figure 6) is one of my favorite paintings on our tour because of its bright colors and fantasy-like quality. I also love the story of

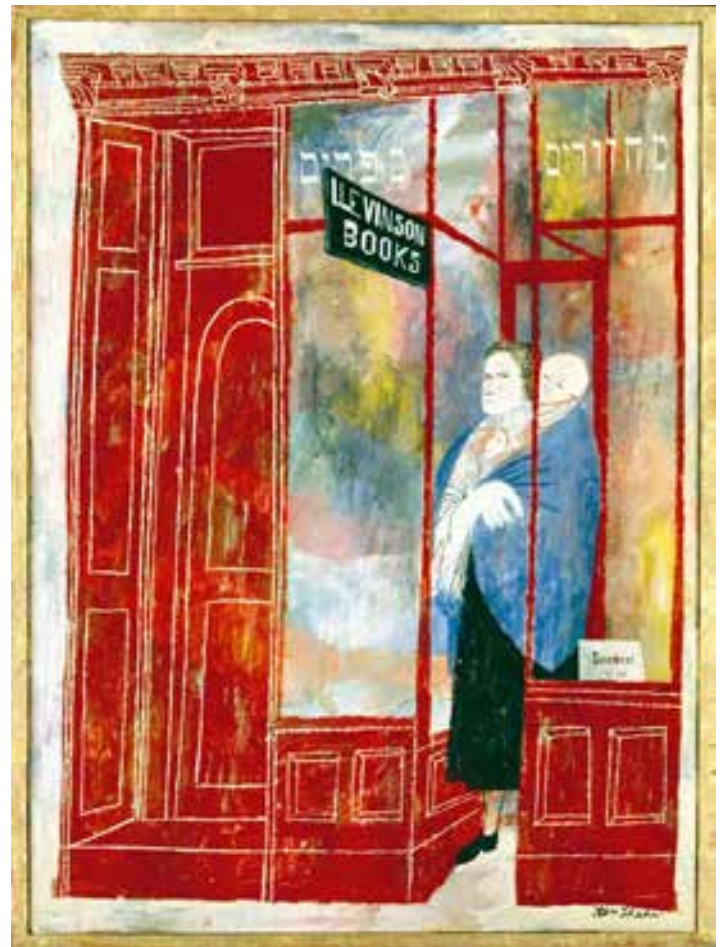


Figure 5: Ben Shahn, *Bookshop: Hebrew Books, Holy Day Books* (1953, tempera on panel, Modern Gallery).

the artist: Stettheimer was a Jewish woman living in New York City in the 1920s with her mother and two sisters. The ‘Stettie sisters’ held ‘salons’ in their home, never married, wore pants, and even smoked cigarettes! My kind of ladies! Upon Stettheimer’s death, many of her works were gifted to museums, and the DIA was fortunate to receive *Love Flight of a Pink Candy Heart*.”

—Linda Minns

“One of my favorite paintings on the tour is Rembrandt’s *Christ* (ca. 1648-1650) (Figure 7). Jesus, of course, was Jewish, but there is much more to the story that makes this portrait interesting from a Jewish perspective. Following their expulsion from Spain and Portugal in 1492, many Jews settled in Amsterdam. In the seventeenth century Rembrandt lived in Amsterdam’s Jewish Quarter and was known to use models from the community in his paintings. It is highly likely that a Jewish man was the model for *Christ*. In his later years, Rembrandt went bankrupt and had to sell many of his possessions, but he kept a study for this portrait because it was one of his favorite paintings.”

—Nancy Raimi



Figure 6: Florine Stettheimer, *Love Flight of a Pink Candy Heart* (1930, oil on canvas, Modern Gallery).



Figure 7: Rembrandt Harmensz van Rijn (attributed to), *Christ* (ca. 1648-1650, oil on oak panel, Dutch Gallery).

“Two of my favorite art pieces on our tour are Elihu Vedder’s paintings of *Samson and Delilah* (1886) (Figures 8 and 9). Hung high on a wall in the American Gallery, they are easy to overlook. But when you stop to consider them, you see Samson’s and Delilah’s names inscribed in Hebrew at the tops of the original gold frames designed by Vedder. Additional carved symbols associated with the Old Testament story appear around the sides of the frames. I love sharing with tour participants Vedder’s unique approach of using the picture frames to tell the story of Samson and Delilah.”

—Carolyn Tisdale



Figures 8 (top) and 9 (bottom): Elihu Vedder, *Samson and Delilah* (both 1886, oil on cradled wood panel, American Gallery).

To learn about more Jewish connections, please join us for a tour. For a list of upcoming public tours, or to schedule a private tour, visit our website, www.jhsmichigan.org/calendar/, email us at tours@jhsmichigan.org, or call us at (248) 915-0114, option 4.

Notes:

¹ See Barbara Cohn, “Let There Be Art: A Jewish Tour of the Collections of the DIA,” *JHSM Bulletin* 5 (October 31, 2019):18-21, <https://www.jhsmichigan.org/assets/docs/2019%20JHSM%20Bulletin.pdf>.

JHSM HAPPENINGS

SCENES FROM JHSM'S ANNUAL MEETING



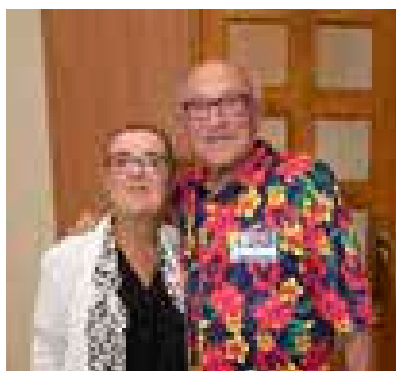
Figure 1: JHSM held its 2023 annual meeting at Congregation Beth Ahm in West Bloomfield on June 4. (All photos from the annual meeting are courtesy of Elayne Gross Photography.)



Figure 2: JHSM installed its 2023-2024 officers and board of directors during the meeting: (front row, left to right) Barbara Cohn (vice president), Suzanne Curtis (vice president), Jeannie Weiner (president), Risha B. Ring (immediate past president), Sue Kalisky, Susan Cassels Kamin; (back row, left to right) Nadav Pais-Greenapple, Susan Rollinger, Margery J. Jablin (secretary), Joel Ungar, Larry Gunsberg, Michael G. Smith, Michael J. Kasky (vice president); (not pictured) Deede Auster, Ken Bernard (treasurer), Roz Blanck, Stacey Simmons, Trudy Weiss, Sam Woll.*



Figure 3: Guests, including JHSM Board member Sam Woll (front row, left) and JHSM Secretary Margery J. Jablin (front row, right), listened to remarks offered by 2023 Leonard N. Simons History-Maker Award honoree Howard Lupovitch, PhD, at the meeting.*



Figures 4-5: In attendance were: (Figure 4, above left) Dr. Diane Culik and Stephen Keys; and (Figure 5, above right) (left to right) JHSM Advisory Board member Dr. Paul Goodman, Dr. Barbara Goodman, and JHSM Treasurer Ken Bernard.



Figures 6-8: Also enjoying the day were: (Figure 6, above left) Suzanne Simon and Sheldon Simon; (Figure 7, above center) Lita Zemmol (left) and Rochelle Lupovitch (right); (Figure 8, above right) (left to right) Larry Zeff, Jacqueline Zeff, and Aaron Lupovitch.

*of Blessed Memory



THANK YOU TO OUR VOLUNTEERS

YOU MAKE OUR MISSION POSSIBLE!

October 16, 2022 – October 31, 2023



Nina Dodge Abrams
Deede Auster
Miles Auster
Susie Barr
Benson Barr
Ken Bernard
Wendy Rose Bice
Marcia Black
Roz Blanck
Judie Blumeno
Marlene Calderwood
Dr. Glenn Cantor
Carol Chottiner
Jeff Chottiner
Victoria Chottiner
Fred Cislo, Jr.
F. Linda Cohen
Barbara Cohn
Arnie Collens
Ann Conrad
Jerry Cook
Suzy Curtis
Rabbi Yoni Dahlen
Peggy Daitch
Chuck Domstein
Ron Elkus
Aimee Ergas
Gail Fisher
Dennis Frank
Joy Gaines-Friedler
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Linda Minns
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Susan Morse
Robin Murav
Gabe Neistein

Alicia Nelson
Paul Neuburger
Gail Offen
Margi Karp Opperer
Nadav Pais-Greenapple
Marsha Battle Philpot
Nancy Raimi
Risha B. Ring
Robert A. Rockaway, PhD
Sue Rollinger
Sue Ross
Harriet B. Saperstein
Margo Scott
Martin B. Shichtman, PhD
Stacey Simmons
Sid Simon
Mike Skinner
Robert Sklar
Deborah Slobin
Ellie Slovis
Levi Smith
Michael G. Smith
Mike O. Smith
Sherry Smith
Carolyn Tisdale
Joel Ungar
Rochelle Upfal
Claire Weiner
Jeannie Weiner
Trudy Weiss
Sam Woll (z"l)
Mary Lou Zieve

This list includes individuals who gave their time in some way as representatives of JHSM. If your name does not appear above or is incorrect, we apologize and ask that you contact our office to correct the error.

PARTNERSHIP FOCUS: SHOLEM ALEICHEM INSTITUTE OF MICHIGAN, FROM A VIGOROUS PAST TO A PROMISING FUTURE

Geoffrey S. Nathan and Margaret E. Winters



Detroit's Sholem Aleichem Institute, which is ceasing operations, has endowed its remaining funds to JHSM for the establishment of the Sholem Aleichem Institute Yiddishkeit Programming Fund. The SAI Fund will support JHSM mission-driven programs that continue SAI's commitment to Yiddish language and culture. Pictured left to right are: JHSM President Jeannie Weiner, SAI President Geoffrey Nathan, SAI Past President Margaret Winters, and JHSM Program Director Hilary Joy Duberstein. (Photo courtesy of Elayne Gross Photography.)

In the fall of 2023, JHSM announced the establishment of an endowment, the Sholem Aleichem Institute (SAI) Yiddishkeit Programming Fund, a gift from SAI Michigan, which is ceasing operations in metropolitan Detroit. Founded in 1925, SAI Michigan was dedicated to preserving Detroit's Yiddish history. The SAI Fund allows for the continuation of the "SAI" name and the development of future JHSM mission-driven programs that continue SAI's commitment to promoting Yiddish language and culture.

As we look ahead with excitement to the continuation of SAI's legacy through its partnership with JHSM, we reflect on the organization's nearly 100-year history. SAI Michigan was founded as *Yidishe Folkshule Farein* (Yiddish People's School Organization) in 1925, following a movement begun years earlier as a benevolent society for Jewish immigrants in New York City.

SAI Michigan's founders were immigrant Jews with varying left-leaning political orientations and rebelliousness toward traditional Jewish observances. In Detroit they sought to establish a secular Yiddish cultural center for adults and school for youth. Educators Moishe Haar, Chaim Pomeranz, and Chaim Bendore were some of the organization's earliest influential educators, developing a school program that grew to include students in nursery school through high school, and expanded from its original location on Kenilworth Street to include branches on Fenkell, 12th, and Monterey Streets.

They were joined in 1927 by Shloime Bercovich, formerly of SAI New York, who became Detroit's first director. The organization changed its name to the *Umparteishe Folk Shul Gesellschaft* (Non-Partisan People's School Community), and two years later, to

SAI. There was some debate in the early days about the degree to which the organization would celebrate *shabos* and Jewish holidays. In time, Friday-night gatherings and holiday events celebrated Jewish culture, history, and ethics, and a love of Yiddish.

SAI flourished despite the Great Depression and World War II. Haar founded Detroit's first Women's Yiddish Reading Circle, which later developed into a complete women's institute. The school was busy; parents undertook fundraising through bazaars, rummage sales, concerts, and picnics on Belle Isle. The theater league (*Tealig*) expanded to include talented students from all of the Yiddish schools in Detroit, and the high school joined with Workmen's Circle (an organization founded in 1892 to serve Yiddish-speaking immigrants).

SAI Michigan continued to flourish until the 1960s, when its school closed, leaving one small office for programming. The organization's slow decline began.

We joined SAI Michigan in the early 2000s. The secular Jewish institution held Rosh Hashanah and Yom Kippur assemblies at West Bloomfield's Orchard Lake Middle School, one of the area's few public schools that closed for the High Holy Days. Those assemblies featured a choir and audience sing-alongs, led by an enthusiastic conductor. Using the *mahzor* (High Holy Days prayer book), created by Moishe Haar in the 1920s, participants provided readings in English, Yiddish, and Hebrew.

Although attendance began to dwindle, High Holy Day assemblies still attracted 60-70 attendees at a smaller location to enjoy live music, provided by cellist, Marcy Chanteaux of the Detroit Symphony Orchestra, with Ed Benyas on oboe and Kara Benyas on piano. After Marcy retired, David Peshlakai provided cello music for Kol Nidre. Davis Gloff supported all assemblies as cantor and accompanist. A small devoted group attended other SAI events, including Chanukah celebrations, a seder, lectures, and musical programs.

Then the COVID-19 pandemic brought everything to a halt in 2020; SAI attendees pivoted to Zoom, and an anonymous grant provided for a new director, Hilary Duberstein (now JHSM's program director), who revitalized the organization, developing innovative programs and attracting a broader audience. Sadly, when the pandemic ended, so did the grant for our director, and SAI ended operations.

In JHSM we have found the perfect Michigan organization to endow our remaining funds. JHSM's vibrant programming will enable a new generation to learn about Yiddish language and culture. We look forward to programs our entire community will enjoy under the SAI name, through JHSM's Sholem Aleichem Institute Yiddishkeit Programming Fund.

JHSM'S HASTINGS STREET EXHIBIT PREPARES TO OPEN

Catherine Cangany, PhD, JHSM Executive Director

Our exhibit, *In the Neighborhood: Everyday Life on Hastings Street*, opens to sponsors on April 18 and to the public on April 20 at the Detroit Historical Museum. A project two years in the making, it tells the story of the tens of thousands of Eastern-European Jews, who arrived in Detroit beginning in 1881. The neighborhood most called home (where I-375 and Lafayette Park are today) is long gone and nearly forgotten. And yet, it remains a deeply important chapter in Detroit's history. Here, Detroit's Jews settled among many other immigrant and migrant groups in crowded, working-class housing. Here, they rebuilt the vast social-services network they had developed in the Russian Empire's Pale of Settlement to care for each other and their new home. Here, they grappled with how to become American Jews.¹

Bringing the Hastings Street neighborhood to life has called for a heavy dose of creativity. The buildings are all gone. Those who lived there are nearly all gone. The source base is thin and scattered. To supplement, we have turned to archaeology, virtual reality, digital humanities, and family heirlooms to piece together daily life in the neighborhood: the choices, the struggles, the connections, the triumphs, the innovations, the continuities.

We are also partnering with Black historians and archivists to tell Hastings Street's later and better-known history, when it was an African-American hub for business, culture, and music, before being destroyed by the City beginning in the late 1940s. This portion of the exhibit highlights the synergies between the Black and Jewish communities, including the neighborhood's "black and tan" integrated nightclubs. You will see why the City's official historian, Jamon Jordan (one of our partners), argues that Hastings Street is the "most historically rich, culturally significant neighborhood in Michigan's history."



