



chicago jewish history

Save the Date! Sunday, November 18: Adele Hast to Speak on Women Who Helped Build Chicago



Esther Weinschenker Natkin, 1907. Chicago Jewish Archives.



Sadie American, 1924.
H.L. Meites: *History of the Jews of Chicago.*

At the November 18 Open Meeting of the Society, Past President Dr. Adele Hast will speak on *Women Building Chicago: 1790-1990*, the newly published biographical dictionary she edited with Rima Lunin Schultz. Of the over 400 individual entries in the book, forty are Jewish women, and Dr. Hast will give special attention to them.

The program will begin at 2:00 p.m., after a social period with refreshments at 1:30 p.m., at Temple Sholom, 3480 North Lake Shore Drive, Chicago. Admission is free and open to the public.

Adele Hast is a historian, editor, and author of several books. She is Scholar in Residence at the Newberry Library and a member of the Academic
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Extra! Roosevelt High Alums to Address Nov. 18 Open Meeting

“Go, Rough Riders!” Roosevelt alumni are urged to attend the meeting (and even sing their Fight Song) at a brief reunion to be held in addition to Adele Hast’s talk.

Retired Illinois Supreme Court Justice Seymour Simon and retired Roosevelt teacher and basketball coach Manny Weincord, both alumni of Roosevelt, will reminisce about Jewish life at their school and in Albany Park. Mini-reunions of other Chicagoland high schools are planned for future CJHS meetings.



Rose Haas Alschuler.
Chicago Jewish Archives.

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President's Column



Walter Roth

IN TIMES OF STRESS AND THREAT, IT IS often comforting to look back at old traditions as a source of comfort and reassurance. Such is the case for Americans today when we display our flags and sing *America The Beautiful* and *God Bless America*. We Jews, in particular, study our traditions and seek to find lessons for the present in our past—which brings us to the new exhibit at the Spertus Museum, “A Gateway to Medieval Mediterranean Life: Cairo’s Ben Ezra Synagogue” and its Geniza.

An exhibit sign explains: “*Geniza*: a special kind of storeroom in a synagogue where damaged texts and papers are stored awaiting burial rather than being discarded. By tradition this respectful treatment is given to sacred writings, works that include the name of G-d, and by extension, documents written in the Hebrew language.”

The Cairo Geniza was unknown to the Western world until the 1890s when some fragments of its writings were brought from Egypt to the great scholar Solomon Schechter at Cambridge University for translation. Schechter then brought some of the materials to New York where he headed the Jewish Theological Seminary of America.

Geniza studies were then taken up by Prof. Jacob Mann of Hebrew Union College, Cincinnati, and then, from the 1950s on, by Prof. Shlomo Dov Goitein at the University of Pennsylvania.

Written mostly in Judeo-Arabic (Arabic words written in Hebrew characters), the Geniza materials range from the letters of a mother to her son to the account books of commercial traders, reflecting the everyday life of the community. But it is most thrilling to see authentic fragments of the writings of some of Judaism’s greatest intellects, including Maimonides and Yehuda Halevi.

At Spertus on Sunday, October 28, Professor Jacob Lassner of Northwestern University, who has taken up the work of the late Prof. Goitein, lectured on “Revealing the Concealed: Aspects of Geniza Studies.” He stressed that the Cairo Geniza is a treasure trove of information about the rich and meaningful existence of the Jewish community of medieval Egypt and its impact on other Jewish communities stretching from nearby Spain to faraway India.

The work of Professor Norman Golb of the University of Chicago is also noted in the Spertus exhibit. Dr. Golb is one of the leading figures in the study of the Geniza.

Featured in the show are beautiful color photographs of the Ben Ezra Synagogue at the time of its restoration in 1982-91 (after the Camp David accords) under the direction of Phyllis Lambert and the auspices of architectural foundations and the World Jewish Congress. An exhibition wall poster states: “Although no longer a house of worship, it serves as a reminder of a vibrant culture at a time when most of the world’s Jews lived in Islamic lands.”

The exhibition at the Spertus Museum, 618 South Michigan Avenue, Chicago, continues until August 18, 2002. ❖



chicago jewish historical society

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Chicago Jewish History

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George Washington-Robert Morris-Haym Salomon Monument was Dedicated in Wake of Pearl Harbor Attack

Only eight days had passed since the “date that will live in infamy,” when one of Chicago’s greatest monuments was dedicated.

December 15, 1941, had earlier been designated by Congress and proclaimed by President Roosevelt as *Bill of Rights Day*, a nationwide celebration of the 150th anniversary of the adoption of the first ten

amendments to the Constitution of the United States. The monument’s dedication ceremony had been planned as part of Chicago’s salute to the Bill of Rights.

But now the nation was at war. The larger than life figures of Washington, Morris, and Salomon took on a more immediate meaning than had been envisioned. The

symbol of America as a nation of freedom for all regardless of origin or religion became a symbol of what was required then—full support by civilians for our military forces.

What was the origin of this inspirational statue, and how did it come to be erected in Chicago? It began in 1936 in the imagination of

Continued on page 14

Chicago Women

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Council of the American Jewish Historical Society.

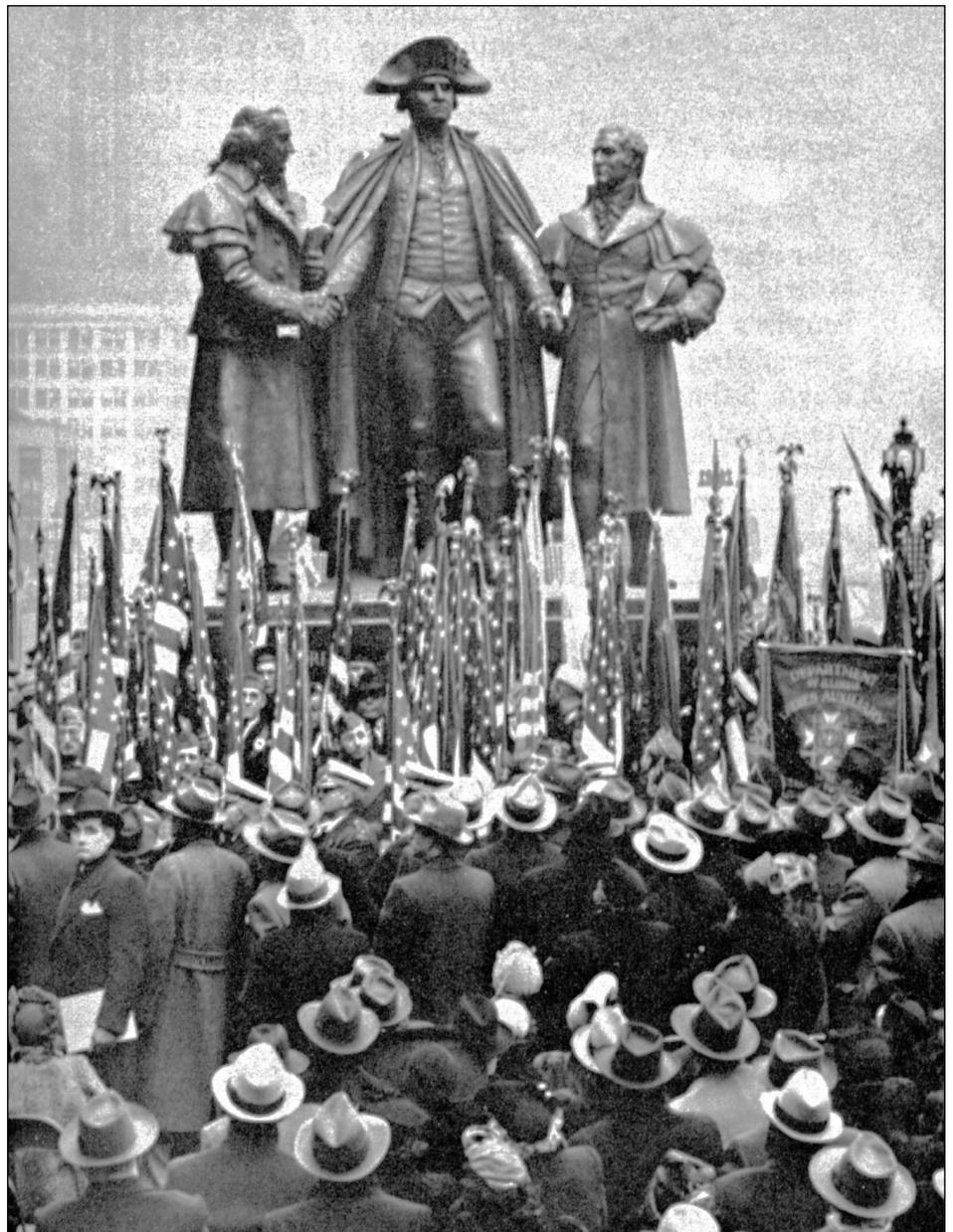
Dr. Hast was co-project director of the Historical Encyclopedia of Chicago Women Project at the University of Illinois at Chicago. She is also a Senior Research Associate at the Center for Research on Women and Gender at UIC.

