

ירשה

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HERITAGE

The Journal of THE JEWISH ARCHIVES & HISTORICAL SOCIETY OF EDMONTON & NORTHERN ALBERTA

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Volunteers Needed!

Casino

May 17th
and
18th, 2011.

BB Bonspiel:

Winnipeg, Jan. 11-14th 1958



B'nai Brith Menorah Curling Club Bonspiel

Left-Right: Dick Fratkin, Dave Bornstein, Shim Laskin, and Sonny Slutker of the Edmonton B'nai Brith Menorah Curling Club delegation. The full program from this event, including pictures of teams from all over the Western Provinces, is available for viewing at the Archives.

JAHSENA Archives photo, donated by Shim Laskin. Charach Studio, Winnipeg.

Myth-ing the Boat

Common Myths and Misconceptions in Jewish Genealogy

Many people are genuinely interested in finding out more about their family's history but hesitate because they believe they won't find any information. Are any of these common myths and misconceptions holding you back?

"Everyone that remembers anything about my family is no longer with us and those that are alive have already told me everything they know."

There are many ways of getting information, even if you no longer have who to ask. For example, headstones provide you with the deceased's Hebrew name, their father's Hebrew name, and often birth and death dates. If you know the name of your ancestral town, you may be able to contact its landsmanshaft (hometown society). Many landsmanschaften published Yizkor (memorial) books with stories about the town which often include maps, photographs, illustrations and lists of Holocaust victims. You may be able to speak directly with a landsman (someone from the town) or be able to access information they have collected. Indeed, one of the easiest ways to get information is to find people that have already done the research for you! And you think you've already asked the people in your family about their past? Ask them again! Every time I call my husband's great aunt Sylvia in New York, she has a new story to share or has come across another photo or document.

"Names were changed at Ellis Island."

This is one of the oldest Jewish Genealogy myths. The fact is, nobody's

name was changed at Ellis Island. Passenger lists were compiled at the port of departure and the names matched immigrants' documents. At Ellis Island, names were simply checked off the list.

"My shtetl was destroyed in the Holocaust and nothing remains."

While it may be true that, psychologically, nothing worthwhile remains of the old country for many people, the truth is that physically almost all of these places still exist. If you can't find your hometown on a map, consider that you may be looking at the wrong map. Remember that borders changed often. A town that was once in Austria might now be in Poland, or one from Poland might now be found in Ukraine. These border changes also influenced the spellings and pronunciations of place names. For example, the city that is now known as Lviv in Ukraine was Lemberg to the Germans, Lwow to the Polish, L'vov to the Russians, Leopold to the Latvians, and Lemberik to the Jews!

"All the records were burned in the Holocaust."

The Nazis used birth, marriage, and death records of the Jews back to the 1840s so that they could identify Jews for extermination. It was in their interest to keep the records around and the vast majority of these records still exist.

So, no more excuses! Take the next step with your research today!



Ask the Genealogist

by CAROLINE ULLMAN

ירשה HERITAGE

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Letter to the Editor

Re: *Heritage* Vol. 11, No. 3, Summer, 2009
Wed., Oct. 20, 2010

Hello,

Today I had the opportunity to revisit the above-noted publication. On page 19 there is a picture of the 1951 Hillel executive which has one major error. The person in the front row, far right is David BLAZOUSKE. I know because I had to learn to spell it backwards - EKSUOZALB. I still remember it today 60 odd years later. The "unknown" person looks very familiar and could have been Marge Katz but don't quote me. It's sad to see that many in the picture are now gone. Reuben Hashman, second from left in the back row, died on Sunday and his funeral was today. Also on Sunday we celebrated Janet Estrin Sherman's 80th birthday. Memories are great - thank you for rekindling them.

And thank you for listening to an old man reminisce.

Henry Gutman



Book Burial at the Jewish Cemetery, October 17, 2010, sponsored by the Chevra Kadisha.
JAHSENA Archives donated by David Marcus.