Some of the stories the exhibit highlights will be familiar. Many others will be brand new, augmented by an ambitious slate of associated programming to draw out the exhibition's themes. We hope you will join us for a free guided tour of the exhibit, and then return again and again for the events, designed to pull together the past, present, and future of Hastings Street in thoughtful and engaging ways.

The Hastings Street exhibit is made possible by the generosity of our sponsors, including the Community Foundation for Southeast Michigan and Michigan Humanities. There is still time to add your name to the list. Sponsors receive recognition in our online and print matter and complimentary tickets to our opening-night reception (for sponsors only) on Thursday, April 18. Learn more and give at www.jhsmichigan.org. See you "in the neighborhood!"

Notes:

¹ Photo in exhibit logo courtesy of Walter P. Reuther Library, Archives of Labor and Urban Affairs, Wayne State University, Detroit.

Community Foundation

FOR SOUTHEAST MICHIGAN



JHSM TRANSLATES 1907 DETROIT YIDDISH DIRECTORY

Nadav Pais-Greenapple, JHSM Board Member

The 1907 Detroit Yiddish directory is a unique primary source document unparalleled in furthering our understanding of the geography and demography of Detroit's Jewish community in the early twentieth century. Although only a single physical copy survives—in the archives of Hebrew Union College in Cincinnati, Ohio—JHSM received a scanned copy from Tel Aviv University's Robert A. Rockaway, PhD, author of *The Jews of Detroit: From the Beginning, 1762-1914* (Detroit: Wayne State University Press, 1986), which makes use of the directory's data.

Although historians (including JHSM's founder, Allen Warsen) have relied on the 1907 Yiddish directory's listings for decades, never before have they been accessible to the general public. That will change in JHSM's upcoming Hastings Street exhibit. What started as a simple translation project has developed into a searchable database and an interactive map of the directory's contents.

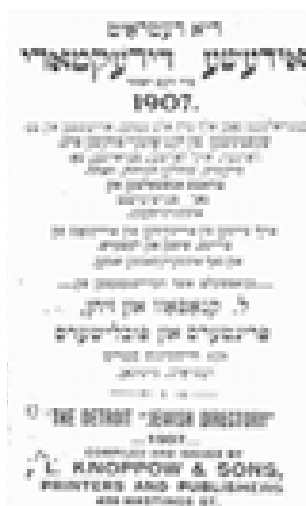


Figure 1: Cover of the 1907 Detroit Yiddish directory, *Di Detroyt Ideshe direktoři fir dem yohr 1907*. (Courtesy of the Jacob Rader Marcus Center of the American Jewish Archives of Hebrew Union College-Jewish Institute of Religion.)

The directory contains nearly 3,000 entries listed alphabetically in Yiddish, each consisting of an individual's first name, last name, occupation, and street address. Inclusion in the directory likely came at a monetary cost; thus, it is not a comprehensive accounting of every Jewish head of household in Detroit. However, it is certainly a representative sample, which provides a wide-ranging view of the community's geographic spread, geographic concentrations, and occupations.

The pages are adorned with advertisements, often bilingual, for local businesses ranging from dry goods emporia, shoemakers, and tailors, to steamship companies, delicatessens, and banks. Kosher butchers, mohels, and cantors

advertised in the directory's pages alongside non-Jewish owned banks, illustrating the manner in which the Jewish community interacted not only with Jewish businesses and individuals, but also with the diverse world of early twentieth-century Detroit.

As late as 1907, Yiddish's orthography and grammar had not yet been standardized. The variety of Yiddish present in the directory

is particularly inflected with Germanisms, known to Yiddishists as *daytshmerish*. Although considered controversial in literary circles for its perceived "corruption" of a "pure," non-German Yiddish, *daytshmerish* was common in newspapers and documents such as the directory. As each entry was likely written by the person who paid for it, inconsistencies are commonplace. Matching the unique, often contradictory, spellings of street names to their English equivalents provided a unique challenge for this translator—especially in the case of streets which have, quite literally, been removed from the map of Detroit since the directory's publication.



Figure 2: JHSM is undertaking the laborious process of marking on Detroit Sanborn Fire Insurance maps the locations from the 1907 Detroit Yiddish directory where Jewish Detroiters lived and worked. This is a section of the larger map pictured on pages 20-21. (JHSM collections.)

(continued on page 19)

JOIN JHSM AT THE DETROIT HISTORICAL MUSEUM FOR FUN AND IMMERSIVE FAMILY PROGRAMS

Marci Bykat, Co-Chair of Exhibit Family Programming Committee

May 5: “The Peddler” and June 30: “The Shops of Hastings Street”

Hello JHSM! Our 2024 exhibit is fast approaching, and we are putting the final touches on some fantastic family programming! Our first program, “The Peddler,” planned for Sunday afternoon, May 5, will explore the nearly forgotten lives of Detroit’s Jewish peddlers in the early 1900s. With a focus on sensory learning experiences, “The Peddler” will include activities for all ages. Join us for a “Scrap-enger Hunt,” where you will “meet” peddlers who will escort you on a search for the goods they would have sold. Visit the “Shlep Station” to see how close you can come to carrying 75 pounds on your back like peddlers did on their daily fourteen-mile trek selling their wares. And channel your inner peddler—the original environmentalists and waste-industry innovators—by creating your own sculpture using scrap materials and other “found objects.”



Figure 1: Watermelon peddler, circa 1924. (Courtesy of the Burton Historical Collection, Detroit Public Library.)

At our second session on Sunday afternoon, June 30, “The Shops of Hastings Street,” we invite all ages to come Shabbat shopping at the beginning of the twentieth century. Check off items on your shopping list at the butcher shop, general store, and other stops along the way. Make sure to save enough money to purchase some Kosher-certified vintage candies for yourself! Then join us



Figure 2: Tillie (back left) and Sam Brooks with daughter, Rose Brooks Levine, in their candy store on Hastings Street, circa 1925. (Courtesy of Michelle Levine Millman.)

at our Shabbat candle-making station and roll beeswax candles to take home for your own Shabbat table. We have a few other surprises in store as well!

Make plans now to bring your grandchildren, children, and friends to these immersive and fun programs “on Hastings Street!”

Marci Bykat is an artist and educator who has taught in Metropolitan Detroit at Jewish Senior Life, Temple Emanu-El’s Yachad School, JFamily, and the Franklin Judaica Art Studio. She received her bachelor of fine arts degree and teaching certificate in art education from the School of the Art Institute of Chicago. She recently completed her master’s degree in Jewish professional studies at Spertus Institute for Jewish Learning and Leadership in Chicago. Her areas of interest include exploring the intersection of Jewish identity and the arts. Marci lives in Huntington Woods, Michigan, with her husband and children.

SPECIAL EXHIBIT COVERAGE

THANK YOU TO OUR EXHIBIT SPONSORS

\$25,000 +

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FOR SOUTHEAST MICHIGAN

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Gershon (z"l) & Jeannie
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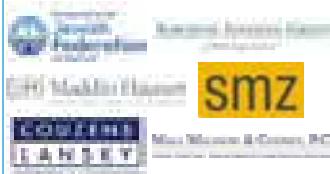
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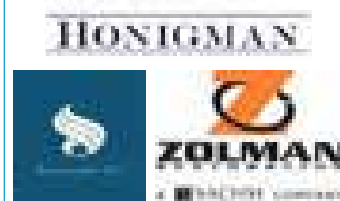
\$500 - \$999



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Julie & Larry August
Deede & Miles Auster
Susan & Benson Barr
Dina & Herman (z"l)
Brodsky
Sharon & Gerald Corlin,
Arnie & Debbie Corlin
Shelley & Michael
Eizelman
Jacqui & Larry Elkus
Lorraine Fisher, in memory
of Arnold Fisher
Peggy & Dennis Frank
Linda & Harold Friedman
Erica & Ralph Gerson

Marilyn Goldberg in honor
of Sophie Herman
Miriam S. Goren (z"l) &
Kal Goren
Seth Gould
James D. Grey
Susan Herman & Leonard
Herman
Barbara Kaye & John
Hogikyan
Diane Klein &
Jeffrey Maisels
Anita Levin
& Kenneth Lempert
Anna & Yale Levin
Barbara Logan & Fran Shor
in memory of
Jerome & Marilyn Logan
Lisa & Hannan Lis
Marlene & Ed Malkin
Carole & David Metzger
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Debrah Joseff
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Dr. Owen & Sheila Perlman
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Eli & Michelle Saulson
Donna & Jeffrey Serwin
Stacey & Michael Simmons
Marion & Bertram Stein
Dr. Richard Stoler
Ilene Strauss & Jon Kulish

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Paula Bienenfeld &
Joseph Myers
Helene Brodsky Brody
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current as of February 8, 2024

(continued from page 16)

Given names and surnames in the directory indicate choices individual Jews made at the time about how to identify, even in the context of a document which would be viewed only by the Jewish community. More typically “American” given names such as Morris, Sidney, Louise, or Anna are exceedingly common in the directory, whereas stereotypically Jewish names such as Avrom, Israel, and Yankev, are less common. When these names do appear, they are almost always spelled, not using the typical Hebrew spelling, but phonetically in Yiddish according to the English pronunciation, e.g., “Abraham” rather than “Avrom,” “Jacob” rather than “Yankev,” “Joseph” rather than “Yosef.”

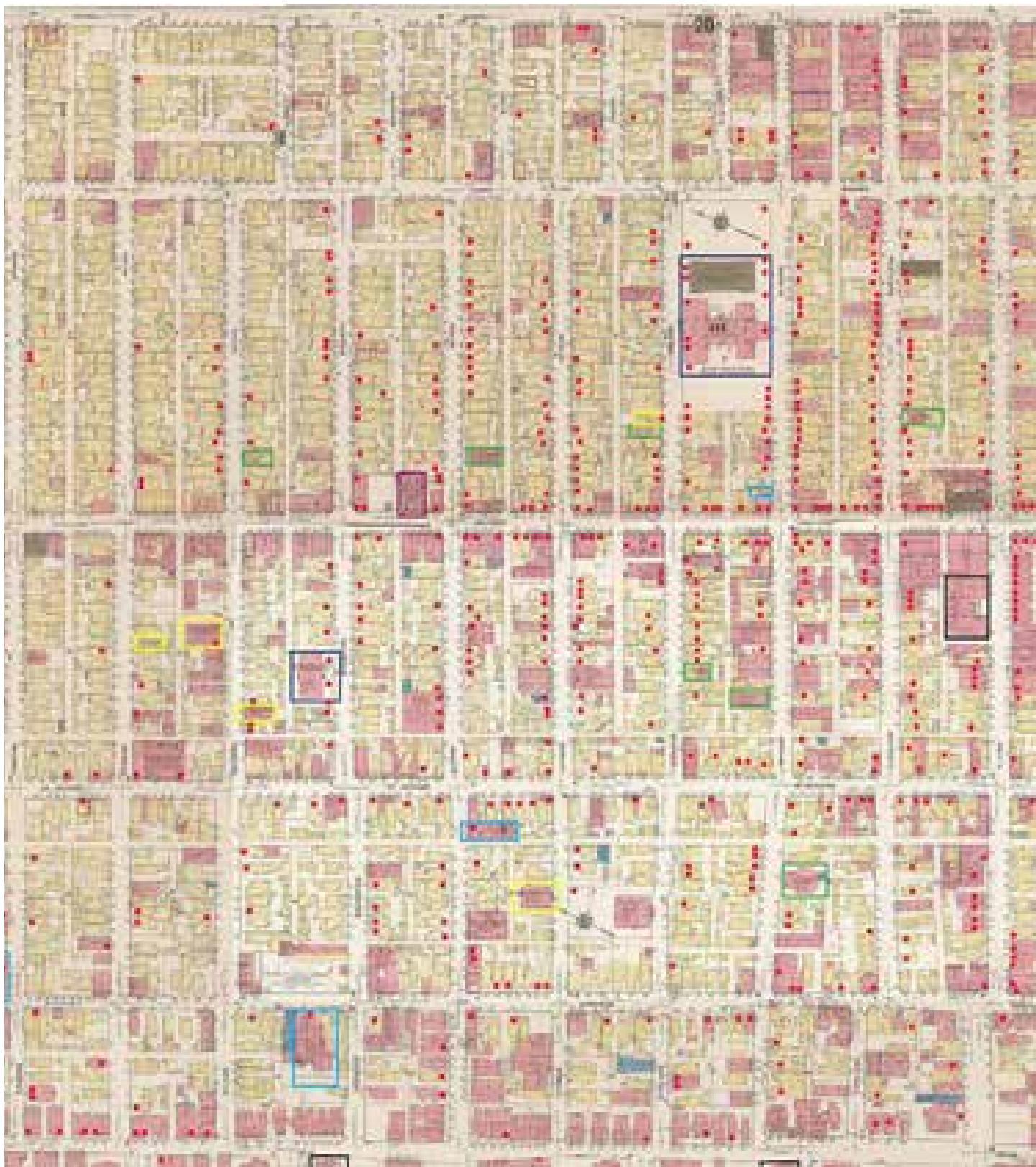
Using the data contained in the directory, JHSM is utilizing historical resources such as Detroit’s Sanborn Fire Insurance maps, to develop an interactive digital humanities project which will allow our community not only to visualize, but also to explore

in detail, the places and spaces in which the Jews of Detroit lived and worked in 1907 (Figure 2). The interactive map and database will be an incredible educational resource and an essential tool for genealogical research and for future historians.