Pictured on the front page are three Jewish women whose biographies are in the book:

Sadie American (1862-1944) was co-founder of the National Council of Jewish Women and an energetic, outspoken social reformer.

Esther Weinshenker Natkin (1877-1928) was a founding director of the Chicago Hebrew Institute and an advocate for Chicago’s Eastern European Jewish immigrant community.

Rose Haas Alschuler (1887-1979) established some of the first public pre-schools around the country, providing a training ground for a generation of educators.



Dedication of the monument in Heald Square on Bill of Rights Day, December 15, 1941. Patriotic Foundation of Chicago.

Reel Men: Chicago's Jewish Movie Exhibitors

BY SIDNEY SORKIN

Since the turn of the last century, movie theater marquees have lit up Chicago's skyline and streets. And from the smallest neighborhood screen to the most majestic movie palace, there has been a major Jewish presence in the business. (It is well-known that our city was America's moviemaking capital before film production moved to Hollywood, but I will limit this article to a discussion of Chicago's movie exhibitors.)

Some of the pioneers in the local movie theater business, having entered between 1900 and 1910, were the brothers Auerbach, Ascher, Balaban, Bartlestein, Gumbiner, Lubliner, Marks, Schoenstadt, Stern, and Trinz. The Balaban & Katz logo that appeared on so many theater marquees holds the most prominent place in Chicagoans' movie memories, but these other Jewish theater owners' marquees, if not their names or logos, were also prominent around the city. These reel men, who owned twenty, thirty or more movie houses, were the Ascher Brothers, Essaness Corporation, Lubliner and Trinz, and Schoenstadt. Other exhibitors such as Jones, Linick & Schaefer, and the Marks Brothers built or operated a few very large movie palaces.

Others not so well known were father and son Morris and Sam Katz; Jack Kirsch and his brother-in-law Charles Cooper; Carl Laemmle (who went on to found Universal Studios by 1915), and his cousin Louis, who had a chain of five theaters. Hundreds of independents, a third of them Jewish, each owned one theater, or were partners in two or more. A few families owned four or five small neighborhood movie houses, operating as small-time chain exhibitors.

Herman Schoenstadt started his family in the movie business, opening the Palace Theater in 1908 with many of the same improvements that the Balabans had made at their Circle Theater the same year. This included better seating, a slanted floor and better ventilation. It is the often-repeated story of business people with similar ambitions spurring each other on.

All the exhibitors had an immediate problem to solve. Any of them—with one theater or 20—needed a constant supply of new films. This was especially true in the early days of silent one-reel presentations. Later even with multiple feature-length films they still needed an assured rotation and constant new supply. The Film Exchange was established to fill this need.

Independent control of the Exchange gave them some options. Soon after Carl Laemmle bought his

third theater, he found himself short of new films. He opened his own local film exchange, then a few regional offices and finally a national one in New York. Before Laemmle left Chicago he owned a dozen theaters and a music publishing business. He also began producing films to augment the supply for his theaters.

Years later film exchanges like this were used by the Hollywood studios to implement block booking. These studio film exchanges were able to dominate and control the movie theater business nationwide. Their cash flow came from the box office receipts.

Local exhibitors, major and minor, felt the intrusion of the national movie chains. The moviemakers in Hollywood were also exhibitors in Chicago. Often the intrusion was two-fold: first, as competitors in theater ownership, and second, as controllers of the movie booking agencies. Added to this was the Hollywood producers' practice of exhibiting their first-run films in their own theaters. Warner Brothers had 17 houses in Chicago on the South Side. Five were first-run theaters with over 2,000 seats. Seven others had over 1,000 seats, and the remaining five less than 1,000. Among these direct competitors in Hollywood who built or bought these movie houses, six were: the Cohn brothers at Columbia, William Fox at 20th Century Fox, Sam Goldwyn and Louis B. Mayer at MGM, Adolph Zukor at Paramount and the Warner Brothers.

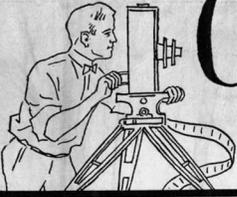
Even though B&K had sold 90 of its 120 theaters

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Officers and Directors, Exhibitors Association of Chicago, 1927. *Chicago Jewish Archives.*

Ludwig Siegel owned one theater; Jack Miller owned a few small houses; Frank Schaefer and Aaron Jones were partners in Jones, Linick & Schaefer; Mort Singer was general manager of the Orpheum Circuit; John Balaban was a partner in the B&K chain; Emil Stern was general manager of the Lubliner & Trinz organization, and later a partner in Essaness's 29 theaters; J.J. Cooney, Andrew Karzas and Earl Johnson each owned a chain of theaters; Lewis P. Newhafer was general manager of the Ascher Brothers group; Arthur Shoenstadt owned a large chain of South Side theaters. (Not pictured: Louis Marks, one of the Marks Brothers theater owners, and a member of the Board.)

Officers and Directors



Jack Miller
President and
Business Mgr.



Ludwig Siegel
Secretary



Frank Schaefer
Treasurer



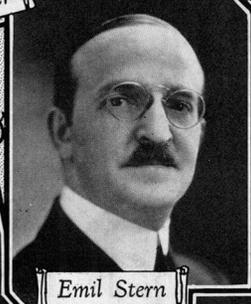
Mort Singer



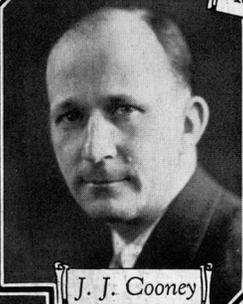
John Balaban



Aaron J. Jones



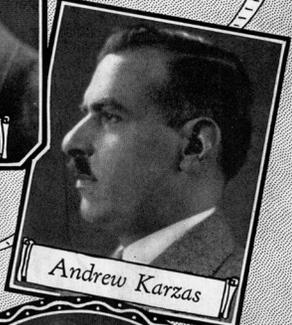
Emil Stern



J. J. Cooney



Lewis P. Newhafer



Andrew Karzas



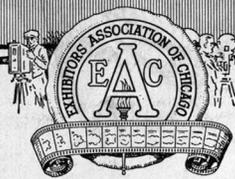
Earl Johnson



Arthur Schoenstadt



Wm. J. Sweeney
President Illinois Motion Picture Theatre Owners



Photos by Moffett Studios

Reel Men *continued from page 4*

in three states and metropolitan Chicago to Paramount in the late 1920s, they remained the dominant local movie theater operators.