It is the Jewish custom to bury books such as prayer books, Hagaddahs, Torah scrolls, etc., which may contain the name of G-d. This was the first book burial to take place at the cemetery in 10 years. If you have items which need to be buried, please contact the Chevra Kadisha.

JAHSENA Recent Acquisitions

These items have recently found their way into the archives, and are available for research purposes:

1 DVD, "Irving Kipnes: The Art of Business, the Gift of Giving," 1 cm. text, donated by Irving and Dr. Dianne Kipnes.

3 photos, 4 documents, donated by Helen Walker (Riskin). 1 photo of HRS, 1 photo of Riskin's delicatessen, 1 photo of Jacob Samuels' 50th birthday.

1 Kodak Brownie Camera in its original box, donated by Miriam Rabinovitch.

1 2.5 inch single slide projector, in its original box, donated by Ted Power.

1 bound volume: "*Land of Hope*," a history of Jews in Saskatchewan, written by Clara Hoffer and F. H. Kahan, Illustrated by William Pehudoff, Modern Press, Saskatoon, 1960, donated by the City of Edmonton Archives.

14 photos of the Pechet and Comisarow families, donated by Lynn Pechet.

1 CD with photos of the Chevra Kadisha book burial, Oct. 17, 2010, donated by David Marcus.

Oral history interview with Howie Sniderman, conducted by Debby Shocter; with Dr. Manuel Friedman, conducted by Judy Goldsand, and with Justice Robert Spevakow, conducted by Marni Dlin.

10 cm. miscellaneous text, including newspaper clippings, collected by Sharon Abbott.

4 photos, 1 cm. text, donated by Esther Gofsky Segal. Photos of Talmud Torah, Rabbi Eisen, Estrin family and Beth Shalom Purim Frolic, 1959.

"Who is Penelope Park," by Lillian Soroka, illustrations by Brenley Charkow, donated by Ken Soroka.

Four photos of Talmud Torah classes, one book, "The Perfect Petalia," written by Marlee Soroka, donated by Ken Soroka.

1 document and 12 slides pertaining to Strasbourg Concentration Camp, 1 bound volume, "Die Gelbe Stern," in German, 1960, donated by Fred Alexandruk.

3 CDs containing photos pertaining to Eddie & Sarah Zipperstein, donated by Karen Samuels.

1 framed drawing of the Medical Sciences Building at the University of Alberta, donated by Hanna Pollack.

1 photo of members of the Jewish Senior's Drop-in Centre, Dec. 28, 2010, donated by Hal Simons.

The Jewish Archives & Historical Society of Edmonton and Northern Alberta is always looking for new donations. If you have any personal papers, photographs, negatives, books, audio-visual recordings or other items relating to the history of the Jewish community of Edmonton and Northern Alberta that you would like preserved for generations to come, please contact our office at (780) 489-2809.

Jewish Artists of Edmonton

BY PAULA E. KIRMAN

EDMONTON'S JEWISH COMMUNITY HAS HAD NO LACK OF TALENTED AND ACCOMPLISHED VISUAL ARTISTS. HERE ARE SOME PAST AND CONTEMPORARY ARTISTS WHO HAVE MADE A MARK ON THE ART SCENE LOCALLY, NATIONALLY, AND BEYOND.

ERIC FREIFELD

Painter, figure drawer, and later an art teacher, Eric Freifeld was born in Saratov, Russia in 1924. After the death of his father, Freifeld, his mother Olga, and his sister Anna (Lemkow) moved to Edmonton. He became a member of the Royal Canadian Academy and served as chairman of the Fine Arts Department of the Ontario College of Art. Drawing was his main medium, particularly life drawing. As a teacher, he taught some of Canada's most influential and famous artists. During his career as an artist, Freifeld had 25 solo exhibitions and received many awards for his work, including five from the Canada Council. Unfortunately, he suffered from bouts of deep depression and ended his life in September of 1984. Freifeld's work is still prominent in many public institutions, universities, galleries, and private and public collections around the world.