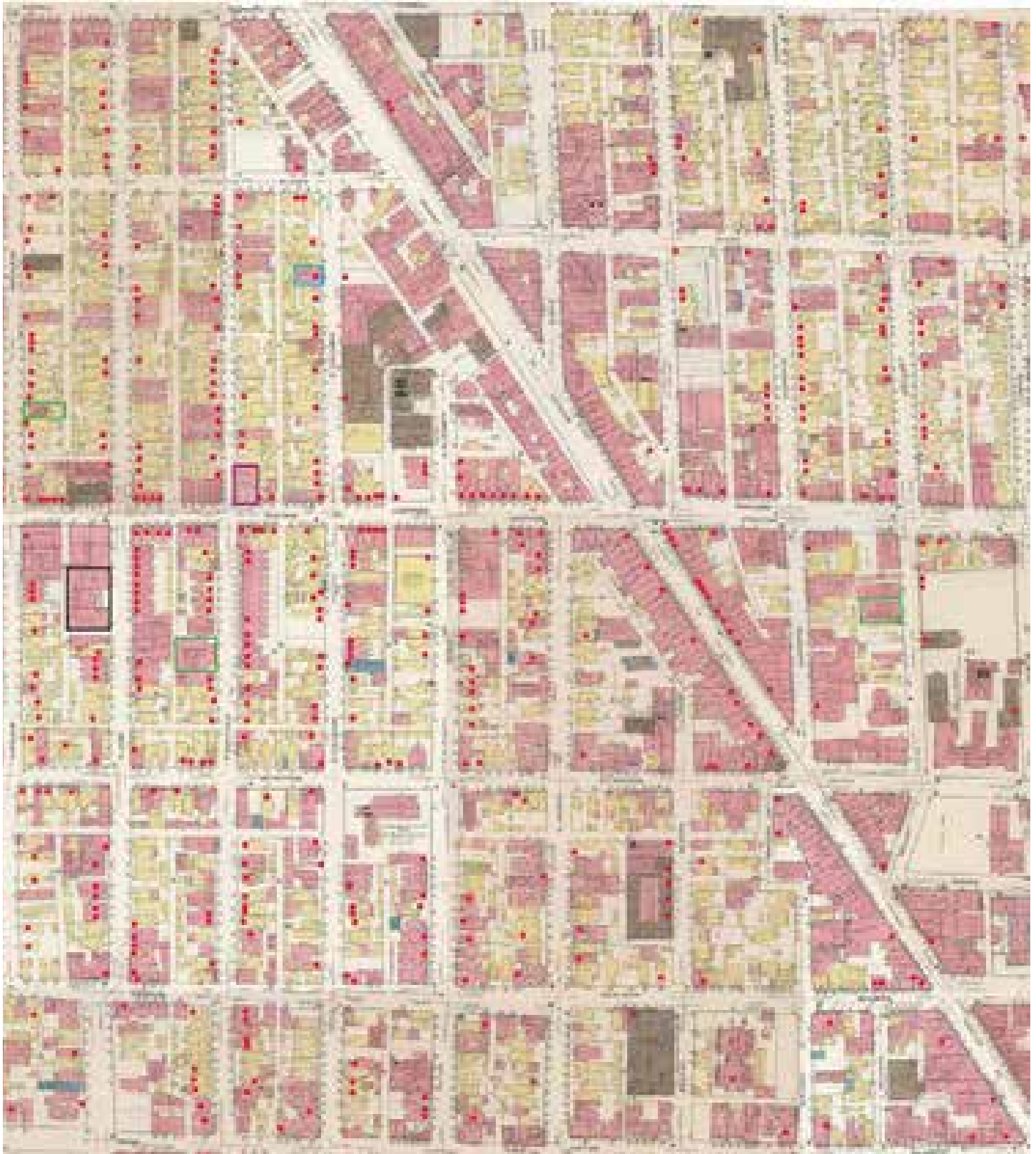


Nadav Pais-Greenapple is an independent scholar, writer, and educator born and raised in the Detroit metropolitan area. His research interest is Detroit’s early-twentieth century Yiddish culture and its intersection with urban and Jewish American history.

SPECIAL EXHIBIT COVERAGE



Pictured is the Hastings Street neighborhood, where the bulk of Detroit's Jewish community lived and worked from 1880 to the 1920s. It has been pieced together from sections of the 1921-22 Sanborn Fire Insurance Co. maps. Visitors to the Hastings Street exhibit will be able to search digitized versions of the directory and maps on site. (JHSM collections.)



- Key:**
- *Addresses listed in the 1907 Yiddish directory*
 - *Synagogues*
 - *Jewish organizations*
 - *Hebrew schools*
 - *Jewish arts and culture institutions*
 - *Jewish businesses highlighted in the exhibit*
 - *Public secular institutions frequented by the Jewish community*

PROGRAMMING SPOTLIGHT

JHSM TOURS BAY CITY AND CARO JEWISH COMMUNITIES

Jeannie Weiner, JHSM President

On Sunday, June 25, 2023, JHSM joined with the Jewish community of Bay City to learn about the area's Jewish history. Located in Bay County, it is part of the tri-cities of Saginaw, Midland, and Bay City.

Jewish immigrants began settling in Bay City in the 1870s. The lumber industry was booming, and the nearby Saginaw River leading into Saginaw Bay and the Great Lakes offered opportunities for transportation and trade.

Most of Bay City's earliest Jews worked as peddlers. Lillian R. Greenstein's 1985 *Michigan Jewish History* article explored their history.¹ As elsewhere across Michigan, Bay City's peddlers sold goods from backpacks, then by horse or mule, and later with horse and wagon. Some exchanged household items for scrap iron and other "junk" that they then sold to local salvage yards. Many peddled their wares throughout Michigan's thumb area.

A thriving Jewish community began to develop. By 1893 two congregations had been established: Anshe Chesed (Reform) and Schari Zadeck (Shaary Zedek) (Orthodox).² The 1893-94 *Bay City Directory* lists seventeen identifiably Jewish peddlers. The 1900 US Census for Bay City lists 25. Accounting for duplicate and missed names, the true figure was at least 40. Among the community's downtown merchants were many Jewish owners, including druggist George S. Layerer, who owned Layerer's Drug Store. By 1907 only Detroit had a larger Jewish population in Michigan.³

This beautiful area of Michigan provided a rich Jewish tour. The first stop was the Jewish Community Association Cemetery, known informally as the "Hebrew Cemetery," which holds more than 1,000 well-maintained gravesites. Established in the 1870s, the cemetery is divided into three sections: Reform, Conservative, and Orthodox. At one time the sections were separated by fences. The cemetery remains in use today.

A lunch stop followed at Temple Beth Israel, Bay City's only remaining Jewish house of worship. The tour and respite provided an opportunity for Detroit and Bay City Jews to commune and swap personal stories of former rabbis, classmates, and roommates. Temple Beth Israel formed in 2010 as a result of the merger of Saginaw's Congregation Beth El and Bay City's Temple Israel. The Saginaw building closed in 2022. Rabbi Dorit Edut (Figure 1), who dreamed up the tour, and Rabbi Ari Witkin, both from the Detroit area, take turns serving the Reform congregation once a month. Members come

from various parts of central Michigan and the thumb area for services, programs, and Jewish education.

After lunch, the tour passed by the Palestine Colony at Bad Axe. This experimental agricultural community founded in 1891 by Jewish Russian immigrant peddlers with no farming experience, was situated on poor land. Martin Butzel, a prominent Detroit merchant and president of the Beth El Hebrew Relief Society, worked with the society to support the colony through financial assistance. He also secured funds from the Baron de Hirsch Fund, established in 1891 to support Russian Jewish immigrants operating agricultural colonies or attending trade schools in the United States. Butzel also arranged for his friend, Emanuel Wodic, an experienced farmer living in Utica, Michigan, to become the colony's agricultural advisor and leader through the summer of 1892. Although the colonists remained dedicated after Wodic's departure, their adversities, including an agricultural depression, proved too great to overcome. The colony disbanded around 1901.⁴

The tour's last stop was afternoon tea at the Himelhoch Bed & Breakfast (Figure 3) in nearby Caro (30 miles southeast of Bay City). The stunning Victorian mansion originally was home to Wolf Himelhoch, who arrived in the 1870s after immigrating to the US from the Russian province of Kurland. Wolf and his brothers, Isaac and Mayer, owned competing department stores in Caro. Wolf later left Caro and opened the successful Himelhoch department store on Woodward Avenue in Detroit in 1907.⁵

Participants enjoyed a day of connecting and learning. Bus tours provide great opportunities to explore Jewish history across our state. Consider joining us on a future tour!

Notes:

¹ Lillian R. Greenstein, "The Peddlers of Bay City," *Michigan Jewish History* 25 (January 1985): 10-17.

² Greenstein, "Peddlers of Bay City," 11.

³ Greenstein, "Peddlers of Bay City," 11-13.

⁴ Holly Teasdale, "Jewish Farming in Michigan," *Michigan Jewish History* 42 (Fall 2002): 2-6; *Jewish Virtual Library*, s.v. "Baron de Hirsch Fund," accessed December 15, 2023, <https://www.jewishvirtuallibrary.org/baron-de-hirsch-fund>.

⁵ Marilyn Shapiro, "The Himelhoch Story . . . A Merchant Prince Saga," *Michigan Jewish History* 49 (Fall 2009): 22-29.



Figure 1: Rabbi Dorit Edut (second from right) of Bay City's Temple Beth Israel leads Kaddish (mourner's prayer) during JHSM's visit to the Bay City Jewish Community Association Cemetery, known as the "Hebrew Cemetery," on June 25, 2023. (All photos in this essay are courtesy of Elayne Gross Photography.)



Figure 2: During the group's visit to the Hebrew Cemetery, JHSM members Jacqui Elkus (second from left) and Lynn Lieberman (third from left) shared stories of growing up in Bay City.



Figure 3: The Himelboch Victorian home in Caro, Michigan, today is a bed and breakfast.



Figure 4: JHSM members James and Janet Moses enjoy tea on the porch of the Himelboch home during JHSM's visit.

3 Public Bus Tours

Historic Jewish Mount Clemens,
October 23, 2022

Jews by the Bay: A Day Trip to Bay City and Caro,
June 25, 2023

Jewish Color Tour of Northern Michigan,
October 10-12, 2023

(OCTOBER 16, 2022 - OCTOBER 31, 2023)

6 Private Bus Tours

LED BY
JHSM DOCENTS
FOR 143
PARTICIPANTS

(OCTOBER 16, 2022 - OCTOBER 31, 2023)

PROGRAMMING SPOTLIGHT

GERSHWIN PROGRAM HONORS THE LEGACY OF JUDITH LEVIN CANTOR

When the JHSM board and staff learned of the passing of Judith Levin Cantor on July 26, 2022, we knew a special tribute would be forthcoming. It was appropriate and important to honor and remember an iconic leader of JHSM: Judy was a past president, a curator of JHSM exhibits, an author and editor of *Michigan Jewish History* articles, a noted community historian, the power behind our endowment, and more.



Figure 1: Judith Levin Cantor. (JHSM collections.)

The Levin/Cantor family, JHSM members, and the community at large helped to establish the Judith Levin Cantor Legacy Fund. The fund is designed to support the types of mission-driven initiatives and programs of excellence that Judy promoted. A committee, headed by JHSM Vice President Suzanne Curtis, developed the fund's initial program, an amazing tribute to Judy Cantor.

On September 10, 2023, guests gathered at Congregation Shaarey Zedek in Southfield, for the “hottest ticket in town”: *Fascinating Rhythm: An Afternoon of Gershwin*. Drawing together Judy's passions for music and history, the event featured performances of popular and little-known works by composer George Gershwin and lyricist Ira Gershwin, and remarks about the compositions' Jewish connections. Headlined by pianist Kevin Cole (a Bay City native and internationally recognized interpreter of Gershwin

music), it also showcased faculty, staff, and students from the University of Michigan's Gershwin Initiative, housed in the School of Music, Theatre and Dance.

Rave reviews followed this unique program:

“The best offering ever by JHSM.”

“Unique. Amazing. Impressive.”

“Judy would have been thrilled and pleased.”

Very special thank-yous to the program committee members: Suzanne Curtis (vice president and committee chair), Judie Blumeno, Peggy Daitch (Judy's niece), Glenn Cantor (Judy's son), Neil Gorosh (past president), Cillia Kleiman (advisory board member), Michael Maddin (past president), and Jeannie Weiner (president). Thank you also to JHSM Executive Director Catherine Cangany, PhD, and JHSM Program Director Hilary Joy Duberstein, who were instrumental in the success of the Gershwin event.

The Judith Levin Cantor Legacy Fund will be a source for similar future programs of excellence. JHSM is grateful to all those who have contributed and encourages future support for the fund. To make a donation, visit our website, www.jhsmichigan.org/donate, or call (248) 915-1826.

In the accompanying piece, Andrew S. Kohler, PhD, of U-M's Gershwin Initiative explores the Gershwins' Jewish musical influences, most notably in the 1935 opera, *Porgy and Bess*.



Figure 2 (left) and Figure 3 (right): Pianist Kevin Cole (Figure 2; Figure 3, far right) and (left to right) Mark Clague, PhD, Caroline Helton, Aquila Sol, Andrew S. Kohler, PhD, and Jacob Kerzner from the University of Michigan's Gershwin Initiative performed and discussed works by composer George Gershwin and lyricist Ira Gershwin during *Fascinating Rhythm: An Afternoon of Gershwin*, honoring the legacy of Judith Levin Cantor, on September 10, 2023. (Figures 2 and 3 courtesy of Elayne Gross Photography.)



SPECIAL THANKS TO THE SPONSORS OF *FASCINATING RHYTHM: AN AFTERNOON OF GERSHWIN* HONORING THE LEGACY OF JUDITH LEVIN CANTOR

**\$10,000 +**

Cliff & Pauline Cantor
Dr. Glenn Cantor & Dr. Inge Eriks
Peggy Daitch & Peter Remington
Jeannie Weiner
Judy's Alaska branch:
Jim & Susan Cantor
& Judy's grandson Brian Cantor,
& Montana granddaughter
Tilly Pearson

\$5,000 - \$9,999

Neil Gorosh & Dr. Marla Rowe
Jim & Nancy Grosfeld

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Lynn Keidan-Segel
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Diane Klein
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Joe Salzman
Myrna Salzman
Marjorie Shuman Saulson
Alan Schwartz
Lenny Segel
Sandra Seligman
Louis Slyker
Bert & Marion Stein
Arthur Weiss
Trudy Weiss
Geneva Kebler Wiskemann

Zoom Programming

Engagement across Michigan and beyond continues to be high.

**Our Zoom programs in 2023 have reached participants in
Canada (Windsor), Israel, Washington, DC, and the following 18 states!**

Alabama*	California	Florida	Maryland	Nevada	Pennsylvania
Alaska*	Colorado	Illinois	Massachusetts	New York	Utah
Arizona	Connecticut	Indiana	Michigan	Ohio	Washington*

*new for the period from October 16, 2022 through October 31, 2023

2,118

YOUTUBE VIEWS OF 2023 JHSM PROGRAMS (ALMOST DOUBLE 2022!)

JEWISHNESS AND THE GERSHWIN BROTHERS

Andrew S. Kohler, PhD

Jewish identity and musical tradition in the works of the Gershwin brothers, composer George (1898–1937) and lyricist Ira (1896–1983), have received attention within the scholarly literature but are largely overlooked in broader discussions of the Gershwins' art. When we at the Gershwin Initiative (GI) were invited to participate in JHSM's *Fascinating Rhythm: An Afternoon of Gershwin*, honoring the legacy of Judith Levin Cantor, on September 10, 2023, GI Editor-in-Chief Mark Clague, PhD, remarked on the Gershwins' "mental agility to navigate a multi-cultural and often antagonistic immigrant Jewish experience with aplomb."¹ That the brothers integrated their cultural identities into the fabric of American culture is demonstrated in George's case with "O Land of Mine, America," which he composed in 1919 to lyrics by Michael E. Rourke for a patriotic song contest judged by Irving Berlin and John Philip Sousa, among others.² The 1935 opera *Porgy and Bess*, a collaboration with DuBose and Dorothy Heyward, provided the Gershwins multiple opportunities to combine Black and Jewish musical influences while exploring the Jim Crow-era Black experience in South Carolina.