There were some 300 or more nickelodeons scattered across the city by 1907, many of them merely converted storefronts, some using rented chairs. Often the new silent “flickers” were used as “chasers,” to clear out the audience before the next live vaudeville show. But growth continued unabated. Their 1907 numbers were enough of a presence that the City Council passed a moving picture censorship ordinance, to be enforced by the police department. It was the first such ordinance in a major American city, and remained operative until struck down by the United States Supreme Court in 1951.

By 1900 Chicago had 87 theaters; only ten more opened in the next three years. Ten opened in 1905, thirty in 1909, and the peak of eighty-nine in 1912. When B&K opened the Southtown in 1933, with its pool in the lobby holding live swans and ducks, it was one of the last picture palaces to open in Chicago.

When Sam Katz and A.J. Balaban were planning to build the Central Park Theater, they needed financing. Katz turned to Chicago’s great philanthropist, Julius Rosenwald, who told him that he was not in that kind of business, and referred him to his brother Morris. (The Ascher brothers, Jones, Linick & Schaefer, and Lubliner & Trinz had been given this same advice.) Morris Rosenwald sent Sam Katz to Lawrence Stern, a financial broker. Stern brought in William Wrigley of the chewing gum family and John Hertz of the Yellow Cab Company who provided the money.

Chicago’s main neighborhood business intersections each had at least one palatial movie house, plus smaller satellite houses up and down the street. On Madison and Crawford, there were the Marbro and Paradise; on 63rd and Halsted, the Southtown and Stratford. Other theaters in this category were the Norshore in Rogers

Park; the Uptown in Uptown; the Sheridan in Lakeview; the Terminal in Albany Park; the Marshall Square in South Lawndale; the Granada in Edgewater; the Regal on Grand Boulevard; the Piccadilly in Hyde Park; the Tower in Woodlawn; and the Commercial in South Chicago. Halsted Street, although it does not run the length of the city from North to South, had the most movie theaters—fifty-two.

A feature of the major movie houses was the stage show, often produced and led by a local conductor. The star among these orchestra leaders was Paul Ash who headlined at B&K’s Oriental Theater. Some other conductors who shared marquee billing with feature films were: Walter Blaufus at the Sheridan, Del Delridge at the Capitol, Mark “Buddy” Fisher at the Harding and Senate, Art Kahn at the Belmont and Senate, Charles Kaley at the Granada, Bernie Krueger at the Tivoli and Uptown, Frankie Masters at the Tivoli and Paradise, Bernie Meroff at the Granada and Marbro, Al Short at the Piccadilly and H. Leopold Spitalny at the Chicago.

Local #110 of the Motion Picture Operators Union was born in 1916 amid barrages of gangster gunfire. Three quarters of a century later two retired licensed union members, Morton Krugman and Lowell Stoeleroe remember this union’s restrictive attitude toward Jewish membership. But men named Accardo, Aiuppa, Cerone and Nitti were card-carrying members of Local #110. By the 1930s the International Alliance of Theater and Stagehand Employees, Local #2, along with some thirty other unions were under local mob control. Willie Bioff, Local #2’s business agent, and a known gangster, had dealt with Barney Balaban first here in Chicago and later in Hollywood, collecting regular payoffs (known as “street tax”) for the mob. The FBI and IRS would end Bioff’s career in the 1940s.

The small 383-seat Lindy/Palais Royal was at 1710 West Madison Street on the Near West Side. Harry Nepo, the owner, had the reputation of being as tough as the neighborhood. He was a Russian-born Jewish immigrant who carried a long-barreled, holstered 45-caliber revolver on his hip. The story was told that when a union organizer informed Harry that he would have to hire a union projectionist, Harry informed the union organizer that he would have to get past his revolver first. That was the first and last union organizer to pester Harry Nepo.

On the 29th of August, 1927, the Motion Picture Operators Union Local #110 called a strike against the major theater exhibitors in Chicago. The next day

Elmer Balaban, 92, died on November 2, 2001. He was the last surviving brother in the family that with Sam Katz launched the Balaban & Katz theater chain. Elmer Balaban started his own company, H&E Balaban, with his brother Harry, in 1932. Their chain of Chicago movie theaters included the Esquire on Oak Street. With the advent of television, Elmer Balaban sold his movie houses and acquired TV stations.

almost all of the city's movie houses were dark. By the time James C. Petrillo's Chicago Federation of Musicians Union Local #10 joined the strike, all the motion picture advertisements had disappeared from the local newspapers. The lights did not go on again until September 5th. This was the only time in the city's history that almost all of its movie theaters were closed. Only a few small houses, where the owner ran the projectors, had remained open.

After the World's Columbian Exposition of 1893 some forty-two movie houses and theaters were opened downtown; twenty-nine of them were within the Loop. Of those twenty-nine only three are in operation today: the refurbished Chicago, (Ford) Oriental, and (Cadillac) Palace. The rest have been demolished.

Just thirty years ago, nine of the original twenty-nine were still hanging on: the Clark, Garrick, McVickers, Monroe, Randolph, Roosevelt, State-Lake, United Artists, and Woods. Eighteen of these downtown theaters were Jewish owned, including the World Playhouse, which was one of the two early art film houses in the city.

During the halcyon days of the 1920s to the 1950s the movie industry had a carnival-like base of operations in Chicago. The half-mile between 8th and 12th Streets on South Wabash Avenue was known as "Film Row" and Jack Kirsch was its "mayor." This was the center for film booking, led by the Hollywood studios' Chicago distribution offices. Bookings for vaudeville were also negotiated here until the talkies put that entertainment medium out of business. This was the hub for theater hardware, lobby displays, sundries and the concessionaires of the trade. The candy and popcorn vendors such as the Bartlesteins, Gumbiners, and Smerlings started selling bags of candy when films were silent and the audiences often talked. David Smerling is the third generation still in that business.

The first drive-in theater opened in New Jersey in 1933; the first one in the Chicago area opened in 1941 in Morton Grove. Drive-ins grew in popularity in the post-World War II period. Among local owners were Stan Kohlberg, Marks and Rosenfeld, Arthur Schoenstadt, Bene Stein and Meyer Stern. Stan Kohlberg was one of the most innovative of the local operators.

Many of the onscreen announcements and trailers we see today list Filmack as producer. Irving Mack founded the Filmack Studios in 1919 on Film Row. Mack's venture, by now involving three generations of the family, remains located on Film Row, with Robert "Robby" Mack continuing into the 21st century.

Founded one year after WW II was the Cinema Lodge #1619 of B'nai B'rith. At one time the lodge boasted over 500 members, including most of the names found in this essay. In 1963 the lodge changed its name to that of one its founders, who was also often its president, Jack Kirsch. Many of these same lodge members were also members and founders of the non-sectarian Variety Club of Chicago.

For the 1920 federal census the city was divided into 77 communities. Of these communities 15 had not one movie theater. Six communities had only one theater and two of those were Jewish-owned. Eight other communities had many movie houses with no Jewish owners. The community with the most theaters, West Town, had 61, of which 13 were Jewish-owned. Jews owned or leased 230 houses out of the 600 in the city. They also built almost every one of the great movie palaces.