VIOLET OWEN

Violet Owen is probably Edmonton's most well-known Jewish visual artist. She was born Violet Rose in 1930. Her father, Morris Rose, was an amateur boxer who worked in the CNR telecommunications



Opening of the Alberta Foundation for the Arts European Tour, Canada House, London. Alberta Premier Peter Lougheed, Artist Violet Owen looking at "Self Portrait", 1975. JAHSENA Archives photo, donated by Violet Owen.

department, and her mother was Bella Nelson.

"I've always made art, from the time I was little. My family was interested in it, so it came naturally," Owen says.

Owen, who specializes in depicting nude figures, uses oil paint, pencil, and charcoal as her mediums. She is currently working on a series of figures in 3D. "I went to art school at the Ontario College of Art where we did a lot of nudes. Nudes are very difficult to do. When I came back, I focused on that. I had the same nude model who posed for me for 15 years, and I'm still doing it," she explains.

Owen is currently represented by the Peter Robertson Gallery and Gallery on Whyte. Some of her paintings are in the collection of the University Hospital and at the Royal Alex ("Right at the top of the main staircase; one on one side, one on the other side.")

The connection between her Jewish heritage and her work has more to do with her chosen subject matter rather than spiritual leanings. "I think Jewish artists have always leaned towards doing figures, like Chagall."

Despite being in a non-traditional profession, Owen describes her life as



"Lady in a Red Turban", Violet Owen. Shctor photo.

"ordinary." She married Edmonton lawyer Peter Owen in 1953 and they had four children: Susan, Tom, Dan and Mia. "I've led a pretty normal life. This is just part of my life."

SUSAN OWEN KAGAN

Daughter of Violet Owen, Susan is a metal sculptor. She is best known in the Jewish community for creating the Holocaust memorial on the grounds of the Alberta Legislature. She graduated with honours from the University of Alberta's Bachelor of Fine Arts program, with a Major in Sculpture in 1984. Over the past 20 years, Susan has had almost two dozen exhibits at various galleries, and public buildings.

Kagan has wanted to be an artist since childhood. "I am a sculptor, so most often it's about the material – I'm driven by what I have in my hands," she explains.

She describes her work's connection to her Jewish identity as tentative. "I don't know if there is a connection there. I look at a lot of art, a lot of different kinds of art. There may be a spiritual element to some of my pieces, but I can't say if it's Jewish or not. I'm not exactly sure what Jewish art means anyway. Is it about religious objects, or scenes from the Bible, or modern Israel, or the world from a Jewish person's perspective? I work intuitively, and absorb my environment on a visual level. That's what comes out in the sculpture."

At the same time, Kagan considers



"Rosebud" Irene Klar, 2011, wc. 8 x 20" and is courtesy of Adagio Galleries, Palm Desert, CA.

the Holocaust memorial sculpture to be one of her biggest professional achievements, in addition to a few other projects. "Obviously, I'm very pleased that the Holocaust memorial has been embraced by the community. I've worked on several commissions, including the exterior panels for the NREF Markin Engineering Building at the University of Alberta. That experience was also very rewarding," she says.

Her future goals as an artist are "Just that I continue to challenge myself, and strive to make good work."

Susan's work is online at: www.susanowenkagan.com.

IRENE KLAR

Irene Klar is the most commercially successful of Edmonton's Jewish visual artists. Born in Montreal in 1950, she originally earned degrees in Physical Therapy and Science from McGill University before moving to Alberta. She received a degree in Fine Arts from the U of A in 1977 and was an instructor in watercolour painting at the Faculty of Extension between 1978 and 1987.

"A family friend said that my going into art was no surprise," says Klar. "My mother used to drag me through the Montreal Museum of Fine Art quite frequently when I was a child. When I was little, it seemed that she took FOREVER to go through each salon, but by the time I was a teenager, it seemed that she never spent



Holocaust Memorial, Alberta Legislative Grounds, Susan Owen Kagan. JAHSENA Archives photo.

enough time looking at the paintings. How perceptions change."