The Gershwins' art is related to Jewish musical and theatrical traditions. Yiddish theater became an important influence for them. The brothers attended Yiddish theater performances in 1928, while in Berlin. Through their father's pinochle game, they knew Joseph Rumshinsky (1881–1956), a dominant figure in Yiddish musical theater in New York in the early twentieth century. George performed songs from the Yiddish theater and made a piano roll of two Yiddish songs. Biographer Howard Pollack has noted that George "rarely dwelled on his Jewish-Russian background" in his public statements, but acknowledged that "various Jewish musics may have influenced" him.³

There are striking examples of Jewish influences in *Porgy and Bess* (1935). Composed by George Gershwin, with a text written by DuBose Heyward and Ira Gershwin (adapting Dorothy and DuBose Heyward's 1927 play *Porgy*, itself a dramatization of DuBose Heyward's 1925 novel of the same name), the opera is set in a poor Black tenement in Charleston, South Carolina, circa 1920. The story centers on the tragic relationship between Bess, who struggles with drug addiction, and Porgy, a disabled beggar. A hurricane plays an important role in the unfolding events.

George Gershwin's score incorporates varied influences, from fugal writing, to Tin Pan Alley song, to Black worship music, to Jewish musical traditions. Biographer Robert Payne believed that Jewish lamentation and lullaby, an important component of Yiddish theater, were present in nearly all the composer's music, and *Porgy and Bess* was no exception. The first sung words (following the scat

syllables that accompany an onstage piano) are DuBose Heyward's lyrics for "Summertime," the lullaby that Clara sings to her baby. According to eminent Jewish composer Bernard Herrmann (celebrated for his collaborations with Alfred Hitchcock), George worried that the melody sounded too Yiddish when he was seeking to capture Black music. Herrmann, for his part, considered that Yiddish and Black musical traditions were so alike that George need not worry. Scholar and composer Jack Gottlieb noted that "Summertime" may be viewed as an amalgamation of Jewish- and Black-based components," citing a specific Yiddish lullaby and the spiritual, "Sometimes I Feel Like a Motherless Child."⁴

Another potential link to Jewishness in George Gershwin's music is his instrumentation. Among orchestral instruments, the clarinet is most closely associated with Jewish music. The clarinet had special significance for George as it did for Felix Mendelssohn-Bartholdy, who was raised Lutheran but the grandson of eminent Jewish scholar Moses Mendelssohn, and for Gustav Mahler, a non-religious Jewish composer forced to convert by virulent European anti-Semitism. Although Ferde Grofé orchestrated *Rhapsody in Blue* (1924), George specified in his short score that the opening melody (with its famous trill and upward wail) was to be on the clarinet. *Porgy and Bess* is scored for four clarinetists (three of whom also play saxophone), but only pairs of flutists and oboists, and just a single bassoon.

Despite the Gershwins' and Heywards' requirement that the opera be performed by an all-Black cast, *Porgy and Bess* is frequently framed, often within contentious debates, as a White telling of a Black story. Both the Gullah Geechee culture depicted in the opera and the Gershwins' Jewishness are largely overlooked in this discourse.⁵ The opera is about people on the margins of an already marginalized community: Porgy is a disabled man, and Bess struggles with addiction. The perspective of the Gershwins, outsiders to some degree as Jews in America, no doubt contributed to George's desire to create an opera from this story, even though the Gullah experience was so far outside of his own. Perhaps this helps explain the striking contrast to his initial plan to adapt a Yiddish play, S. Ansky's *The Dybbuk*.

The music of *Porgy and Bess* pairs Jewish influences alongside the Gullah traditions George Gershwin heard in South Carolina when DuBose Heyward took him to learn about the culture at the heart of their operatic project. For example, at the beginning of the hurricane scene, six members of the community sing separate, overlapping, unmetered prayers, which appear stunningly avant-garde on the page. Although the music recreates sounds the composer heard in Gullah churches, it is possible to liken the effect more generally to davening in a synagogue.⁶

Additionally, and most famously, is the motive of drug dealer Sportin' Life, best known as the basis for "It Ain't Necessarily So." The motive bears a resemblance to the blessing for reading from the Torah, to which the composer added serpentine chromaticism (movement by half steps that introduces pitches outside of the scale). As with the Torah blessing, "It Ain't Necessarily So" is a responsory. The famous number centers on stories from the Tanakh, two from the Torah and two from the Nevi'im (Prophets). As Jack Gottlieb has written, "How could the Gershwins not resist making reference to the Bible via the Torah Blessing!"⁷ The sardonic skepticism of this number, however, is hardly a reverent treatment of the blessing; as Pollack has asserted, the fact the Gershwins used it to "parod[y] religious fundamentalism only complicated their apparent connections to Jewish styles."⁸ While Ira Gershwin's lyrics are tongue-in-cheek, the later treatment of Sportin' Life's motive is far darker. Not only is it related to the hurricane, but in the opera's penultimate scene it also becomes increasingly chilling and diabolical, as Sportin' Life manipulates the downfall of the title characters and ensnares Bess in his trafficking scheme.

The above examples are but a small sampling of the many ways in which the Jewish background of George and Ira Gershwin is of crucial importance in understanding their lives and their extraordinary output. Let us hope that this important facet of their art receives more of the attention it deserves.

Notes:

¹ Mark Clague, remarks at *Fascinating Rhythm: An Afternoon of Gershwin* (event sponsored by Jewish Historical Society of Michigan, held at Congregation Shaarey Zedek, Southfield, MI, September 10, 2023). Professor Clague credited his colleague Professor Sara Blair's insights as gleaned from their conversations.

² Irving Berlin is a prominent example of a Jewish musician shaping American culture with his "God Bless America," first performed in 1938, and with "White Christmas" from the 1942 film *Holiday Inn*.

³ Howard Pollack, *George Gershwin: His Life and Work* (Berkeley: University of California Press, 2006), 42–47 (quotation 42). Ira discusses seeing Yiddish theater in the notebook from the Gershwins' 1928 trip to Europe; the critical edition of this notebook, edited by Michael Owen, is forthcoming from Schott Music as *The Gershwins Abroad*.

⁴ Pollack, *George Gershwin*, 42–47 (including citation of Payne); Jack Gottlieb, *Funny, It Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway, and Hollywood* (State University of New York in association with the Library of Congress, 2004), 42–43 (including citation of Hermann; quotation 43). Although Gottlieb dismissed thematic connections between "Summertime" and "Sometimes I Feel Like a Motherless Child," the connection may be a poignant foreshadowing of Clara's death. Gottlieb, *Funny, It Doesn't Sound Jewish*, 52n53.

⁵ Regarding Gullah culture in the opera, see Heather L. Hodges, "I Heard the Angels Singing: Listening to Gullah Geechee People Who Inspired *Porgy and Bess*," *The Gershwin Initiative Blog*, July 27, 2021 (last accessed December 4, 2023), <https://smt.d.umich.edu/ami/gershwin/?p=12136>.

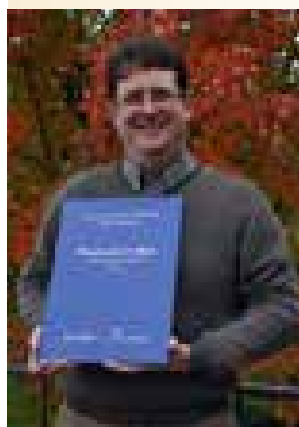
⁶ Conductor Maurice Peress heard this connection; see Pollack, *George Gershwin*, 46.

⁷ Gottlieb, *Funny, It Doesn't Sound Jewish*, 218. Other characteristics of Jewish music in "It Ain't Necessarily So" include the lack of a raised leading tone in the minor mode and the use of triplets, which may "convey the sense of prayer chant." Gottlieb, *Funny, It Doesn't Sound Jewish*, 134.

⁸ Pollack, *George Gershwin*, 47.

About the Gershwin Initiative

The University of Michigan is the world's leading institution for the study of the music of George and Ira Gershwin. Its signature Gershwin Initiative combines research, learning, and performance. Students are involved in every aspect of this work, enrolling in classes and seminars, working as editorial and research assistants, and as performers in the concert hall and on stage. The Initiative's centerpiece is the *George and Ira Gershwin Critical Edition*, a multi-decade project to create new musical scores for study and performance that truly represent the composer's and lyricist's creative vision. The edition began when Todd Gershwin (U-M graduate, 1997), contacted the University's School of Music, Theatre & Dance about helping to preserve his great-uncles' legacies. A decade later, the edition has released its first volumes, including a centennial edition of George Gershwin's *Rhapsody in Blue* (1924) for piano and jazz orchestra. U-M's editions of such iconic works as *An American in Paris* and *Concerto in F* have been performed worldwide and recorded by leading ensembles, such as the Grammy-nominated compact disc made by the Cincinnati Symphony Orchestra under the direction of Louis Langrée. Our largest project is the new edition of the Gershwins' and Heywards' opera *Porgy and Bess*, which was premiered by New York's Metropolitan Opera in 2019. For more information about the Initiative, visit the University's American Music Institute website, smt.d.umich.edu/ami/gershwin/, or email smt.d-gershwin@umich.edu.



(Courtesy of Mark Clague, PhD.)

Andrew S. Kohler has been with *The George and Ira Gershwin Critical Edition* since 2015 and became the Alfred and Jane Wolin Managing Editor in 2020. Hailing from the Pacific Northwest, he holds both a PhD in historical musicology and a master of science in information degree from the University of Michigan, where he currently teaches bibliography for the musicology department. His dissertation, "*Grey C, Acceptable*":

Carl Orff's Professional and Artistic Responses to the Third Reich (2015), focuses on art under totalitarianism. He is a tenor with the UMS Choral Union, has studied piano, and has had his compositions performed at U-M.

PROGRAMMING SPOTLIGHT

JHSM DAY AT DETROIT PUBLIC THEATRE'S *EIGHT NIGHTS*



This fall JHSM launched a new partnership with the Detroit Public Theatre. An award-winning, nationally recognized theater company, DPT was launched in 2015 to illuminate the thrills, joys, and challenges of our shared human experience. Its ninth season featured Jennifer Maisel's powerful play, *Eight Nights*, which takes place during Hanukkah over eight decades of Holocaust survivor Rebecca Blum's life. It draws together the stories of Jewish, Black, Japanese American, and Syrian refugee

communities, highlighting humanity's cycles of oppression, erasure, and resilience. After the "JHSM Day" October 15 performance, our executive director, Catherine Cangany, PhD, joined actor Sarah Winkler (Rebecca Blum), Rabbi Asher Lopatin (JCRC), and Dr. Brian R. Smith (Tuskegee Airmen National Museum) for a talkback with the audience about the play's themes and present-day resonances, including the ongoing Israel-Hamas War.



*Figures 1 and 2: (Figure 1, left to right) JHSM's Executive Director Catherine Cangany, PhD, JCRC's Rabbi Asher Lopatin, actor Sarah Winkler, and Tuskegee Airmen National Museum's Dr. Brian R. Smith engaged in a talkback with the audience (Figure 2) following the performance of Jennifer Maisel's play, *Eight Nights*, at the Detroit Public Theatre on October 15, 2023. (Courtesy of Elayne Gross Photography.)*

"GOOD DANCEABLE MUSIC": JEWISH WEDDING BANDS IN POSTWAR DETROIT

Uri Schreter

On July 20, 2023, Zoom viewers joined musicologist Uri Schreter for an interesting talk about how American Jewish identity impacted the music played at postwar Jewish weddings in the United States. The accompanying essay discusses why Detroit's Jewish weddings of the 1950s featured a broad musical repertoire.

"No SIMCHA complete without RED HARON & HIS ORCHESTRA," announced Detroit's *Jewish News* in 1949. With this concise advertisement, Irving Leonard ("Red") Haron (1916–1987), a saxophone and viola player and leader of his own orchestra, offered his services to interested clients. Other bandleaders crafted more elaborate messages: Charlie Wiener, for example, boasted about his fifteen years of experience with the "Yiddish-American public," and declared that his band will play

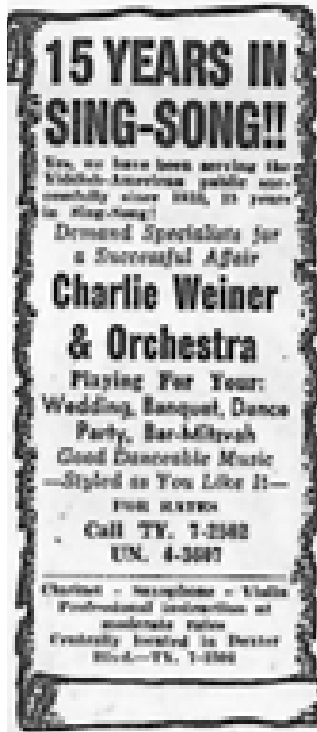


Figure 1: "Charlie Wiener & Orchestra," advertisement, *Detroit Jewish Chronicle*, January 23, 1948.

"Good Danceable Music—Styled as You Like It" (Figure 1). Twenty different bandleaders advertised their orchestras in Detroit's Jewish newspapers of the early postwar period, showcasing their musical skills with clever slogans. But how do you pick the right band for your party?

To answer this question, we need to understand the musical possibilities at the band's disposal, as well as their significance for the families and guests. American Jewish weddings of the postwar period featured a wide range of traditional and contemporary musical genres, both Jewish and non-Jewish in origin. This breadth of repertoire reflected the diversity of American Jews themselves, who held different musical preferences that were tied to religious, cultural, political, and socio-economic factors. Wedding guests, especially the younger generation, wanted to

dance to their favorite kinds of music. But choosing to listen and dance to particular musical genres was not merely a question of musical taste—it was also an expression of personal, familial, and communal values. Jewish music, especially, served as an expression

of Jewish identity and was an essential component of most Jewish celebrations. As this article demonstrates, music at Jewish weddings was not a monolith, and different Jewish communities celebrated with distinct musical genres and ascribed varied meanings to the music.

Overall, the repertoire for a wedding band in the 1950s was made up of four musical categories, which musicians often described with the following labels:

- American
- Latin
- Ethnic/Continental
- Jewish

The broadest category that received the most playtime was American popular music. Much like at a typical wedding today, young people in the 1950s wanted to listen and dance to pop music. Back then, this usually meant jazz or swing, featuring songs made famous by singers such as Frank Sinatra, Nat King Cole, and Tony Bennett. Songs from Broadway and film musicals were also in high demand—whenever a new show became popular (like *The King and I* in 1951, or *My Fair Lady* in 1956), wedding guests requested the newest hits, and wedding musicians had to learn them quickly or risk losing their clients.

Starting in the mid-1950s, rock was on the rise as the new popular form of "American" music. Stars such as Elvis Presley, Jerry Lee Lewis, and Johnny Mathis shaped not only the music but also the fashion and style of the era. Young Jewish audiences across the United States were swept up by the rock-and-roll fever, while older generations often rejected the new trends and regarded them as signs of a "mishugganeh [mad] world" (see Figure 2). At first, rock music was slow to enter the wedding scene because very few musicians knew how to play this style. But gradually, savvy bandleaders began hiring younger singers and guitar players who were familiar with the new sound, until eventually rock replaced swing as the most popular musical genre at American Jewish weddings.