Three quarters of a century after the opening of those opulent movie theaters and the founding of the major Hollywood studios, it is worth remembering that the six Jewish-owned studios had two things in common: all the pioneering moviemakers started in the business as theater owners, and all were immigrants or born into first generation immigrant families.

Today movies are usually seen at a multi-screen complex. The audience settles into stadium-type seating. Has someone forgotten to turn off his cell phone? Will someone comment aloud on the screen action, just like at home in front of the TV? There doesn't seem to be the total escape of the old days.

In the past the moviegoing experience was very different. I think back to a particular day in 1928. The scene: the Franklin Theater on East 31st Street in the Douglas Park community. The great illusion begins on the sidewalk. There are the brilliant, blinking marquee lights framing the title of the feature of the day. It is the silent movie *What Price Glory*, made more enticing by the sandbags piled on the sidewalk. Under the marquee there is a poster of a machine gunner, and another of a soldier standing guard. What enchantment! What excitement! No matter that the roar of the cannon and the chatter of the machine gun are heard only in the imagination of an enthralled five-year-old! ❖

SIDNEY SORKIN is a charter member of the Chicago Jewish Historical Society and serves on the Society's Advisory Board. He is a retired public and religious school administrator who is now liason for the Northwest JCC Regional Board to three community organizations.

CJHS Publications

available from the Society office.
Phone (312) 663-5634..

THE CHICAGO JEWISH HISTORICAL SOCIETY:

A Ten Year History. By Irwin J. Suloway. 1988. 32 pages, illustrated, paper, \$3.00.

Doris Minsky Memorial Fund Prize Winners:

CHICAGO JEWISH STREET PEDDLERS . By Carolyn Eastwood. **MEMORIES OF LAWNDALE.** By Beatrice Michaels Shapiro. 1993. 103 pages, illustrated, paper, \$5.00.

THE CANTORS: Gifted Voices Remembered. By Bea Kraus. 1993. 85 pages, illustrated, paper, \$5.00.

MY FATHER, MYSELF: A Son's Memoir of His Father, Rabbi Yehudah D. Goldman, America's Oldest Practicing Rabbi. By Rabbi Alex J. Goldman. 1997. 120 pages, illustrated, paper, \$5.00.

THROUGH THE EYES OF THEIR CHILDREN. By Myron H. Fox. 2001. 160 pages, illustrated, paper, \$7.50.

THE ROMANCE OF A PEOPLE. Program book for the pageant-drama presented on Jewish Day at *A Century of Progress*, the Chicago World's Fair of 1933. Facsimile republication with new material. 2000. 72 pages plus 8 pages of new material, paper, \$15.00.

Special Membership Offer: Join the Chicago Jewish Historical Society in 2001-02 and receive a free copy of the *Romance* program book.

Jewish Book Month

Books by CJHS Authors

AN ACCIDENTAL ANARCHIST: How the killing of a humble Jewish immigrant by Chicago's chief of police exposed the conflict between law & order and civil rights in early 20th century America. By Walter Roth and Joe Kraus. 2001. *Academy Chicago Publishing*, 211 pages, paper, \$16.95. The story of young Lazarus Averbuch's fatal 1908 encounter with Chief George Shippy. An obscure historical footnote, diligently researched and brought to light. First published in 1997.

JEWISH CHICAGO: A PICTORIAL HISTORY. By Irving Cutler. 2000. *Arcadia Publishing*, 128 pages, paper, \$18.99. A vivid snapshot of the city's Jewish community—its cultural, religious, economic, and everyday life. Includes 230 photographs and maps.

THE JEWS OF CHICAGO: From Shtetl to Suburb. By Irving Cutler. 1996. *University of Illinois Press*, 315 pages, \$29.95. Vividly told history of Chicago's Jewish community. Illustrated with photographs and maps.

NEAR WEST SIDE STORIES: Struggles for Community in Chicago's Maxwell Street Neighborhood. By Carolyn Eastwood. Available in January 2002. *Lake Claremont Press*, paper, \$17.95. Four extraordinary "ordinary" individuals—Harold Fox, Florence Scala, Nate Duncan and Hilda Portillo—tell stories of their struggles to save their neighborhood and the century-old Maxwell Street Market that was at its core. Illustrated.

ROMANCE OF A PEOPLE: 100 Years of Jewish History in Chicago, 1833-1933 (VIDEO). Beverly Siegel, Executive Producer & Director. 1997. *Chicago Jewish Historical Society*, one hour, \$29.95. Distributed by *Ergo Media, Inc.*, P.O. Box 2037, Teaneck, NJ 10766. Join the Society at the \$100 level and receive this video free.

A TIME TO REMEMBER: A History of the Jewish Community in South Haven. By Bea Kraus. 1999. *Priscilla Press*, 287 pages, paper, \$20.00. From the 1920s through the 1950s, South Haven, Michigan was the site of a thriving Jewish summer resort community. This nostalgic book grew out of Bea Kraus's interviews with hard-working resort owners and *frische luft*-seeking Chicagoans about those years. Illustrated.

WOMEN BUILDING CHICAGO, 1790-1990: A Biographical Dictionary. Edited by Adele Hast and Rima Lunin Schultz. 2001. *Indiana University Press*, 1,088 pages, illustrated, \$75.00. (See front page article.)

HISTORY OF THE JEWS OF CHICAGO. By Hyman L. Meites. 1924. Facsimile Republication with Introduction. 1990. *Chicago Jewish Historical Society*. The original 1924 edition and the 1990 facsimile are both now out of print, but copies of both can be found at the Chicago Public Library and Asher Library, Spertus Institute of Jewish Studies.

Suggested Reading

THE ADVENTURES OF AUGIE MARCH. By Saul Bellow. 1999. *Penguin*, 544 pages, paper, \$13.95. The opening sentence of Bellow's acclaimed 1953 novel: "I am an American—Chicago born—Chicago, that somber city—and go at things as I have taught myself, free-style, and will make the record in my own way: first to knock, first admitted; sometimes an innocent knock, sometimes a not so innocent."

AN EARLY ENCOUNTER WITH TOMORROW: Europeans, Chicago's Loop, and the World's Columbian Exposition. By Arnold Lewis. 1997. *University of Illinois Press*, 488 pages, paper, \$21.95. European visitors to our "wonder city" were stunned, appalled—and fascinated. This is the first book-length study of European criticism of 1890s Chicago. Illustrated with photographs, drawings, paintings, and contemporary cartoons.

FANNY HERSELF. By Edna Ferber. 2001. *University of Illinois Press*, 360 pages, paper, \$15.95. Reissue of Ferber's intensely personal chronicle of a young girl growing up Jewish in a small midwestern town. The novel charts Fanny's emotional growth through her relationship with her mother, the shrewd, sympathetic Molly Brandeis. Illustrated by J. Henry.

HOLLYWOOD ON LAKE MICHIGAN: 100 Years of Chicago and the Movies. By Arnie Bernstein. 2000. *Lake Claremont Press*, 364 pages, paper, \$15.00. This history and street guide gives Chicago and Chicagoans credit for their prominent role in moviemaking history, from the silent era to the present. Winner of an American Regional History Publishing Award.

POEMS FOR THE PEOPLE. By Carl Sandburg. Edited with an Introduction by George and Willene Hendricks. 2001. *Ivan R. Dee*, 192 pages, paper \$14.95. Poems that date back to Carl Sandburg's early years in Chicago. (Includes his *Letter to Jacob M. Loeb*, which was reprinted in *CJH*.)