Klar's work has a very global feel to it, as her interest in universal design elements resulted in her traveling around the world to observe people, their textiles, pattern decoration, and colours. Her own Jewish identity has also made its way into her art. "Many of my paintings depict tribal peoples wrapped in patterned blankets. A good portion of those are evocative of the "Southwest". However, it was the noted Alberta artist, Alex Janvier, who remarked to me that my paintings explore my roots,

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because long ago, my people were desert wanderers!"

Klar was commissioned to do the paintings for Amnesty International Canada's 1993 calendar and six images for the 1994 Amnesty USA pocket calendar. She also created an image for a poster supporting the Trans-Canada Trail in 1998, and is currently working on a commission by USC for a serigraph (a silk-screen printing technique) for women's projects in Africa and Asia.

Her work is also a part of the local Jewish culture. "I was very pleased to have worked on the design of the grill for the Beth Israel's Aron Hakodesh and also did 'A Day in Jerusalem' for the Talmud Torah school. It always amazes me to see my work far afield and to receive emails from people who have been touched by my paintings."

For Klar, art is about combining work with pleasure. "I derive a lot of pleasure from working in art and hope that in turn, my art gives pleasure to others."

Klar's website is: www.ireneklar.com.

TSLILA BARZEL

Using mostly pastel and acrylic, Tslila Barzel's work has both an abstract and expressive feel to it. She is especially skilled at creating beautiful landscapes and floral paintings.

Barzel, originally from Israel, received a Bachelor of Education from Shine Teachers College in 1962 in Tel Aviv. She then earned a BFA from the Teachers Art College in Hertzlia, Israel in 1972 and later a B.Ed. from the University of Alberta in 1981, majoring in Art.

In her Artist's Statement, she says, "I love to express myself through art. Painting is the language that I feel most comfortable in. Intuitively, I reach out to touch a higher set of truths; art being my vehicle of going beyond those boundaries which are often (for me), restricted by the spoken word."

Barzel uses a lot of strong colours in



Tslila Barzel, Lt. Governor Lois Hole and Neil Loomer admire Tslila's work. JAHSENA Archives, EJL photo.



"Gift of Love,"
Tslila Barzel, 2002,
supplied photo.

her work, which she says is the result of "the vibrant Israeli sun. Subject matter is secondary. Provided that the key elements of colour, relationship, and composition are considered, any subject may be beautifully rendered."

Examples of Tslila's work are online at the Lando Gallery website: <http://www.landogallery.com/barzel.html>

SHARON ABBOTT

Sharon Abbott is a well-known artist in the Jewish community who has been doing art all her life. Her parents were aware of her budding abilities when she was three and encouraged her by sending her to classes at the Edmonton Museum of Art. She won a scholarship to the Banff School of Fine Arts in her mid teens and earned a BA in Fine Arts at the University of Alberta. Later, she attended Grant MacEwan College to get a Diploma in Graphic Design.

Sharon considers herself a technical painter. "Ideas present themselves in final form in my mind: that would be the spontaneous part of the process. It takes time to work out composition, contrast and colour," she explains. She works primarily in oils and the latest technique she is using

is a layering of transparent colours.

While little of her work has a Jewish theme, she did paint a young woman covered in a tallit, reading a heavy text by candlelight. She floated Hebrew words through the background. "This was a political statement, a sort of feminist response to pictures of old rabbis studying," she says. During a semi-abstract stage, she painted the remains of the synagogue at Bar Am and also floated Hebrew words through the background.

People are familiar with the Mitzvah Print done for Edmonton Hadassah-WIZO, which raised money for their daycare centre in Ramat Ha Sharon, Israel. Sharon also did the first draft of the layout of the headstones at the local Jewish cemetery. The project she would like to be remembered for is the Midway at Fort Edmonton Park. "It was a privilege to be part of the group that planned the midway with the carousel as the focus," she says. Sharon designed eight of the horses, painted several, and designed one of the chariots. She also painted her children into the rounding board picture of skaters at McKernan's Lake.