The musical category of Latin ballroom dances consisted primarily of rumba, cha cha, merengue, and mambo, and to a lesser degree, tango and samba. These dances had been popular in the United States since at least the mid-1940s, and they remained fashionable for several decades. American Jews, in particular, were eager to listen and dance to Latin music. Many bands that played exclusively Latin music catered to Jewish patrons at weddings, dance parties, and holiday resorts. Moreover, many dance studios advertised Latin dance lessons to readers of Detroit's Jewish papers (Figure 3).

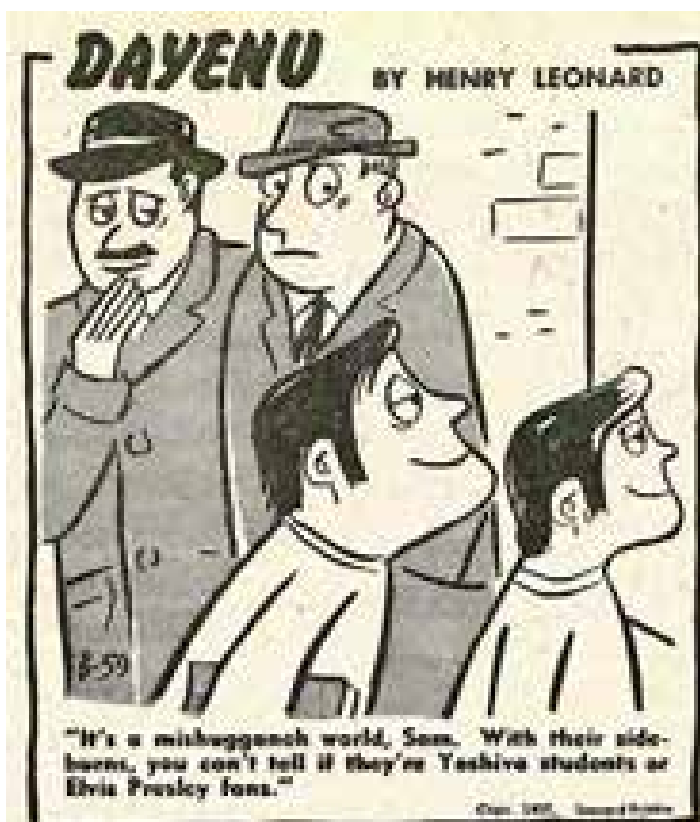


Figure 2: Henry Leonard' on the rock-and-roll craze, *Detroit Jewish News*, August 2, 1957.



Figure 3: "Sincerest Best Wishes on Hanukah" from Dean Studios of Dancing, advertisement, *Detroit Jewish News*, December 9, 1955.

Alongside Latin dances, there were many other so-called "ethnic" dances (also known as "continental," i.e., European dances) in the typical wedding band's repertoire. These pieces were less common at Jewish weddings, but not rare: Italian tarantellas; Viennese or Russian waltzes; Irish jigs; the Hungarian *czárdás*; and Polish tangos, polkas, and mazurkas. Continental dances were not a fixed part of the evening, but wedding guests often requested them, so bands had to be ready with at least a couple of tunes from each genre.

On top of this crowded playlist, American Jewish weddings featured one other important category—Jewish music. Distinctions between Jewish and non-Jewish music were sometimes quite fuzzy. The music of Jewish composers George Gershwin and Irving Berlin, for example, was usually considered

part of the Great American Songbook, and only rarely associated with the composers' Jewish backgrounds. Nonetheless, during the early postwar period, there were two repertoires that American Jews clearly identified as "Jewish" dance music: The first were older, traditional dances and tunes that had originated in Yiddish (or Eastern European Jewish) culture, such as bulgars, shers, and freylekhs. Musicians and wedding goers alike called these dances "klezmer music," "Yiddish dances," or simply "bulgars" (the term "klezmer" on its own, as a musical genre, only became popular in the 1970s). The second group included Israeli folk songs, like "Hava Nagila," "Artza Alinu," and "Mayim Mayim," which were colloquially known as "horas." After the founding of the State of Israel in 1948, when Jews around the world directed their attention to the new state and its emerging culture, these songs became the most popular style of Jewish dance music.

In some sense, Jewish music was just another category of ethnic music—one more stylistic departure from American pop that spiced up the playlist. Just as they did with continental pieces, wedding guests often approached the band during the party to request a hora or a bulgar. In most cases, bands only played about 5–10 minutes of Jewish dance music, no more than any other ethnic genre. However, Jewish music enjoyed a unique status at Jewish weddings: it was an essential, fixed component of the event that carried emotional, ethnic, and sometimes even religious significance for the bride and groom, their families, and guests.

Jewish music was performed at key moments of the wedding that articulated the Jewish character of the occasion. For example, following the religious ceremony, bands typically played a medley of three or four fast Jewish tunes that was sometimes known as the "simcha dance" (Hebrew for "happiness"). On many occasions, in a scene that has become iconic through many film and television depictions of Jewish weddings, the bride and groom were lifted up in chairs, while guests danced or marched around them in circles, clapping to the beat of the music.

The wedding ceremony itself (known in Hebrew and Yiddish as the "khupe," or wedding canopy) could feature Jewish music as well, played alongside or between the blessings of the rabbi and the cantor. Many American Jews accompanied their ceremonies with American popular ballads, such as Cole Porter's "True Love" and Guy d'Hardelot's "Because," or with Mendelssohn and Wagner's famous wedding marches. Some of these musical choices carried Christian undertones, while Wagner was known for his overtly anti-Semitic sentiments and writings. But most Jews did not know or perhaps did not care—they were simply trying to blend into American society, mirroring the customs of their friends and neighbors. Conversely, some families that wanted more Jewish music opted for traditional Jewish pieces that signaled the "Old World," featuring Hebrew texts and Eastern European, Hasidic melodies, like "Simentov U'mazltov" or "Od Yishoma" (the latter was especially popular at Orthodox and Hasidic weddings). As the 1950s progressed and Israeli music rose in popularity, it

became increasingly common to accompany the ceremony with Israeli Hebrew ballads, such as “Agada,” “Ve’ulai,” and “Erev Shel Shoshanim,” at both Orthodox and non-Orthodox weddings.

The selection of music for the ceremony often reflected not only the preferences of the married couple and their families, but also their Jewish identity. Their choice served as an expression of religious affiliation, social class, and degree of cultural assimilation. Technically, a wedding ceremony could be considered Kosher regardless of the background music, depending on the religious denomination and the officiating rabbi. But some Jews viewed the use of Christian music as tasteless or even sacrilegious. Anna Oxenhandler, a social secretary from Detroit, wrote to the *Jewish News* and complained about the “lack of good taste displayed at some Jewish weddings,” where Wagner and Mendelssohn were performed during the ceremony as though they were traditional Jewish pieces. She argued that this practice was inconsistent with a Jewish wedding and urged the paper’s readers to “make the ritual what it is intended to be—a RELIGIOUS SERVICE of dedication to the building of Jewish religious families.”²² In an earlier article, the paper had informed readers that the Cantors Assembly, the main association of Conservative cantors, had published new Jewish wedding music by the renowned Jewish-Italian-American composer, Mario Castelnuovo-Tedesco (1895–1968), in order to “eliminate the use of Wagner’s wedding march . . . and other secular favorites.”²³

Some weddings featured plenty of Jewish music during every portion of the event, including the pre-wedding reception, the ceremony, the meal, and the dance party. But most families were satisfied with the aforementioned “simcha dance,” a short set of Jewish dance music after the ceremony. This allowed them to mark the Jewishness of the occasion and move on to the real party, which was primarily made up of American and Latin popular music. The balance between different musical styles was mostly up to the bride and groom and their families, but to realize their wishes, they first had to choose the right band for their party.

In theory, all bands could play everything. To succeed in the industry, wedding musicians had to be versatile and able to cater to any event or clientele. Nonetheless, some bandleaders specialized in certain musical genres, types of affairs, and even specific Jewish communities. These specialties can be gleaned from their ads in the Jewish papers, which signaled their expertise and experience to potential customers. It is impossible to tell how effective these advertisements were, as many families booked bands based on recommendations from friends, relatives, or wedding caterers, who sometimes struck deals with bandleaders for mutual endorsements. Nonetheless, these ads provide a glimpse into the world of Detroit’s postwar Jewish wedding music industry and the competition between its numerous wedding bands.

At least twenty bandleaders advertised their orchestras in Detroit’s Jewish newspapers between 1945 and 1960, serving a community of approximately 90,000 Jews in Metro Detroit. Based on studies

of Jewish music in other American cities, it is likely that most of these bandleaders identified as Jewish. However, other musicians in the band were not always Jewish, and bandleaders called on whomever was available to complete their rosters. The musicians’ religious identity was unimportant—all that mattered was that they were able to perform the music required for the event. Band musicians needed to learn only a handful of common Jewish melodies to work at a typical Jewish party that did not necessitate a specialty in Jewish repertoires.

Even Jewish bandleaders did not play exclusively for Jewish audiences, and most of them probably could not rely on Jewish weddings as their sole income. As advertisements and articles in Detroit’s non-Jewish newspapers show, at least some performed for local radio stations, accompanied traveling performers passing through Detroit, and played for dance parties at local clubs, lounges, casinos, and ballrooms. By contrast, most of their ads in the Jewish papers explicitly stated that their orchestras performed at weddings and bar mitzvahs, alongside banquets, dance parties, and other private events.

Some bandleaders posted generic ads that did not comment on their particular brand of music, whether because they tried to appeal to a broader clientele, or because ad space was too expensive. Jules Klein’s “famous orchestras and entertainment,” for example, simply stated that Klein offered “special service for wedding events,” but did not add any further details. By contrast, Jack Weiner’s advertisement stated that his orchestra played “Jewish, South American, Hungarian and American Music styled for you” (Figure 4). By no coincidence, these labels perfectly matched the four musical categories described above—Weiner was covering his bases, showing that he could play all the customary styles for an American Jewish affair. The mention of Hungarian music might be a hint that Weiner catered primarily to recent, postwar immigrants from Central Europe. It was not unusual for bandleaders to target niches of the market, and since their reputation often spread through word of mouth, they could end up becoming the main provider for entire pockets of the community.

Every band that performed at Jewish weddings was expected to be able to play common Jewish music on demand—possessing

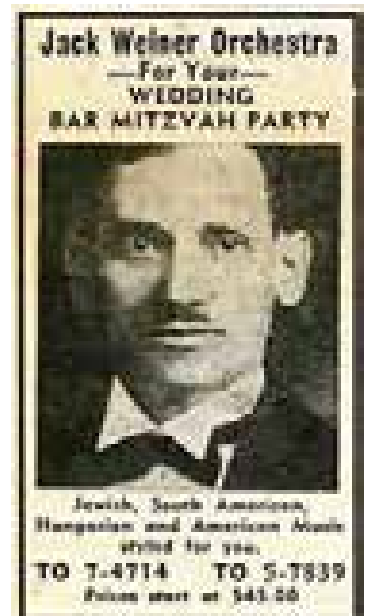


Figure 4: “Jack Weiner Orchestra,” advertisement, *Detroit Jewish News*, May 3, 1957.

this ability, at least on some basic level, was a given. And yet, some bandleaders chose to highlight this skill in their advertisements, perhaps as a way of signaling their mastery of intricate Jewish musical repertoires. In doing so, they may have tried to appeal to communities that sought a greater portion of Jewish music at their weddings, such as the Orthodox community. For example, “Irv Field and Orchestra” announced their expertise in “Bar Mitzvahs, Weddings, Jewish affairs.” Another bandleader, S. Rosenblat, presented an “Orthodox program of dinner entertainment and dance music” that offered “an extra added attraction . . . Detroit’s Leading Cantor,” who likely performed famous cantorial pieces during the dinner, in addition to leading the wedding ceremony.

We must be careful, however, not to assume that these bands played exclusively for Orthodox audiences: employment in the wedding industry was messy and irregular, with bands and individual musicians filling whatever roles were required of them, sometimes on very short notice. As a result, musicians often found themselves performing diverse repertoires, regardless of their stated specialties. Moreover, families’ musical preferences were shaped by a host of social and cultural factors in addition to their religious denomination. Such considerations included degree of attachment to Yiddish language and culture, socio-economic position, and political affiliation. It was not unusual for a family of secular, recent immigrants from Eastern Europe to seek a bandleader who specialized in traditional Yiddish repertoire, which reminded them of their life in pre-war Europe. These communities of “grine” (Yiddish for “greenhorns”) kept the traditional repertoire in vogue for several more decades, helping to sustain it until the klezmer revival of the 1970s.

Despite the variety in the amount and type of Jewish music, most American Jews in the postwar period considered Jewish repertoire an essential component of their wedding celebration, whether they listened to it for a full hour or just five minutes. Depending on their preferences, Jewish families might have chosen a bandleader who specialized in horas, bulgars, rhumbas, or rock and roll, but they could always count on him to include a Jewish set. Jewish dance music was an immovable feature of American Jewish weddings across religious, socio-economic, linguistic, and political differences, and it remains an important expression of Jewish identity to this day.

Notes:

¹ This caricature is the work of “Henry Leonard,” a pseudonym for the cartoon-writing duo, Rabbi Henry Rabin and illustrator Leonard Pritikin. Their successful cartoon, “Dayenu,” first appeared in 1956, was syndicated to Anglo-Jewish newspapers around the world through the 1980s, and was collected into a series of books during the 1960s.

² Anna Oxenhandler, “Our Letter Box: Social Secretary Criticizes Choice of Wedding Music,” *Jewish News* (Detroit, MI), August 15, 1958, 11.

³ “Jewish Wedding Music May Oust Wagner,” *Jewish News* (Detroit, MI), May 2, 1952, 13.

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(Courtesy of Nicole Loeb.)

Uri Schreter is an interdisciplinary musicologist, composer, keyboardist, and filmmaker. He is currently pursuing a PhD in historical musicology at Harvard University, where he researches postwar Jewish music. Prior to attending Harvard, he studied at Tel Aviv University, where he earned a bachelor’s degree in composition and musicology, and a master’s degree in modern European history. His scholarship

has been supported by the American Musicological Society, the Memorial Foundation for Jewish Culture, and the YIVO Institute for Jewish Research.

JHSM OFFERED 36 PROGRAMS, DRAWING NEARLY 1,500 PARTICIPANTS.