ROSA RAISA: A Biography of a Diva with Selections from Her Memoirs. By Charles Mintzer. Available in December 2001. *Northeastern University Press*, 288 pages, \$30.00. A renowned star of the Chicago Opera, Rosa Raisa was one of the greatest dramatic sopranos of opera's first Golden Age. Her career and complex personality were shaped by a life that crossed Jewish, Italian, and American cultural boundaries. Illustrated.

THE SOUP HAS MANY EYES: From Shtetl to Chicago—One Family's Journey Through History. By Joann Rose Leonard. 2001. *Bantam*, 184 pages, paper \$9.95. Also on cassette—unabridged recording on four-tape set. Members of the Axelrod family escape to Chicago from Count Petotsky's Ukraine. A Jewish immigrant story told with warmth. Illustrated.

A THOUSAND AND ONE AFTERNOONS IN CHICAGO. By Ben Hecht. 1992. *University of Chicago Press*, 290 pages, paper, \$27.00. A selection of Ben Hecht's famous *Chicago Daily News* columns from the 1920s. Illustrated throughout with black-and-white line drawings by Herman Rosse. (*CJH* has reprinted three of Hecht's *Afternoons* columns.)

"THE MOVIES ARE": Carl Sandburg's Film Reviews and Essays, 1920-1928.

Edited with historical commentary by Arnie Bernstein. 2000. *Lake Claremont Press*, 387 pages, paper, \$17.95

Young Carl Sandburg was assigned to write about silent films for the *Chicago Daily News*. The editor of this collection searched through miles of microfilm to gather these gems. On November 14, 1927, Sandburg wrote:

"The scene is yesterday at noon. The doors of the Roosevelt Theater swing open and crowds wander out...

"Those faces look exhausted, eyes turn up and down State Street as in a daze. *Underworld* has left them limp, these Chicagoans who have come to see the gunmen and gangsters of their city brought at last to the screen.

"Within the theater packed rows of faces are staring as the picture starts again on its endlessly circling path of savagery. Faces have been rapt and nerves have dangled in suspense here before, but never like this... *Underworld* has more suspense than almost any picture ever made before...

"Ben Hecht, the Chicago reporter and novelist, wrote it as his maiden scenario. Josef von Sternberg, all artist, directed it. The business office inserted sentiment here and there in the work of these two exotic geniuses...but the story is theirs..."

(For his work on *Underworld*, Ben Hecht won the first-ever Academy Award for "Original Story.")

CJHS Summer Tours 2001: Warm Recollections

SUMMER SAFARI: Elgin, Rockford, Beloit. **Sunday, July 15; Guide: Leah Axelrod**

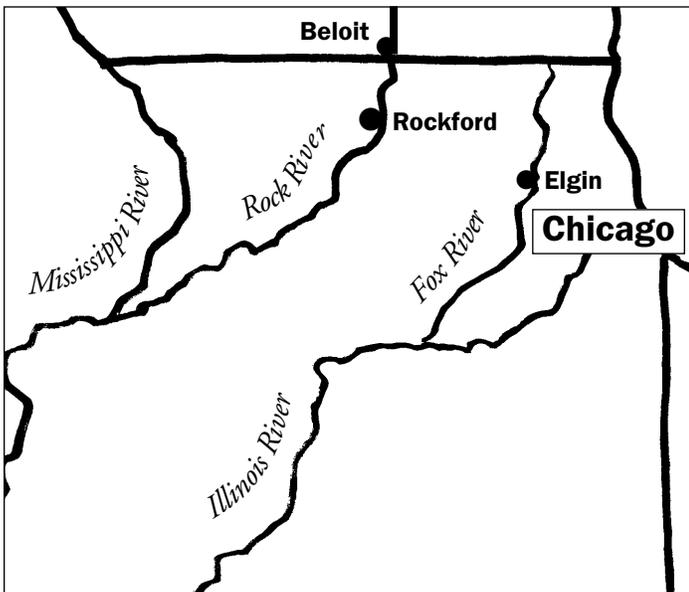
The first settlers of European heritage in the Fox River Valley were veterans of the Indian Wars of the 1830s. The rich soil also brought settlers from New England where the rocky farmland was depleted. In 1841-42 a group of Jews from Eastern Europe sought to establish a “back to nature” agricultural community in the area, but left for Peoria, Quincy, and Chicago.

Elgin today has a population of about 100,000. It is mainly a bedroom community for Chicago and its suburbs. The Aurora & Elgin interurban trains used to run on the “el” tracks of the Garfield Park line.

The former site of the Elgin Watch Company is now occupied by the administration building of the thriving riverboat gambling casino. (There is still a small planetarium on the site; Elgin Watch would use the planetarium’s calculations to set its timepieces.)

The earliest record of Jewish settlers in Elgin is 1855. Leopold and Joseph Adler opened a clothing and tailor shop in 1859. One of Leopold’s sons, Max, became vice president of Sears, Roebuck & Co., married the sister of Julius Rosenwald, and donated the Adler Planetarium to the city of Chicago.

The first official record of a Jewish *minyan* was in 1892. **Congregation Kneseth Israel**, which evolved from that first *minyan*, celebrated its centennial in 1992. We first viewed the former CKI building on Villa Street (which currently houses a ballet school). We then went to the building at 330 Division Street, which has



been the home of CKI since 1958. We were welcomed by our guides, Congregation President Lois Troy and Past President Don Lesser.

Membership consists of about 200 families, and there are over 100 children in the Torah School. The Congregation is Conservative. It serves about twenty surrounding communities, including Aurora, Marengo and Elk Grove. CKI has been led for over seven years by Hazzan Alan Smolen.

Tour participant Jule Turnoy spoke of her great-grandparents, Jacob and Marie (Miriam) Freiler, who owned a wholesale liquor business on Elgin’s Douglas Street, where there were other Jewish merchants. Jacob Freiler was a philanthropist who kept the books for Elgin State Hospital. When the town went “dry” in 1914, the Freilers’ liquor business dried up, too!

We went on to Bellamy’s Restaurant in Rockford’s Clock Tower building for a hearty buffet lunch, and then headed up to Wisconsin.

At Beloit’s **Congregation B’nai Abraham** we were greeted by Scott Lans, a member of the Congregation’s executive committee and its *de facto* president. His great-grandfather, William Lans, a scrap metal dealer, was one of the founders in 1907.

In those days HIAS would meet Eastern European Jewish immigrants at Ellis Island and direct them to Beloit, where they could find work at the Rosenblatt Pants Factory. The Kantor family operated a Pepsi bottling plant; Fairbanks-Morse, manufacturer of large diesel engines, became the main employer in the town.

The Congregation’s first home, on Oak Street, was a former church. The present building, on Oxford Lane, was dedicated in 1989. Beginning as Traditional Orthodox, it became Conservative, and is now Reform. (Debbie Friedman, the composer-singer, was its first woman cantor.) B’nai Abraham serves a geographical area that crosses the state border, from Rockford to Madison. Its approximately thirty-five member families live in nearby towns; about a dozen children attend the Sunday School. The new part-time rabbi: Ira Youdovin.

We crossed back into Illinois to **Congregation Ohave Shalom**, 3730 Guilford Road, Rockford. Our guide was Herb Lash, who told us that Rockford’s first Jewish families, mostly Russian and Polish, arrived from New York and Chicago in 1860-65; they dealt in dry goods or scrap metal.

On the way we passed the former home of Ohave

Shalom on Market Street (1917-1970), a former Methodist church with a balcony, so there was a built-in *mekhitza*. Eventually the Congregation became Conservative, with mixed seating. The Guilford Road building was erected in 1971.