Sharon is on the Board of Beth Shalom

Synagogue and sits on several committees. She has been a member of various Jewish organizations in the past.

GALIA KWETNY

Once an art teacher at the Jewish Community Centre, Galia Kwetny graduated from the BFA program at the University of Alberta in 2009. She is originally from Haifa, Israel, where she was a high school teacher, and arrived in Canada in 2002. In addition to her BFA, she has an MA from Moscow Linguistic University, a Canadian Teaching Certificate, and a Diploma in Art Teaching in Secondary Education from the U of A (2006).

"I have always painted, drawn, decorated," she says. "I was very busy with my career as an English teacher in Israel, but always decorated the school for holidays (Ironi Alef High school, Haifa). My colleagues there often asked me if I did not want to be an artist instead. In Canada, I finally could. I got my BFA degree from the U of A in 2009; that helped me realize why I am painting, why I have this need to paint and express myself."

As her inspirations, Galia lists, "Feelings, memories. The beauty of Israel and of the Rockies - and also what they have in common - the earthy flavour if you will."

Galia has been involved in Edmonton's Jewish community in a variety of roles which have incorporated her art. "I volunteered at Talmud Torah school (helping students learn Hebrew); worked there as a TA in 2003-2004; designed decorations for the Fiddler on the Roof performance of the school in 2004; painted the mural of Israeli pavilion for Heritage Days; was on the decoration committee for Yom Ha-Atzmaut in 2005; painted the chuppah tent for the Heritage Days celebrations in 2009; taught painting studio classes at the JCC in 2009-2010."

In fact, she says her work is starting to reflect more and more her identity as a Jew and an Israeli. "Right now I am speaking of 'distributed identity' - it's a term I coined for describing the feeling of leaving a part



"Montana Range in February" 2008, Sharon Abbott, supplied photo.

of me in Israel. That's why my paintings often preserve this feeling of loss or admiration of the heat and honesty of the land of Israel, its eternal calling."

Galia is currently a graduate student at the Emily Carr University of Art and Design in Vancouver. She is represented by the Front Gallery (123rd Street and Jasper Avenue) and had a solo show there in October of 2009. Galia's work is online at: www.galiakwetnyartribute.com.

HELEN MUSKAL

Born in Pittsburgh, Muskal is the painter of the menorah at Edmonton's Jewish Community Centre. She came to Canada in 1981 at the age of 22, the same year that she graduated from the University of Alberta with a degree in Art.

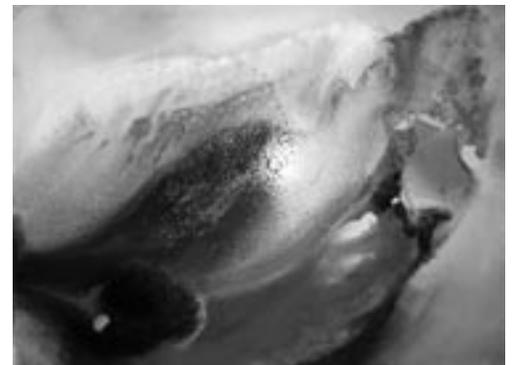
A part-time substitute teacher, art has always been Muskal's main vocation. Like many artists, she has been painting her whole life, and started selling her work when she was 19. "I just always loved painting - the colours, painting things from different lights, the way the atmosphere affects objects and landscapes and nature. I always wanted to make beautiful things," she says.

Muskal, whose work is in many private and corporate collections, incorporates Jewish and Biblical themes into her work stemming from her interest in Kabbala. In fact, Kabbala influenced her menorah painting at the JCC. "One of the concepts of Kabbala is dispersing of the Divine light. One of the themes of Chanukah is lighting the menorah and dispersing light.