(OCTOBER 16, 2022 - OCTOBER 31, 2023)

23 IN-PERSON PROGRAMS

"DIA: Jewish Connections Tours," October 19, November 2, November 30, and December 6, 2022; January 11, February 16, April 13, and May 17, 2023

"Historic Jewish Mount Clemens," Bus Tour, October 23, 2022

"Everyday Treasures: Jewish Detroit Heirloom Roadshow," at The Hawk, Farmington Hills, MI, December 4, 2022; April 30, 2023

"Light and Joy in the Holiday Season: Chanukah," at The Henry Ford, Dearborn, MI (collaboration), December 18, 2022

"Origins of Jewish Astrology: A Michigan View of the Sky," at Longway Planetarium, Flint, MI (collaboration with Longway Planetarium and Flint Jewish Federation), April 2, 2023

Annual Meeting and Awards Ceremony, at Congregation Beth Ahm, West Bloomfield, MI, June 4, 2023

"Second Sundays at Eastern Market with Leah B.," Detroit, MI, hosted by Leah Burian from Hillel of Metro Detroit (collaboration with Hillel of Metro Detroit), June 11, July 9, and August 13, 2023

"Here I Lived: The Movement to Never Forget," at Zekelman Holocaust Center, Farmington Hills, MI (collaboration), Terry Swartzberg, June 15, 2023

"Jews by the Bay: A Day Trip to Bay City & Caro," Bus Tour, June 25, 2023

"Saving the Summer: Jewish Ties to Bob-Lo," at Temple Shir Shalom, West Bloomfield, MI (collaboration/ co-sponsor), Desiree Cooper and Aaron Schillinger, June 29, 2023

"Fascinating Rhythm: An Afternoon of Gershwin," at Congregation Shaarey Zedek, Southfield, MI (co-sponsor), Kevin Cole (pianist) and members of the University of Michigan's Gershwin Initiative: Mark Clague, PhD (Editor-in-Chief, *George and Ira Gershwin Critical Edition*); Caroline Helton, Soprano (U-M Associate Professor of Music); Jacob Kerzner (Associate Editor, *George and Ira Gershwin Critical Edition*); Andrew S. Kohler, PhD (Alfred and Jane Wolin Managing Editor, *George and Ira Gershwin Critical Edition*), September 10, 2023

"Jewish Color Tour of Northern Michigan," Bus Tour (collaboration with JTraveler), October 10-12, 2023

"Eight Nights + Talkback at the Detroit Public Theatre," Detroit, MI (live performance followed by audience talkback featuring Catherine Cangany, PhD [JHSM Executive Director], Sarah Winkler [*Eight Nights* actor], Rabbi Asher Lopatin [JCRC], and Dr. Brian R. Smith [Tuskegee Airmen National Museum]), October 15, 2023

1 SCHOOL PROGRAM

"Diversity Day: Did You Know," at Schuchard Elementary School, Sterling Heights, MI, November 4, 2022

1 HYBRID PROGRAM

"A Quiet Dignity: Women of the Kahn Family," at The Hawk, Farmington Hills, MI, and online, Carol Kahn (granddaughter of Albert Kahn) (collaboration with the Albert Kahn Legacy Foundation), October 26, 2023

11 ZOOM PROGRAMS

"A History of Muslims and Jews in Detroit," Saeed A. Khan, JD, and Howard Lupovitch, PhD (Wayne State University), October 20, 2022

"You Owe Your Children a Jewish Education: A History of Detroit's Day Schools," Rabbi Aaron Bergman (Adat Shalom Synagogue, Farmington Hills, MI), November 30, 2022

"Warrior Librarians for Ukraine: Saving Jewish & Ukrainian Cultural Heritage," Quinn Dombrowski and Anna E. Kiljas (coordinators of Saving Ukrainian Cultural Heritage Online [SUCHO]), January 12, 2023

"Michigan's Historic Jewish Bakeries," Stacy Fox (Star and Diamond Bakeries), January 26, 2023

"Cookin' Up History: Kaplan Bros.' Famous Kosher Recipes," Richard J. Kaplan (son of Kaplan sibling Seymour Kaplan), February 9, 2023

"Funny, You Don't Look Funny," Jennifer Caplan, PhD (University of Cincinnati), March 9, 2023

"Women Rabbis of Valor," Dr. Karla Goldman (University of Michigan), Rabbi Amy Bigman (Congregation Shaarey Zedek, East Lansing, MI), Rabba Yael Keller (Ann Arbor Orthodox Minyan, Ann Arbor, MI), Rabbi Blair Nosanwisch (Adat Shalom Synagogue, Farmington Hills, MI), March 30, 2023

"Detroit's Kosher Meat Riot of 1910," Catherine Cangany, PhD, May 11, 2023

"Yiddish to the Core: Wedding Music & Postwar American Jewish Identity," Uri Schreter (Harvard University), July 20, 2023

"Under the Kosher Label: Organized Crime and the Kosher Food Industry in Early Twentieth-Century America," Aaron Welt, PhD (Hunter College, New York, NY), August 10, 2023

"Make of Your Life a Dream: The Story of Edith Mayer Cord, Holocaust Survivor," Emily DuThinh (daughter of Edith Mayer Cord), August 24, 2023

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COLLABORATIONS OR PARTNERSHIPS

(OCTOBER 16, 2022 - OCTOBER 31, 2023)

40 MILE POINT LIGHTHOUSE (ROGERS CITY)*
ADAT SHALOM SYNAGOGUE (FARMINGTON HILLS)
ALBERT KAHN LEGACY FOUNDATION
BLACK BOTTOM ARCHIVES*
BOOKSTOCK
BLUE RACER PRODUCTIONS*
B'NAI MOSHE SISTERHOOD*
BREAKERS COVENANT CHURCH INTERNATIONAL
(DETROIT)
CEDARBROOK TROUT FARM (HARRISVILLE)*
CENTER FOR MICHIGAN JEWISH HERITAGE
CITY OF MADISON HEIGHTS*
CLARKE HISTORICAL LIBRARY, CENTRAL MICHIGAN
UNIVERSITY (MT. PLEASANT)*
COALITION FOR BLACK AND JEWISH UNITY
COHN-HADDOW CENTER FOR JUDAIC STUDIES
CONGREGATION BETH AHM (WEST BLOOMFIELD)
CONGREGATION BETH SHALOM (TRAVERSE CITY)
CONGREGATION SHAAREY ZEDEK (SOUTHFIELD)
CONGREGATION SHIR TIKVAH (TROY)
CROCKER HOUSE MUSEUM (MT. CLEMENS)*
DETROIT ACE (ARTS, CULTURE, AND
ENTREPRENEURSHIP)*
DETROIT HISTORICAL SOCIETY
DETROIT PUBLIC THEATRE*
DIAMOND BAKERY*
EXHIBIT COACH*
FLINT JEWISH FEDERATION
FLOWVIDEO
FLUTTER & WOW
FOX RUN SENIOR LIVING (NOVI)
FREER HOUSE (MERRILL PALMER SKILLMAN
INSTITUTE, WAYNE STATE UNIVERSITY)*
GREATER LANSING JEWISH FEDERATION*
GREENMEAD HISTORICAL PARK
(LIVONIA HISTORICAL SOCIETY)*
GROSSE POINTE JEWISH COUNCIL

THE HENRY FORD
HILLEL DAY SCHOOL (FARMINGTON HILLS)*
HILLEL OF METRO DETROIT*
HIMELHOCH BED & BREAKFAST (CARO)*
HISTORICAL SOCIETY OF MICHIGAN
ISAAC AGREE DOWNTOWN SYNAGOGUE (DETROIT)
INTERNATIONAL WOMEN'S FORUM*
THE J – DETROIT
JCC (ANN ARBOR)
JCRC / AJC
JEWISH SENIOR LIFE
JTRAVELER
LIMMUD
MACKINAC STATE HISTORIC PARKS
MICHIGAN PUBLIC RADIO*
NCJW
ROSH CHODESH (BAY CITY)*
SCHUCHARD ELEMENTARY SCHOOL
(STERLING HEIGHTS)*
SHAAREY ZEDEK CONGREGATION (EAST LANSING)
SHOLEM ALEICHEM INSTITUTE*
STAR BAKERY*
SLOAN MUSEUM & LONGWAY PLANETARIUM (FLINT)
SUCHO (SAVING UKRAINIAN CULTURAL HERITAGE
ONLINE)*
TEMPLE BETH-EL (ALPENA)
TEMPLE BETH ISRAEL (BAY CITY)*
TEMPLE B'NAI ISRAEL (PETOSKEY)
TEMPLE SHIR SHALOM (WEST BLOOMFIELD)
WEST BLOOMFIELD DIVERSITY TASKFORCE
ZEKELMAN HOLOCAUST CENTER
ZOA*

*new collaboration or partnership

JHSM AND JTRAVELER FALL 2023 BUS TOUR FOSTERS TIES WITH NORTHERN MICHIGAN COMMUNITIES

Risha B. Ring, JHSM Past President and "Jewish Color Tour of Northern Michigan" Docent

JHSM and JTraveler collaborated on a "Jewish Color Tour of Northern Michigan," a three-day, sold-out bus trip, October 10-12, 2023, exploring the Jewish communities and histories of Traverse City, Petoskey, Mackinaw City, and Alpena. Delayed three years because of the COVID-19 pandemic, and despite fall foliage not yet being at peak, the tour was worth the wait for its 45 participants (Figure 1).

Highlights included stops at three synagogues:

- Traverse City's Congregation Beth Shalom (formerly, Congregation Beth El), which holds monthly services in its original building—constructed in 1885, and designated Michigan's oldest synagogue building in continuous use (Figure 2)
- Petoskey's Temple B'nai Israel, which was founded in 1896, and welcomes Rav Maya Leibovich, the first Israeli-born woman ordained a rabbi at Hebrew Union College in Cincinnati, Ohio, during busy summer months when vacationers attend (Figures 3-4)
- Alpena's Temple Beth-El, which was founded in 1891 and recently raised \$50,000 to restore its nearly 100-year-old stained glass windows. JHSM organized a fundraising campaign to help Temple Beth-El reach the finish line (Figure 5)

The idea for the tour originated at a weekend retreat held by L'Dor v'Dor Upper Great Lakes Jewish Consortium, an umbrella-like entity through which northern Michigan's and northern Ontario's six congregations share friendship, resources, and learning (www.ldvd.net). At each synagogue stop on the tour, participants connected with L'Dor v'Dor and other members of northern Michigan's Jewish communities. JHSM participants learned about the challenges and joys of living a Jewish life in small towns and the central role the synagogue plays in maintaining Jewish identity. The warm reception provided at each stop was extraordinary, with each congregation welcoming the tour group for lunch and fellowship, strengthening ties across the state. Special thanks to all of the hosts: Congregation

Beth Shalom's President Michael London, Ellen Fivenson, Ken Newbury, and Terry Tarnow; Temple B'nai Israel's President Valerie Meyerson, Judy Foreman, and Pam Ovshinsky; and Temple Beth-El's President Ken Diamond, Victoria Diamond, Deborah Farrar, Judith Levy, Kathleen Lutes, Tim Lutes, and Cecile Pizer.

Participants also were treated to a personalized tour of Fort Michilimackinac in Mackinaw City, where Michigan's first Jewish resident, fur trader Ezekiel Solomons, settled upon his arrival in September 1761. Mackinac State Historic Parks Chief Curator Craig P. Wilson and Curator of Archaeology Dr. Lynn L.M. Evans led guests through a reconstruction of the two-room house Solomons and Jewish fur-trading partner Gershon Levy purchased inside the fort in 1765. Solomons later participated with other merchants to open Michilimackinac's general store in 1779 (Figures 6-7).

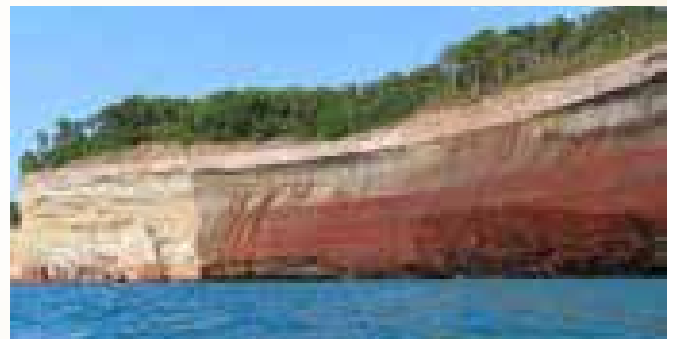
The tour made a surprise stop at Cedarbrook Trout Farm in Harrisville, Michigan. Jewish owner Jerry Kahn, a fourth-generation Harrisville resident, talked about the farm's operations and his family history (Figures 8-11). Jerry's great-grandfather, Abraham Kahn, immigrated from Riga, Latvia, at age 16. Abraham's son, Joseph, later worked as a peddler in Bay City, Michigan, and in 1900, Joseph Kahn purchased a store in Mikado (about 20 miles from Harrisville). Kahn's Department Store, as it became known, moved to a new location in Mikado after a 1911 fire destroyed the original building. The successful store held a large celebration on its 50th anniversary in 1950. The Kahn family sold the store in 1987.

The accompanying biography from JHSM's Michigan Women Who Made a Difference online gallery, features two women who experienced and contributed to Jewish life in Petoskey. Current JHSM Board member Trudy Weiss's grandmother, Irene Goldstein Gordon, and mother, Gloria Gordon Levine, both volunteered at Temple B'nai Israel and worked to preserve Petoskey's Jewish community.

MARK YOUR CALENDARS FOR JHSM'S FALL 2024 BUS TOUR OF MICHIGAN'S UPPER PENINSULA

Join JHSM and JTraveler September 9-13, 2024, for a five-day bus tour of Michigan's Upper Peninsula. Explore the UP's natural beauty and unique Jewish history as we travel along the magnificent Lake Superior shoreline. Highlights will include visits to Copper Country, Hancock's Temple Jacob, Marquette's Temple Beth Shalom, Pictured Rocks National Lakeshore, Tahquamenon Falls, Sault Ste. Marie (Michigan and Ontario), Michigan's Soo Locks, Canada's Congregation Beth Jacob, and more.

This is a trip not to be missed! More information coming soon.



SCENES FROM JHSM AND JTRAVELER'S "JEWISH COLOR TOUR OF NORTHERN MICHIGAN"



Figure 1: JHSM and JTraveler collaborated on a three-day, sold-out bus tour of Jewish communities in northern Michigan, October 10-12, 2023. The 45 participants are pictured in front of Temple Beth El in Alpena. (Except where otherwise noted, all photos are courtesy of JHSM.)



Figure 2: Participants learned about the history of Congregation Beth Shalom (formerly, Congregation Beth El) in Traverse City. Constructed in 1885, Congregation Beth Shalom's building is Michigan's oldest synagogue building in continuous use.

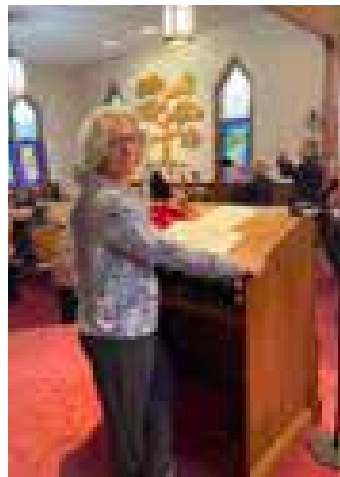


Figure 3 (left), Figure 4 (center), and Figure 5 (right): At Temple B'nai Israel in Petoskey (Figure 3), President Valerie Meyerson (Figure 4) talked about the synagogue's history. Founded in 1896, it continues to operate year-round, welcoming vacationers during its busy summer months. At Temple Beth-El in Alpena (Figures 1 and 5), participants viewed the synagogue's nearly 100-year-old restored stained glass windows. Pictured in front of the windows in Figure 5 are members of the Temple Beth-El window restoration committee: (seated left to right) Kathleen Lutes, Cecile Pizer, Nancy Schindler, and Deborah Farrar; (standing left to right): Tim Lutes and Ken Diamond.