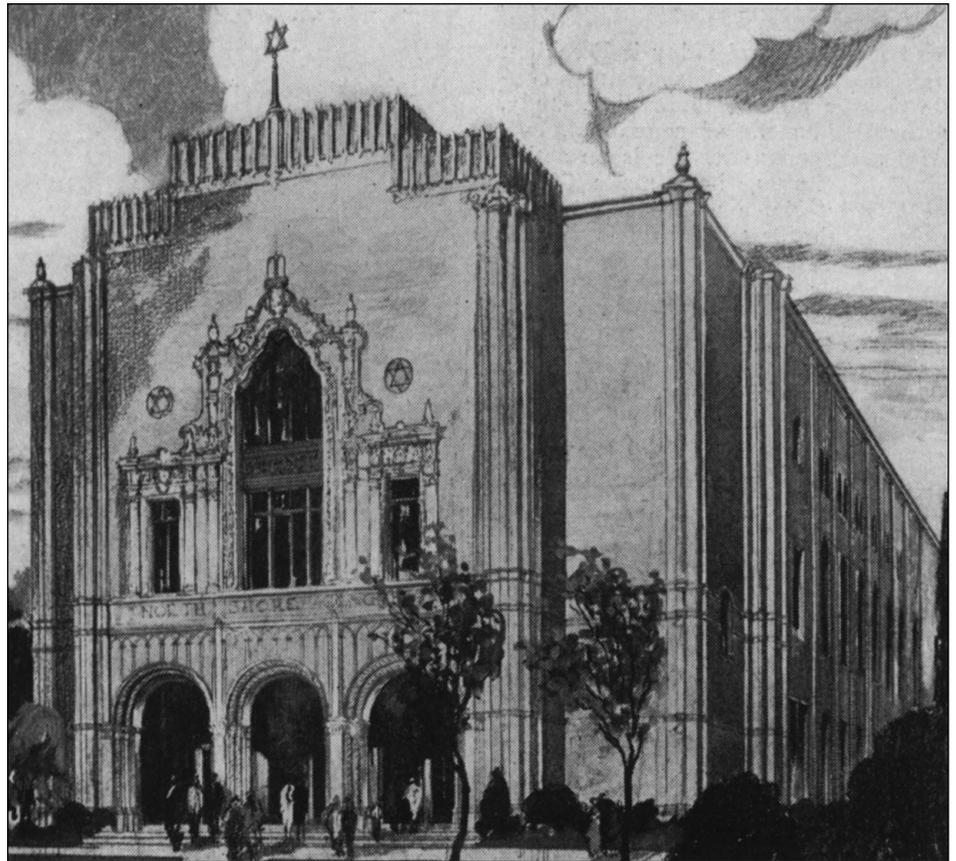
Membership began to diminish in the 1950s. Today there about thirty-seven member families; Hebrew school-age children are privately tutored. Rabbi Fertig comes once a month; services are conducted by congregants.

Rockford's **Temple Beth El**, 1203 Comanche Drive, is led by Rabbi Stephen Sniderman. The building dates from the 1960s. Congregants come from as far away as Belvedere and Freeport, among them a German-Jewish family of cattle dealers. 150 families comprise the membership; there are eighty children in the religious school.

Street repairs kept us from visiting the former site of Beth El, but the Rabbi showed us the splendid stained glass panel he had rescued from the old building. There is an impressive abstract glass sculpture in the sanctuary. Who created these works? Where are the archives? No records exist. The Rabbi expressed his regret that Beth El is an "ahistoric" congregation.

**CHICAGO SYNAGOGUES:
Past, Present, and Future
Sunday, August 12
Guide: Leah Axelrod**

We visited the historic Uptown synagogue, **Agudas Achim North Shore Congregation**, now in desperate need of restoration. Dynamic Rabbi Lefkowitz is leading the fund-raising campaign. The *bima* and ark have been beautifully restored, but we saw birds flying through holes in the windows and roof. The struggling Congregation, mostly immigrants from Russia, is



**Agudas Achim North Shore Congregation,
5029 North Kenmore Avenue. Architect's Drawing, 1924.
H.L. Meites: History of the Jews of Chicago.**

devout, but of modest means. CJHS members are urged to help.

A synagogue and study space in a mall—that is **Congregation Kol Ami** in Water Tower Place, 845 North Michigan Avenue. Our guide was member Robert Rich. There are plans to install an ark mounted with Milton Horn sculptures.

Once a small residential hotel, **Lake Shore Drive Synagogue**, 70 East Elm Street, is a red brick building with a light-filled atrium. This active, traditional Gold Coast congregation is almost fifty years old. No rabbi is employed; services are conducted by the membership. Bob and Sue Mednick, members on the tour, acted as our guides.

Looking confidently to the future, **Congregation Rodfei Zedek**, 5200 South Hyde Park Boulevard, is making creative use of

the space in its handsome new building, a synagogue and JCC facility serving the South Side. Rabbi Elliot Gertel was our guide.

**CHICAGO JEWISH ROOTS
Sunday, September 9
Guide: Irving Cutler**

Dr. Cutler's conducted his popular, annual "sentimental journey"—from the Maxwell Street area, through Lawndale, Logan Square, Humboldt Park and Albany Park to Rogers Park—with special stops at Hull House and the Garfield Park Conservatory.

Two weeks later Dr. Cutler spoke to an appreciative audience at the Society's September Open Meeting. His audio-visual presentation featured slides of illustrations from his new book, *Jewish Chicago: A Pictorial History*. ❖

A Jewish Immigrant Family and the Chicago Taxi Wars in the 1920s: Part II

BY MYRON H. FOX

The Chicago Jewish Historical Society awarded the Doris & Joseph Minsky Memorial Prize to Myron H. Fox for his monograph on Chicago Jewish history, Through the Eyes of Their Children. Mr. Fox addressed the June 24, 2001 Open Meeting of the Society about his book, and edited excerpts of the first part of his talk were published in the Fall 2001 issue of CJH.

Yellow Cab driver Thomas A. Skirven was murdered in the early hours of June 9, 1921. My father, Philip Fox and another Checker Cab driver, Morris Stuben, were identified by one of the so-called witnesses as having been seen in the car from which the fatal shots were fired. Dad was arrested (without a warrant) and taken, not to a police station, but to the office of the Cook County State's Attorney Robert E. Crowe, where he was held incommunicado, and beaten and tortured by police officers until they extracted a confession from him. The same treatment was meted out to Morris Stuben. The two men (without benefit of counsel), were then taken before the grand jury which handed down three indictments, all for murder.

At the *habeas corpus* hearing that followed, Judge Wilson, disturbed by the appearance of my father and Morris, ordered a medical examination, and had the two men removed from the custody of the state's attorney and the police. They were to be turned over to the Sheriff's Department to await their trial. After the medical examination Dad was transferred to the prison hospital where he spent considerable time recovering from his injuries.

It then fell upon my father's family to raise his bail money. His dad, Max Fox, never hesitated in putting up the family home as security. In spite of the initial shame (the great *shanda*) of the arrest, the family stood by Philip, ready to sacrifice whatever was necessary to prove the innocence of their beloved son and brother.

The first trial, in April, 1922, presided over by Judge Kersten, ended in a hung jury. It took the jurors only 24 hours to declare that they were hopelessly deadlocked. It was eleven to one in favor of a guilty verdict. The state had been seeking the death penalty. George Barrett, still chief legal counsel for the Yellow Cab Company, did not have to exert too much pressure on State's Attorney Crowe to proceed to a second trial.