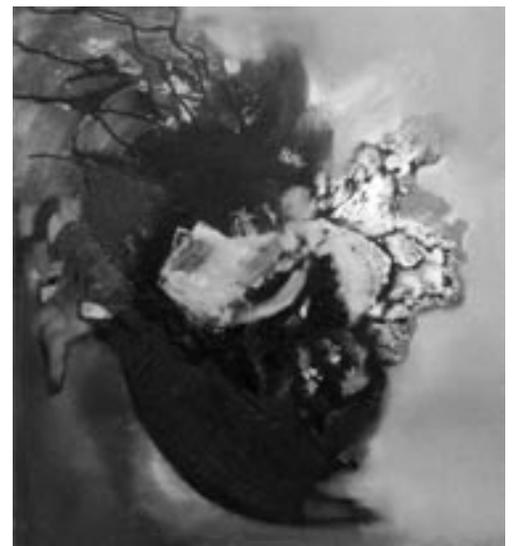
Continued on page 8



"Rock Cleft in New Mexico", Sharon Abbott, supplied photo.



Abstract, Galia Kwetny, supplied photo.



Abstract, Galia Kwetny, supplied photo.

ARTISTS

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I was able to mix the mythical concept of Kabbala with the very traditional, grounded holiday theme of Chanukah and overlap the two concepts in a material way," she explains.

She also has been working on a series of paintings of Torahs on an ongoing basis and does a lot of commissioned work on Jewish themes. "Some of my Judaica paintings are on pretty specific themes and have an appeal mostly to the Jewish community, so as a result a great deal of my work in the last decade or so has been through people commissioning me to paint something of Judaica for them," says Muskal.

She can be reached at: muskalart@telus.net to discuss commissions.

EFIM KONOVALOV

While he is in the emerging phase of his artistic career, Efim Konovalov's paintings have been featured as part of the annual Whyte Avenue Art Walk and in a number of exhibitions, both private and public. He was born in Russia in 1982, lived with his family in Israel starting in 1991, then immigrated to Edmonton with his parents

in 1998. He specializes in still life, landscapes, abstracts, portraits, Biblical themes, as well as copies from popular painters.

"My artwork is aimed to express an idea, a disposition, or to relate an historical account; its purpose is to attract, to arouse emotion, and to feed the intellect. Whether it be a nature scenery, a biblical figure, or a nature-mort painting, I seek to render my interpretation of reality or the beauty of nature," he says in his Artist's Statement.

Art is not Efim's only pursuit at the moment, as he is a student majoring in Economics at the University of Alberta. However, he is still very serious about his art. "I have always been interested in the fine arts, since I was a little boy. My father has these art albums with works by Diego Velasquez, Rembrandt, Albrecht Durer, Vincent Van Gogh, and other painters," he says. "I always looked through these albums and they gave me a lot of inspiration. I started to paint in an art-school in Russia, then in Israel, at the Museum of Israel in Jerusalem and finally, here in Canada, I was instructed privately by the Ukrainian-born painters: Alexander Kostenko and Igor Postash. They introduced me to oil and acrylic paint. I also took a fine arts course at the University of

Alberta."

Efim, who is Jewish through his father, has work that features strong Jewish themes. "I enjoy painting the old city of Jerusalem, Jewish religious motifs, rabbis, holy sites, temples, and other buildings, primarily in Jerusalem."

Efim can be contacted to do commissions of landscapes, portraits, and still life work via email at: fimkon@gmail.com.

Editor's note: This is by no means an exhaustive list of all Jewish artists who have ever lived or worked in Edmonton, these are merely those whose work or information about them is on file at JAHSENA. Other Jewish artists have included Rhonda Galper, Gail Estrin, Sidi Shaeffer and Yonatan Teplitzki. If you would like to donate information about yourself or your art, please contact the JAHSENA office.