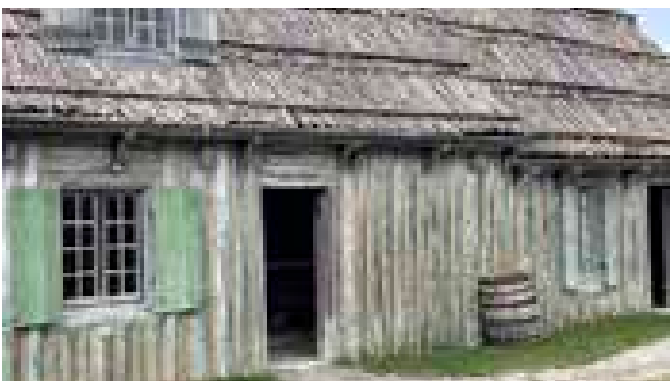


Figure 6: At Fort Michilimackinac in Mackinaw City, the group visited the reconstruction of the home of Michigan's first Jewish resident, Ezekiel Solomons, who arrived from Montreal in September 1761. Solomons and fur-trading partner Gershon Levy purchased the original house in 1765.

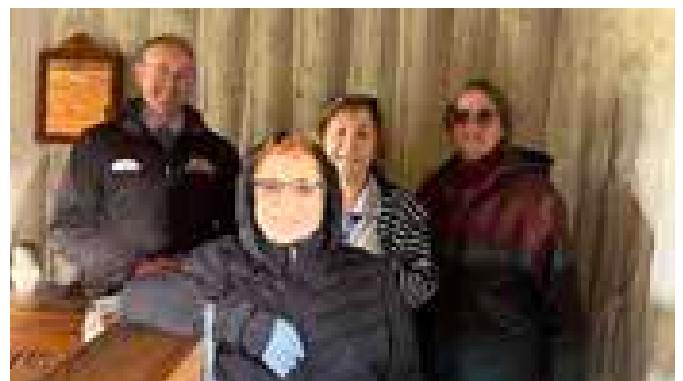


Figure 7: Pictured inside the reconstruction of Ezekiel Solomons' house at Fort Michilimackinac are: (left to right) Mackinac State Historic Parks Chief Curator Craig P. Wilson, JTraveler Director Marilyn Wolfe, JHSM Past President and "Jewish Color Tour" Docent Risha B. Ring, and Mackinac State Historic Parks Curator of Archaeology Dr. Lynn L.M. Evans. Wilson and Evans led tour participants on a personalized tour of the fort.



Figure 8 (left) and Figure 9 (right): The group visited Cedarbrook Trout Farm in Harrisville, Michigan, where owner Jerry Kahn (Figure 8), a fourth-generation Jewish resident of Harrisville, provided information about the farm's operations (Figure 9).

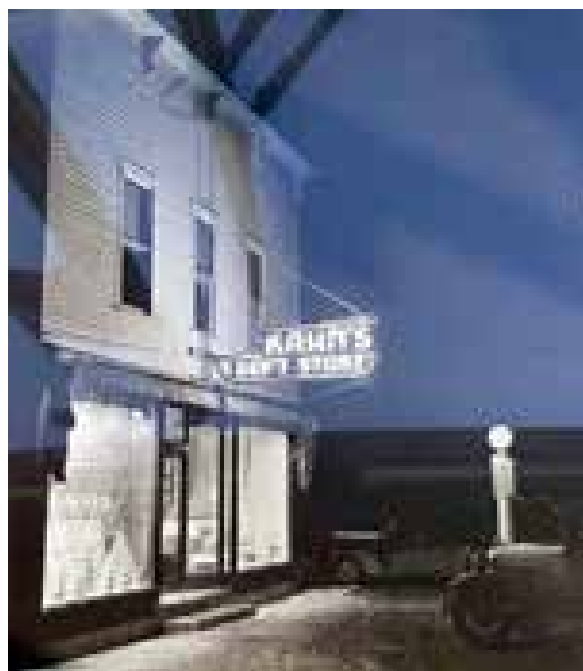
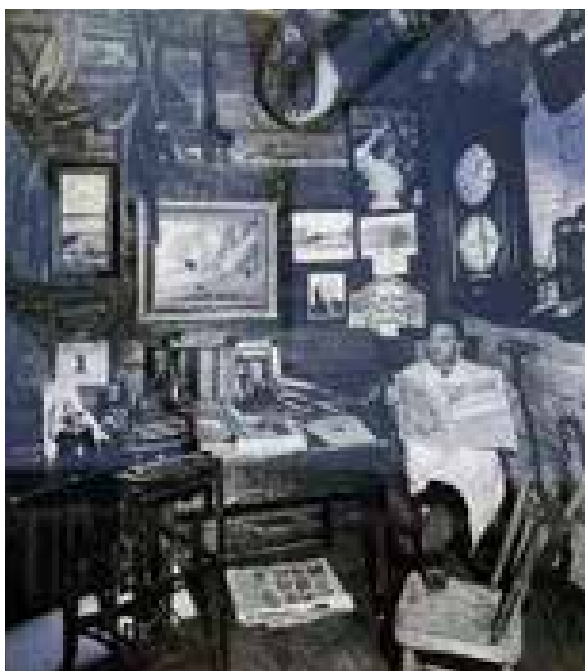


Figure 10 (left) and Figure 11 (right): After working as a peddler in Bay City, Michigan, Jerry Kahn's grandfather, Joseph Kahn (Figure 10), opened Kahn's Department Store in Mikado, Michigan (about 20 miles from Harrisville), in 1900. (Figures 10 and 11 from Life Magazine, circa 1930s.)

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**PARTICIPANTS ATTENDED 8 PUBLIC &
41 PRIVATE JEWISH CONNECTIONS TOURS
AT THE DETROIT INSTITUTE OF ARTS!**

(OCTOBER 16, 2022 - OCTOBER 31, 2023)

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**SPEAKERS' BUREAU PRESENTATIONS
GIVEN BY
JHSM DOCENTS**

(OCTOBER 16, 2022 - OCTOBER 31, 2023)

PROJECT FOCUS: MICHIGAN WOMEN WHO MADE A DIFFERENCE

Irene Seraphine Goldstein Gordon and Gloria Gordon Levine: Petoskey's Extraordinary Duo

Jeannie Weiner, JHSM President



During their years in Petoskey, Michigan, Irene Goldstein Gordon (top) and daughter, Gloria Gordon Levine (bottom), volunteered at their synagogue, Temple B'nai Israel, and worked to preserve Jewish life in the community.

A mother and daughter brought community service, commerce, and Jewish life to the beautiful northern Michigan resort town, Petoskey.

Irene Seraphine Goldstein Gordon was born in Chicago on July 24, 1899. She was brought to Petoskey at the early age of five weeks by her aunt and uncle, Minnie and Alick Rosenthal.

Perhaps best remembered, worldwide, for her friendship with Ernest Hemingway, Gordon was beloved by Petoskey's Jewish community for her volunteer work with the Temple B'nai Israel Sisterhood, the local historical museum, and as a dance teacher. She was active with the Girl Scouts as well. Gordon graduated from Petoskey High School during World War I and then enrolled in Lake Forest College in Illinois. She was known for her independence, intelligence, and athleticism.

The town of Petoskey benefited from Gordon's management of S. Rosenthal & Sons department store from 1939 through 1959. The family business began when her great-uncle by marriage, Samuel Rosenthal, arrived in Petoskey with his peddler's cart. Praised for his quality merchandise, Rosenthal was urged to open a store. When he asked about settling in Petoskey, he was told, "Jews as nice as you would be welcome."

While successfully managing S. Rosenthal & Sons, Gordon was a buyer in New York. Following the store's closure, after 81 years in business, Gordon retired to Manhattan, while maintaining her residence in Petoskey.

Beautiful, athletic, and popular, Gordon attracted the attention of the young Ernest Hemingway during a holiday party in Petoskey, while on recess from college. Her family has a personal letter he wrote to Gordon when they were both 50 years old, reiterating his affection for her. The two celebrated their 50th birthdays at Petoskey's Perry Hotel.

In her 70s Gordon skated and skied. She continued to swim in her 90s. She died at the age of 105 on Christmas Day in 2004. She is buried in Petoskey's Greenwood Cemetery.

Like her mother, Gloria Gordon Levine was born in Chicago—where her parents lived at the time. She attended junior high and high school in Petoskey, and, also like her mother, became an active volunteer because of her love for the community and Temple B'nai Israel.

In 1947 Gloria Gordon married Eugene Levine and moved to Mount Clemens, Michigan. In her earlier retirement years, she spent summers in Petoskey, where she was active in the Temple B'nai Israel Sisterhood and in ORT on the local and regional levels. She believed strongly in ORT's mission: "to vocationally train a person to become self-sufficient."

Jewish life in Petoskey was, and still is, centered on Temple B'nai Israel, which was founded in 1896. In the past, the synagogue welcomed student rabbis from Hebrew Union College in Cincinnati, Ohio, to “practice” serving in the pulpit during the busier summer months when vacationers arrive. More recently, the congregation has hosted Rav Maya Leibovich, the first Israeli-born woman to be ordained a rabbi at HUC. Then, as now, when rabbis are not present, lay leaders keep the congregation active.

Petoskey’s Jewish life benefited from the volunteer activities of both Gloria Gordon Levine and her mother, Irene Goldstein Gordon. Their involvement, along with other Petoskey Jewish

women, has helped sustain Jewish identity in the community. Now, at age 96, and living in Grand Blanc, Michigan, Levine rarely visits Petoskey, but her devotion remains strong. She summarizes her commitment this way: “I love the town and the Temple.”

Irene Goldstein Gordon and Gloria Gordon Levine are just two of Michigan’s remarkable Jewish women. Since 2013 JHSM has highlighted achievements like theirs in the Michigan Women Who Made a Difference Project. To explore and support this undertaking, please visit JHSM’s MWWMD online gallery at www.jhsmichigan.org/mwwmd.



JHSM WELCOMES THESE NEW MEMBERS:

Edie & Steven Arbit
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Rhonda Dean
Lenore & Dr. Stanley Dorfman
Leora Druckman
Wilma Fellman
Sheryl & Steven Fellows
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Susan Yesenko

From October 16, 2022, through October 31, 2023

JHSM makes every attempt to account accurately for all new members. If your name does not appear above or is incorrect, we apologize and ask that you contact our office to correct the error.

904

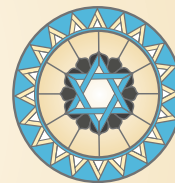
**TOTAL MEMBER HOUSEHOLDS
AS OF OCTOBER 31, 2023**

77

**NEW MEMBERS SINCE THE
2022 BULLETIN WAS PUBLISHED**



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THANK YOU FOR YOUR SUPPORT!

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Gail Katz
Lynn Keidan & Lenny Segel
Marilyn Klar
Diane Klein
Susan & Rabbi Joseph Klein
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Marjorie Krasnick

95

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(OCTOBER 16, 2022 - OCTOBER 31, 2023)

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**of Blessed Memory*

This list includes donors who made tribute or memorial contributions in excess of \$18. A complete list of all tribute and memorial donations received through October 31, 2023, appears on pages 42-46. JHSM makes every attempt to account accurately for all contributions. If you believe an error has been made, we apologize and ask that you contact our office to correct it.

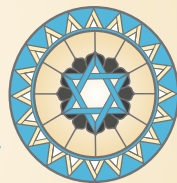
298

**DONORS GAVE A TOTAL OF \$330,593
AN INCREASE OF 122% OVER 2022!!!!**

(OCTOBER 16, 2022 – OCTOBER 31, 2023. EXCLUDES TRIBUTE AND MEMORIAL CONTRIBUTIONS OF \$18 OR LESS.)



JHSM TRIBUTES



THANK YOU FOR YOUR GENEROSITY

JIM AUGUST	Mazel Tov on your “8 over 80” honor from Jeannie Weiner, JHSM Board, Officers, & Staff
DEEDE & MILES AUSTER	Mazel Tov on being named volunteers of the week at Hospice of Michigan from JHSM Board, Officers, & Staff Mazel Tov on your granddaughter’s graduation from JHSM Board, Officers, & Staff
ANARUTH & HENRI BERNARD	Mazel Tov on the birth of your great-grandson from Jeannie Weiner
KEN BERNARD	Mazel Tov on the birth of your nephew from Jeannie Weiner
WENDY ROSE BICE & GARY BICE	Mazel Tov on your daughter’s wedding from JHSM Board, Officers, & Staff
ROZ BLANCK	Mazel Tov on your receiving Jewish Federation of Metro Detroit’s 2023 William Davidson Lifetime Achievement Award from Barbara & Jerry Cook, Risha B. Ring, Jeannie Weiner, JHSM Board, Officers, & Staff
DONNA BRADEN	Mazel Tov on your retirement from The Henry Ford from JHSM Board, Officers, & Staff
MARCI BYKAT	Mazel Tov on completing your master’s degree from JHSM Board, Officers, & Staff Mazel Tov on your article in the <i>Detroit Jewish News</i> from JHSM Board, Officers, & Staff
JACK CAMINKER	Mazel Tov on your centennial birthday from JHSM Board, Officers, & Staff
CATHERINE CANGANY, PHD	Thank you for your help researching Nathan Vizonsky from Karen Goodman In your honor from Gilda Jacobs
PAULINE & CLIFF CANTOR	Wishing you a speedy recovery from JHSM Board, Officers, & Staff
BARBARA COHEN	Mazel Tov on your “8 over 80” honor from Risha B. Ring, JHSM Board, Officers, & Staff
BARBARA MADGY COHN	Mazel Tov on being named volunteer of the year at the Albert Kahn Legacy Foundation from JHSM Board, Officers, & Staff Mazel Tov on your receiving JHSM’s 2023-inaugural Outstanding Ambassador Award for serving as a “DIA: Jewish Connections” tour docent from Debi King Thank you for leading a wonderful “DIA: Jewish Connections” tour from Sheryl & Steven Fellows, Thea Glicksman, Steven Lash, Marci & Marvin Shulman
LOIS COHN	In honor of your 90th birthday from Barbara Cohn
BARBARA COOK	Wishing you a speedy recovery following surgery from JHSM Board, Officers, & Staff
SHARON CORLIN	Thank you for your generosity in loaning JHSM precious family artifacts for our 2024 exhibit, <i>In the Neighborhood: Everyday Life on Hastings Street</i> , from Barbara Cohn
PEGGY DAITCH	Wishing you a speedy recovery from JHSM Board, Officers, & Staff
JULIE DAKE	In honor of your special birthday from Risha B. Ring
HILARY JOY DUBERSTEIN	Mazel Tov on your engagement from Jeannie Weiner, JHSM Board, Officers, & Staff Thank you for your perseverance searching for our family at Beth Olem Cemetery from Linda Frank In your honor from Gilda Jacobs