Between trials, life went on for my father. His brother-in-law, Sam Kreiter, mentioned that a beautiful

young Jewish immigrant girl, Bella Leibovitz, was rooming at the home of his sister, Tillie Dorman, and Dad looked forward to meeting her.

Bella Leibovitz, my mother, came from the small Romanian town of Suleiza. She had made the crossing to these shores eight years after my father, arriving in 1920 at the age of fifteen. She had not wanted to leave the safe haven of Suleiza, but was persuaded by her widowed mother to go to America, to the city of Chicago, where her father's two brothers offered her a better life. (During Bella's long journey, she made the acquaintance of several girls who were also going to America. They found each other once again in Chicago and remained life-long friends.)

My father found the scene at the Dorman house idyllic; Bella was swaying gently in the porch swing in the warm sunshine of that Memorial Day morning. Their eyes met and the magic we know as love began its chemistry. They conversed easily in Yiddish, and discovered a commonality of thought between them. Dating in the Americanized version of Yiddish culture and custom, they attended picnics, parties, and other social events within the family circle. The speakeasies, gin mills, and dance halls that could be found in almost every neighborhood in Chicago never attracted my parents. (However, my father's younger brother Jack and his recent bride Faye did take part in the city's Roaring '20s flapper nightlife.)

On Labor Day, September 2, 1923, my parents' courtship ended and their life's journey together began. Their wedding that day, filled with hope and promise, was celebrated at the family home at 1618 South Turner Avenue.

Between the time of my parents' marriage and the start of the second trial in 1925, Chicago had finally elected a reform-minded mayor, William Devers. Chicagoans thought they had seen the last of Big Bill Thompson (but it was not to be). During those years my father was working very hard as a union plumber. My mother, who was raising my oldest brother, was

expecting their second child. It was the era of Prohibition and bootlegging went on unabated. Ethnic gangs of all nationalities ruled their neighborhoods.

My father did not concern himself greatly with the upcoming second trial. He knew he was innocent. Mike Sokol of Checker Cab constantly reassured him that the company had hired the finest lawyers in Chicago, and that everything was proceeding as planned. (By the way, I have just recently learned that my father's lead attorney, Michael J. Ahern, was a lawyer for the mob and Al Capone's legal eagle.)

My father was very cause-oriented, and during those two years he became involved in trade union activities. He was so pro-union that when my mother was due to give birth to my sister Esther, he would not let her go to Mount Sinai Hospital, where their first child had been born. This was 1925, the year of the Landis Awards Men—scab laborers sanctioned by the ruling of Federal Judge Kenesaw Mountain Landis. (He was also the Commissioner of Baseball.) Mount Sinai Hospital was in the midst of expansion and was employing non-union help. My poor mother had to settle for the Frances Willard Maternity Hospital, farther away from our home. The rest of the children were born at Mount Sinai.

It was now time for the second trial. William A. Rittenhouse put on the case for the state. My father and Morris's downtown lawyers, Michael J. Ahern and Elwyn E. Long, were present for the defense. The state presented new, surprise witnesses who had never appeared at the first trial. The defense cross-examined them half-heartedly and did not call any witnesses to refute their testimony; nor did they call the two defendants. By the time the verdict was announced by the jury foreman it was obvious to everyone: guilty on all counts. The one big difference this time was that the state dropped its request for the death penalty and asked for a life sentence instead.

After the verdict, my father and Morris were remanded back into the custody of the sheriff, awaiting the decision from the Illinois Supreme Court on their appeal. It took about six months for the decision to come down. A majority of the Court upheld the guilty verdict, but defied about 75 years of precedence in doing so. They basically ruled that using torture to extract a confession was okay as long as you felt that the end result was the truth. This decision by the majority so incensed Judge Duncan on the minority side that in writing the minority opinion he castigated everyone in the state's attorney's office, the police, and anyone associated with the arrest, illegal incarceration, and

brutal interrogation. He as much as called them criminals.

Errors on the part of my father's hotshot attorneys abounded, any one of which should have led to a reversal of the guilty verdict. The decision, however, was upheld, and my father and Morris were transferred to the new Stateville Prison in Joliet, Illinois. My dad was Prisoner 329 and Morris, Prisoner 330. They began serving their life sentences.

Yellow and Checker had their scapegoats, and the relationship between the companies improved. All was serene—except in the Fox family. Keeping up their courage and battling to overcome feelings of depression, they vowed to fight on. Help came their way from cab drivers who did not forget my father and Morris. They held fundraisers and dances—any type of event to raise money for two purposes: first, to help the family financially, and second, to secure competent legal help to continue their fight for freedom.

The next three years were brutal to endure. Each day seemed like a month to my dad. The family also suffered, waiting for each two-week interval to pass, so they could visit him again. The Illinois Supreme Court was appealed to once more for a rehearing, but that was also denied. Finally, after all the fundraisers, my Uncle Jack and Aunt Rose were able to secure the services of attorney Edgar J. Cook to file petitions for pardon, over the signatures of my mother and Rose Stuben.

The petition for pardon followed its normal course. It took a year for the Illinois Pardon Board to acknowledge receipt. On July 10, 1928, the Board finally convened to review the petitions of Philip Fox and Morris Stuben. The hearing was contentious, peppered with heated exchanges between Mr. Samuels of the Yellow Cab Company and members of the Board. No real evidence, no eyewitnesses, and a contradictory ballistics report made it easy for the Board to reach its recommendation to the Governor.

Mr. Jenkins, a brilliant and respected Springfield attorney and retired judge, summed up the request of the petition this way: "The Constitution was totally disgraced in this case. The men who assaulted Fox and Stuben were guilty not only of assault and battery, but assault with intent to kill. They would have killed Fox and Stuben unless they made the confessions these men asked for and wanted. The remark has been made here that this is a court of mercy. If the honorable Board please, Fox and Stuben are not appearing here asking for mercy. They are asking for justice."

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Taxi Wars: Part II *continued from page 13*

The chairman of the Illinois Pardon Board replied, "Justice does come ahead of mercy." The Board voted unanimously, except for the chairman. He had recused himself because he had once been offered legal work by Checker Cab. He had turned down the offer, but did not want to give any hint of impropriety.

The Board issued the following recommendation: "In view of the statements made, we are of the opinion that both Morris Stuben and Philip Fox have served sufficient time for whatever part they may have taken in the taxicab war, and feel that this is a case in which the governor may properly exercise his pardon power. We therefore recommend that the prayer of the petition be granted and that the sentences of Philip Fox and Morris Stuben be commuted to expire at once." On December 21, 1928, the recommendation was approved and signed by the director of prisons and by Illinois Governor Len Small. Late in the afternoon of that same day, my father and Morris were released. They were free men once again.

After he was released from prison, my father never gave up on life. He never gave up on society or the system that had incarcerated him wrongly. He went forward as an upstanding citizen and patriot. He was too old for World War II but took an active role in civil defense. He was a believer in civil rights for all people, and was charitable to worthwhile causes. He taught his children these same ideals by his quiet example. My father died at age 81 on June 24, 1982, which corresponded to the third day of the Hebrew month of Tammuz. The Hebrew lunar calendar rarely aligns itself with the English one. But today, June 24, 2001, as I present his story to the public, it is again the third of Tammuz.

Today I have only been able to touch on the highlights of this story. I hope you will read and enjoy the *entire* book. I would like to thank the Chicago Jewish Historical Society and its president, Walter Roth, for having chosen my book. And a special thanks to Charles Bernstein, my friend and editor throughout the whole publishing process. ❖



Philip Fox in 1962.

Collection of Myron H. Fox.