In addition to being a freelance writer and editor, Paula E. Kirman is a photographer who has had her work included in exhibits at local galleries, festivals, cafes, and businesses, including City Hall, the Nina Haggerty Centre for the Arts, and the Jubilee Auditorium. Her work is online at: <http://livingsanctuary.deviantart.com>.



"Blue Menorah" Helen Muskal, Acrylic on canvas, 2004, Shoctor photo.



"Old Rabbi" Efim Kovalov., supplied photo.

Historic Jewish Delis of Edmonton

BY MARNI DLIN

"The delicatessen, or deli, is a piece of modern Jewish history. The delis of yesterday contain more than pastrami sandwiches and cheese blintzes. Historically, delis feed a hunger for American Jews that goes way beyond the stomach. They offer the sense of identity and the feeling of being 'home.'" *America's Great Delis - Recipes and Traditions from Coast to Coast*, by Sheryll Bellman.

The first Jewish deli, in Edmonton, was **Riskin's Kosher Restaurant**, located at 100 Street and Jasper Avenue. It opened in 1926. Dave and Passie Riskin ran the deli. They served kosher-style meals, like chicken soup, chicken, knishes and brisket, in a big room in the back, with tables and chairs. The deli foods, including borscht and corned beef, from Winnipeg, were displayed in the front.

Jewish men from all over, who were travelling selling their goods, used to come to enjoy a meal. Newsies, who sold newspapers on trains, would stop to eat there. If someone could not afford the cost of a dinner, Dave would let them eat for free. He was well known for his generosity. After the restaurant closed each evening, the men would stay late and play poker. Passie did all the cooking with the help of a Ukrainian lady.

The children, Sammy, who was 16,



Riskin's Delicatessen, Edmonton, ca. 1926. JAHSENA Archives photo, donated by Helen Walker Riskin

Dora, who was 13 and Clara, who was 10, helped out too. In 1929, they took on a partner and moved to a bigger location, but Dave was not much of an entrepreneur and Passie felt the workload was overwhelming, so this venture did not last long.

* * *

Louie's Deli was located where Normand's restaurant stands today, on 116 street and Jasper Avenue. It was first opened by Nate Segal, Max Kaplan, Harry Cohen and Sam Greene. A few years later, in 1953, Max and Anna Shapiro bought it. They served kosher Montreal corned beef, sponge cake, cinnamon buns, and soup, along with many other tasty treats. Anna cooked, Max ran the till and they had one waitress. Corned beef was 35 cents, 55 cents with French fries, and coffee was 10 cents. All the young teens who were brought here after the Holocaust got together often and shared news over their delicious meals that also gave them a taste of home. It was a lot of work and very hard to make a living. They ran it for three years and in 1956, sold it to Sid Estrin, who changed the restaurant style

completely.

* * *

Teddy's, located on 114 Street and Jasper Avenue, was first opened by Ted Gardner, in 1935, and had a different menu. He sold it to George Levine and Wolfe Margolis in 1940. When George went into the Navy, his wife Esther ran it for a while. Wolfe Margolis had a history with Saul Reichert, who was taken in by the Margolis family when he arrived, as an orphan, from the Holocaust. Saul had a job there and in 1950, he purchased Teddy's and soon hired Sara Taradash to assist him.

There was a 29-seat horseshoe shaped counter and stools, where rich and poor mingled and were treated with warmth and respect. Customers could purchase newspapers, magazines and pocket books at a stand inside the deli. People could also buy bread, milk, candy and gum. On Sundays, they served hot bagels. They brought in goldeye fish from Winnipeg, salami from Chicago, and corned beef and pastrami from Winnipeg.

The kitchen was just a little stand,

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DELIS

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so in 1953, they built a proper kitchen and put in air conditioning. In 1954, Sara Taradash went to Los Angeles, where she had a brother in the deli business. Sara got recipes from him, and they started to make their own corned beef, coleslaw, borscht and blintzes. The Jewish community came and bought the corned beef and sides to take home and enjoy, while enjoying a kibitz with those eating at the counter. After football and hockey games, Teddy's was packed and many an interesting conversation was held. They then added a few booths and increased the seating from 29 to 35 seats.