LARRY ELKUS	Mazel Tov on your election as president of Hillel of Metro Detroit <i>from Jeannie Weiner</i>
RON ELKUS	Thank you for leading an incredible “DIA: Jewish Connections” tour <i>from Beth Goldstein</i> In your honor <i>from Jay Fisher</i>
DR. INGE ERIKS	Wishing you a speedy recovery <i>from JHSM Board, Officers, & Staff</i>
RABBI MICHELE FAUDEM	Mazel Tov on your receiving an honorary doctorate degree from Jewish Theological Seminary <i>from Sue Kalisky</i>
GAIL FISHER	Mazel Tov on your receiving JHSM’s 2023-inaugural Outstanding Ambassador Award for serving as a “DIA: Jewish Connections” tour docent <i>from Joan Climie</i>
DENNIS FRANK	Mazel Tov on your “8 over 80” honor <i>from Risha B. Ring, Jeannie Weiner, JHSM Board, Officers, & Staff</i>
IRV FRIEDMAN	In honor of your 90th birthday <i>from Annette J. Friedman</i>
MARC FRIEDMAN	Mazel Tov on your being honored by Stamford, Connecticut’s Temple Sinai <i>from Annette J. Friedman</i>
MARILYN GOLDBERG	Mazel Tov on the birth of your great-grandson <i>from Jeannie Weiner</i>
LAURA GOTTLIEB	Mazel Tov on your article in the Detroit Jewish News <i>from JHSM Board, Officers, & Staff</i>
ELAYNE GROSS	Mazel Tov on your receiving JHSM’s 2023 Outstanding Volunteer Award <i>from Audrey & Jack Chase, Beverly Kent Goldenberg & Michael Goldenberg, Carolyn Lowe, Suzanne & Sheldon Simon</i>
ELAYNE GROSS & PAUL NEUBURGER	Mazel Tov on the naming of your grandson, Léo Paul, <i>from JHSM Board, Officers, & Staff</i>
PAUL GROSS	In honor of your retirement <i>from JHSM Board, Officers, & Staff</i>
GINA HORWITZ	In honor of your retirement from Wayne State University <i>from JHSM Board, Officers, & Staff</i>
MARGERY JABLIN	In honor of your special birthday <i>from JHSM Board, Officers, & Staff</i> Mazel Tov on your receiving Jewish Community Relations Council / AJC’s 2023 Sheryl “Sheri” Terebelo Schiff Heart of Gold Award <i>from Gail Ellenbogen, Risha B. Ring, Jeannie Weiner, Tracy & Michael Weissman, Linda Zlotoff, JHSM Board, Officers, & Staff</i>
JHSM	In honor of your good work <i>from Joni & Neil Satovsky</i>
SUE KALISKY	Thank you for the pleasure and honor of working with you on the “DIA: Jewish Connections” tours <i>from Barbara Cohn</i> Mazel Tov on your receiving JHSM’s 2023-inaugural Outstanding Ambassador Award for serving as a “DIA: Jewish Connections” tour docent <i>from Debi King</i> Thank you for leading a wonderful “DIA: Jewish Connections” tour <i>from Isabel Harwood, Randie Levin, Gail Stewart</i>
SUSAN CASSELS KAMIN	Mazel Tov on your 2023–2025 election to JHSM’s board of directors <i>from Jeannie Weiner</i>



JHSM TRIBUTES

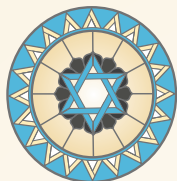
ROBERT KAPLOW	<i>In your honor from Michael Fleischer, Frances & David Grossman</i>
MICHAEL KASKY	In honor of your special birthday from JHSM Board, Officers, & Staff Wishing you a speedy recovery from JHSM Board, Officers, & Staff
ANNE KLISMAN	Mazel Tov on your receiving JHSM's 2023-inaugural Outstanding Ambassador Award for serving as a "DIA: Jewish Connections" tour docent from Lori & Jeff Ellis and family
ZIEVA KONVISSER	Mazel Tov on your article in the <i>Detroit Jewish News</i> from JHSM Board, Officers, & Staff
DR. RICHARD KRUGEL	Mazel Tov on your "8 over 80" honor from Jeannie Weiner
ANDREW LAPIN	Mazel Tov on your "36 under 36" honor from JHSM Board, Officers, & Staff
HOWARD LUPOVITCH, PHD	Mazel Tov on your receiving the 2023 Leonard N. Simons History-Maker Award from Bernard Mindell, Robert Naftaly, Jacqueline & Larry Zeff
LESLIE MAGY	In honor of your birthday from Barbara Cohn
STAN MERETSKY	Mazel Tov on the bar mitzvah of your grandson from JHSM Board, Officers, & Staff
MARISA MEYERSON	Mazel Tov on your "36 under 36" honor from JHSM Board, Officers, & Staff
JUDY MILLER	In honor of your 90th birthday from Susan Miller
BOB NAFTALY	Wishing you good health on your birthday and beyond from Annette J. Friedman
GABE NEISTEIN	Mazel Tov on your appointment as Chief Advancement Officer at Tamarack Camps from JHSM Board, Officers, & Staff
RUTH NEWMAN	In honor of your 90th birthday from Barbara Cohn
GREGG ORLEY	In honor of your special birthday from Barbara Cohn
NADAV PAIS-GREENAPPLE	Mazel Tov on your "36 under 36" honor from JHSM Board, Officers, & Staff Wishing you a speedy recovery from JHSM Board, Officers, & Staff Mazel Tov on your recognition in the <i>Detroit Jewish News</i> from JHSM Board, Officers, & Staff Mazel Tov on your 2023-2025 election to JHSM's board of directors from Jeannie Weiner
NADAV PAIS-GREENAPPLE & HANNAH MILLS	Mazel Tov on your marriage from JHSM Board, Officers, & Staff
JANET PONT	Mazel Tov on your "8 over 80" honor from Risha B. Ring, Jeannie Weiner, JHSM Board, Officers, & Staff
EDIE RESNICK	Mazel Tov on your being an honoree at the Bessie Spector Oldest Jewish Americans celebration from JHSM Board, Officers, & Staff
RISHA B. RING	Thank you for leading a wonderful private bus tour for our family from Michaelyn Silverman, Tracy & Michael Weissman Thank you for the terrific job you did leading our family's private bus tour from the Miller family Thank you for leading a wonderful private bus tour in honor of Sam Bernstein's 80th birthday from Susan Bernstein



SUSAN ROLLINGER	In honor of your birthday <i>from Essie Stillman</i> In your honor <i>from Margi Karp Opperer</i> Wishing you a speedy recovery following surgery <i>from JHSM Board, Officers, & Staff</i>
REVA ROSEN	Thank you for your continued support of the “DIA: Jewish Connections” tours <i>from Barbara Cohn</i>
RANDI SAKWA	In honor of your excellent work as president of Hillel of Metro Detroit <i>from Jeannie Weiner</i>
ANITA & LOUIS SCHWARTZ	Thank you for your hospitality and a lovely afternoon <i>from Barbara Cohn</i>
MARTIN SHICHTMAN, PHD	Mazel Tov on the birth of your grandson <i>from JHSM Board, Officers, & Staff</i>
SID SIMON	Thinking of you during your sister’s illness <i>from JHSM Board, Officers, & Staff</i>
ELLIE SLOVIS	Mazel Tov on your “8 over 80” honor <i>from Margery Jablin, Risha B. Ring, Jeannie Weiner, JHSM Board, Officers, & Staff</i>
MICHAEL G. SMITH	Mazel Tov on your receiving JHSM’s 2023 Outstanding Producer of Historical Knowledge Award <i>from Nancy Finegood</i>
GEOFF SPENCER	Wishing you a speedy recovery following knee surgery <i>from JHSM Board, Officers, & Staff</i>
ROBBIE TERMAN	Mazel Tov on your article in the <i>Detroit Jewish News</i> <i>from JHSM Board, Officers, & Staff</i>
PEG TRACY-FINKELSTEIN	Wishing you a speedy recovery <i>from Risha B. Ring, Jeannie Weiner, JHSM Board, Officers, & Staff</i>
JEANNIE WEINER	In honor of your dedicated leadership at JHSM <i>from Randi Sakwa</i> In your honor <i>from Gilda Jacobs</i> Thank you for sharing a very special musical afternoon with me <i>from Susan Friedman</i>
SAM WOLL *	Mazel Tov on your 2023-2025 election to JHSM’s board of directors <i>from Jeannie Weiner</i>
PROFESSOR JOE ZAGERMAN	In your honor <i>from Renee & Steven Urbanski</i>

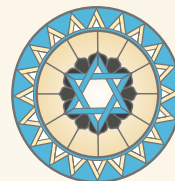
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This list includes contributions received from October 16, 2022, through October 31, 2023. JHSM makes every attempt to account accurately for all financial contributions. If you believe an error has been made, we apologize and ask that you contact our office to correct it.



IN MEMORIAM

WE FONDLY REMEMBER...

**Donald Benyas**

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Lillian Efros Kaufman

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This list includes memorial contributions received from October 16, 2022, through October 31, 2023. JHSM makes every attempt to account accurately for all financial contributions. If you believe an error has been made, we apologize and ask that you contact our office to correct it.

RICHARD LELAND



Richard Leland (center), with JHSM members Annette J. Friedman (left) and Lillian Fox (right), January 27, 2019. (Courtesy of Elayne Gross Photography.)

for five dollars. Without question, Leland handed over the money.

On October 11, 2023, JHSM lost a longtime friend and founding member, Richard “Dick” Leland, at age 95. A lifelong educator (he ended his career as an assistant principal at Southfield Lathrup High School), in 1959 Leland was teaching history at Cody High School. That year, Leland recounted, fellow teacher Allen A. Warsen asked him

Warsen then congratulated him on becoming a member of Jewish Historical Society of Michigan. That early exchange with Warsen (JHSM’s founder and first president) put Leland at the top of JHSM’s membership rolls, alongside fellow Cody teachers Arnold Glovinsky and Maxwell Nadis. It also worked Leland into a job as JHSM’s first treasurer. He remained active in JHSM well into his 90s. He is survived by his wife of 69 years, Myrle Leland, a former JHSM vice president and current advisory board member; children Dr. Barnet (Marcy) Leland, Ilyse Leland, and Dr. Robert Leland; seven grandchildren; and two great-grandchildren. He was preceded in death by his parents, Barnet and Ida Leland, and sisters Sylvia (Bernie) Bielous, Beatrice Leland, and Hilda Levitan.

SAM WOLL



(Courtesy of Elayne Gross Photography.)

On October 21, 2023, JHSM lost a beloved community leader and board member, Sam Woll. Sam’s interest in her own family history first drew her to JHSM. After visiting the grave of her grandfather, Samuel Schwartz, at Beth Tephilath Moses Cemetery, during our bus tour of historic Jewish Mount Clemens on October 23, 2022, she sought

to become more involved in the organization. In June 2023 Sam joined JHSM’s board and was valued immediately for her enthusiasm and participation. Her appreciation for history’s capacity to explain the present and improve the future was evident in her contributions to the organization. Sam also was the current president of the Isaac Agree Downtown Synagogue and had envisioned social-justice themed collaborative programming between JHSM and LADS.

LADS Rabbi Ariana Silverman’s words shared at Sam’s funeral are reprinted below.¹

Each Shabbat, when Sam would come into the sanctuary, she would catch my eyes and she would smile. And no matter what I was doing, I couldn’t help but smile back. As many of you know, Sam’s incredible smile was contagious. And on Shabbat morning it was full of joy—affirming she was in a place she loved, doing something she loved, with people she loved.

And each week, if you looked carefully, you may have seen that Sam and I had a coded language of nods and winks and eyebrow raises as we silently checked in. She would communicate her wordless *bineini*, here I am. Hineini. She was fully present and ready to serve. To chant Haftarah beautifully, or to greet a newcomer to the synagogue, or to grab an extra chair.

When I would thank her for chanting Torah or Haftarah, she would reply “thank you for the honor.” And this past week when I told her how excited I was that at an upcoming bat mitzvah ceremony we would have multiple women chanting Torah, she echoed my excitement and added “*leyning* Torah is a feminist act.”

The title of Isaac Agree Downtown Synagogue Board President does not begin to describe how integral Sam was to our community, how much love she put into it, or how much she was loved. Sam did so many things as president—serving on our ritual committee, working on a building renovation and celebrating its reopening, spearheading our next fundraising push, setting agendas for the board, and tending to all the details that arose along the way. But over all of that, her priority was to engage with people. Sam had an amazing willingness to listen carefully to each and every person with whom she spoke. She certainly had her own convictions, but she would really listen to different ideas and had the remarkable ability to say, “Let me think about it and I will get back to you.”

And because of her passion and joy and love and wisdom and willingness to listen, Sam had a uniquely special personal relationship with countless people, often across lines of faith or politics or the many things that could divide us. So many people think of her as someone with whom they had a particularly close or important relationship, and each of them is right. Every single one of you.

There was no one she loved more than her family. She was especially proud when you came to the synagogue and when she spoke of you. If Sam wasn’t there on Shabbat, I knew it was often because she was with you, exactly where she needed to be.

Sam would frequently be called to the Torah for an aliyah. Although I usually ask for Hebrew names for aliyot, I knew hers, and because I didn’t need to ask she would smile and say *today* and my Hebrew name.

Shirah Malkah bat ben Tzion v’Mottel, thank you for the honor of having you as our community’s leader and my teacher. When we greet a newcomer and pull up an extra chair, we will see your smile. You have transformed the lives of countless people. Your memory will be a blessing.

Notes:

¹ Rabbi Ariana Silverman, “Samantha Woll Z”L Eulogy,” *LADS Blog*, October 25, 2023, <https://www.downtownsynagogue.org/blog>.



2023-2024 JHSM LEADERSHIP

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 2001 – 2002 **Joan R. Braun***
 2002 – 2005 **Robert D. Kaplow**
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 2008 – 2012 **Arnold S. Collens**
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** of Blessed Memory*

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CALLING ALL DETECTIVES!

Help us solve the mystery of this "unknown" photograph (courtesy of Congregation Shaarey Zedek Archives). Please email us at info@jhsmichigan.org if you can identify the photo's location, the year, the group pictured, or any of the individuals.



Front Cover: Figure 1, Pictured in front of Diego Rivera's Detroit Industry Murals are: (left to right) JHSM President Jeannie Weiner, "DLA: Jewish Connections" docent Carolyn Tisdale, and 2023-newly elected JHSM Board members Susan Cassels Kamin, Sam Woll (ז"ל), and Nadav Pais-Greenapple, July 12, 2023. (Courtesy of Jeannie Weiner.) Figure 2, Closeup of Harry Glicksman from Diego M. Rivera, Detroit Industry Murals (1932-33, frescoes, DLA Rivera Court). Figure 3, Harry Glicksman, circa late 1950s. (Courtesy of Dr. Maydee Lande).