Washington-Morris-Salomon

continued from page 3

Barnet Hodes, a young Chicago attorney, who was then head of the Chicago Department of Law.

In 1936 the Nazis, Fascists, and Japanese warlords had already begun spreading their evil. Democracy was even being doubted by some Americans who openly expressed appreciation of dictatorship, while at the same time proclaiming their 100% Americanism, and insinuating that others who did not share their views were subversive or worse. Their odd sort of patriotism, thought Hodes, was more akin to the loyalty for the king by Tories during the American Revolution than the loyalty to America shown by leaders such as Washington, Morris, and Salomon.

"Patriotism" had been utterly debased in Germany by the rise of anti-Semitic Nazism. Against this background of menace, although the full horrors of the Holocaust could not be foreseen, Hodes gathered a group of prominent local citizens to form the Patriotic Foundation of Chicago.

The patriotism of this Foundation stressed love for country, not hatred for other countrymen. The patriotism of the nonmilitary civilian would not be overlooked, and in the United States, these patriotic civilians came from all races and creeds. Barnet Hodes announced the formation of the Foundation on July 4, 1936 and its purpose:

"...leaders in every walk of life, and representatives of every cultural group, have confirmed the conviction that a major contribution to patriotism, historical knowledge, and understanding of the part played by peoples of various nationalities in the building of America will be made by the erection in Chicago of an appropriate memorial symbolizing the cooperation that George Washington received from Robert Morris and Haym Salomon.

"It is a matter of history that without the financial genius and support obtained by Robert Morris in conjunction with Haym Salomon...the armies under Washington would have been seriously handicapped and the prospects of victory in the Revolutionary War dimmed."

Barnet Hodes was of Polish Jewish heritage. He grew up in LaSalle, Illinois, the only Jew among his classmates. As an avid student of American history, he was delighted to come upon the pioneering writings of Madison C. Peters and later researchers who had discovered many Jewish military and



Leonard Crunelle, associate of Lorado Taft, shown putting finishing touches on the head of Washington. Looking on, left to right: Barnet Hodes, Paul H. Douglas and Mrs. Douglas, daughter of Lorado Taft. Patriotic Foundation of Chicago.

civilian participants in the American Revolution. Hodes read about the financier Haym Salomon and hoped one day to have that Jewish patriot's contributions properly commemorated.

In the 1920s a statue of Salomon had been proposed by a group in New York, but that plan had failed. By 1935, Hodes had decided that Salomon should not stand alone in Chicago; rather a monument was needed that would dramatize an America made up of and made by people of many origins. Haym Salomon would symbolize that only if he was grouped with non-Jewish figures: George Washington, of course, and Robert Morris, businessman and signer of the Declaration of Independence, who was superintendent of finance—the nation's first secretary of the treasury.

Hodes enlisted Chicago's greatest sculptor, Lorado Taft, to create the monument. A campaign was launched to raise the \$50,000 needed to complete the project. (That goal was not reached until 1939.) Tragically, Lorado Taft died in 1936, after completing only a small study model. But the creation of the three heroic bronze figures was accomplished by Taft's protégé, Leonard Crunelle, in the style of his teacher.

The monument is located in Heald Square, East Wacker Drive at Wabash, facing Michigan Avenue.

Thanks to Allen Dropkin of the Patriotic Foundation of Chicago for permission to quote extensively from the book "This Great Triumvirate of Patriots" by Harry Barnard (1971), and to reproduce photographs from the book.

Letters to the Editor

Chicago, Illinois

I really enjoyed Charlotte Snyder Sholod's article on Prof. Glicenstein. The picture that you have reproduced of the officers of the Covenant Club receiving the statue includes my father, Rabbi Solomon Goldman, holding the flag with Prof. Glicenstein. Beside him [next to the statue] is Louis Harrison, who was the president of the Covenant Club and B'nai B'rith, and at one time president of the Anshe Emet Men's Club.

I was surprised to read that Dr. Dushkin's memoir said that Prof. Glicenstein never accepted his invitation to dine. The professor was a very frequent guest at my parents' home. He would often come to *shabbos* services and then home with my father for lunch.

He often accompanied my parents to the homes of congregation members who had invited them for dinner. (My father would ask if he could bring along the distinguished sculptor, and what an honor it would be to have him as their guest.)

When Prof. Glicenstein came to our house he always brought his sketch pad. We have many sketches of all of us, including the Black woman who worked for us. I also remember the professor's son, also an artist, who emigrated to Israel, and who used the name "Romano."

Gayola Goldman Epstein

Charlotte Snyder Sholod replies:

Seven months after Glicenstein and his wife Helena arrived in Rome from their native Poland, their son Emanuel was born on September 23, 1897. When his name was officially registered, the Italian clerk suggested giving the infant the middle name of "Romano," as a symbol of his birthplace and his parents' new home. Thus, when Emanuel began working as a professional artist in his early twenties, it was decided that he should adopt the name "Emanuel Romano." He became a very fine painter and graphic artist.

In 1953 Romano went to Safed, Israel to oversee the opening of a museum dedicated to his father, named the "Glicenstein Museum." He would spend several months every year in Safed until 1975. He died in 1984. The Glicenstein Museum no longer exists; it has been transformed into the "Israel Bible Museum," though a few of Glicenstein's sculptures are on exhibit in the foyer.

About the Society

What We Are

The Chicago Jewish Historical Society was founded in 1977 and is in part an outgrowth of local Jewish participation in the American Bicentennial Celebration of 1976. Muriel Robin was the founding president. The Society has as its purpose the discovery, preservation and dissemination of information concerning the Jewish experience in the Chicago area.

What We Do

The Society seeks out, collects and preserves appropriate written, spoken and photographic records; publishes historical information, holds public meetings at which various aspects of Chicago Jewish history are treated; mounts appropriate exhibits; and offers tours of Jewish historical sites.

Volunteer Opportunities

Would you like to become more involved in the activities of the Chicago Jewish Historical Society? We'd love to have you! Following are the various committees on which you can serve. Contact the Society at (312)663-5634 or any of the Chairpersons listed here.

■ PROGRAM COMMITTEE

Do you have a great idea for a meeting topic? If you are organized and creative, friendly and outgoing, the Program Committee would welcome your help in planning and implementing our bi-monthly and annual meetings. Call Charles Bernstein (773)324-6362.

■ MEMBERSHIP COMMITTEE

The Society's membership continues to grow, and you could help us introduce Chicago Jewish history to even more people. Share your ideas and energy! Contact Janet Iltis (773)761-1224 or Clare Greenberg (773)725-7330.

■ TOUR COMMITTEE

Bring your creativity and organization to planning and promoting our popular roster of tours on Jewish history. Contact Leah Axelrod (847)432-7003.

■ EDITORIAL COMMITTEE

Do you like to write? Are you a great proofreader? You can contribute to our quarterly publication, *Chicago Jewish History*. Contact our editor, Bev Chubat (773)525-4888.

Membership

Membership in the Society is open to all interested persons and organizations and includes a subscription to *Chicago Jewish History*, discounts on Society tours and at the Spertus Museum store, and the opportunity to learn and inform others about Chicago Jewish history and its preservation.

Dues Structure

Membership runs on a calendar year, from January through December. New members joining after July 1 are given an initial membership through December of the following year.

Life Membership	\$1000
Historian	500
Scholar	250
Sponsor	100
Patron or Family	50
Senior Family or Individual	35
Synagogue or Organization	25
Senior Individual or Student	20

Make checks payable to the Chicago Jewish Historical Society, and mail to our office at 618 South Michigan Avenue, Chicago IL 60605. Dues are tax-deductible to the extent permitted by law.

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