They introduced brisket, which was unique in Edmonton at the time, and created some specialty dishes like the French Dip, the Western Dip and the Panorama Supreme. They also served great pies, especially the 10" high lemon meringue and the famous flapper pie, which included a special blend of eggs, sugar, milk and graham wafers, topped with

meringue. Through Mrs. Taradash, Saul met the love of his life: her daughter, Toby, and they married and had four daughters: Rochelle, Jerell, Adelle, and Bonnie, who all took turns helping their dad on Sundays, standing on a coke box to reach the cash register.

In 1978, they tore the building down and built a 250-seat bar and dining room, with a disco upstairs and more seating. The restaurant continued to flourish. Mrs. Taradash worked there into her 80's.

On December 31st, 2005, Saul sold the restaurant after 55 years of owning it. Some of the staff, who had worked for Saul for many years, stayed on. All the recipes were sold along with the business, except the corned beef, which is still a secret known only to Toby.

* * *

Harvey's Delicatessen and Snax To Go, owned by Harvey and Laisch Baram, opened on Jasper Avenue and 103 Street, the busiest street downtown, in the late 1960's. Laisch was the main cook, along with one assistant, and Harvey ran the busi-

ness and worked the front.

They had corned beef, pastrami, smoked meat, salami, and great hot dogs, from Winnipeg, Montreal and Toronto. They also made cabbage rolls, coleslaw, potato salad and desserts. There were big dill pickle barrels, from Mrs. White's of Montreal, where customers could choose their own pickle to go with their sandwiches or bring their own jars to fill up with pickles to enjoy at home. This was something special and was quite a draw. There was no seating – they had a stand-up counter, where people could stand and eat or place their orders to go. They were open seven days a week until midnight and all holidays. During the famous Klondike Days Promenades through downtown, Harvey would set up a stand outside and serve food to the people on the street, taking part in the walk. After five years at that location, they moved to 109 Street and Whyte Avenue. It was a lot of work with little profit so they sold the business after a few years.

In June of 1979, Eric Weil sold his interests in Accessories Unlimited



Teddys Delicatessen, owned by the Reichert family, and featuring Mrs. Taradash's recipes. JAHSENA Archives photo, donated by Saul & Toby Reichert.



Dunn's Delicatessen, Moïse Smith, proprietor.

JAHSENA Archives photo, donated by Neil Loomer. Smith was President of B'nai Brith Canada and B'nai Brith International.



Hello Deli, owned by Paula and Eric Weil. Supplied photo.



Marc and Paula Weil behind the counter. Supplied photo.

(a motorcycle accessory and custom shop) and Calgary Harley Davidson and went with his wife, Paula and their two children on a six week tour of California. While on vacation, their favorite spots to nosh were always the Jewish delis.

Her mother had a deli, in the old Queen's Hotel, and her uncle Nate owned the Grand Restaurant. Upon their return from California they began to seriously investigate. Paula took a trip to visit delis in Winnipeg and to work in a Toronto deli. In December 1979, they opened the **Hello Deli Restaurant and Delicatessen**. The lunch hour on opening day was full - the electricity was so overtaxed that the main breaker blew! Eric bought lunch for the whole restaurant.

Through the 20 years that the deli was open, it was a gathering place for friends and families, a place to celebrate simchas. Everything from fashion shows, Shabbat dinners, political gatherings, and Bar and Bat Mitzvah parties were held there.

Specialties started with three soups daily, including matzo ball, tomato cabbage borsht and a soup of the day. People would start calling at 10 AM to find out what the soup of the day was. The steam table always contained Montreal smoked meat, Winnipeg corned beef and pastrami,

served hot and fresh to order, on rye bread. Other favorites included lox and bagels, with the real Winnipeg cream cheese, chopped liver, cheese blintzes, potato knishes, their famous Reuben sandwiches, potato salad, coleslaw and fresh cut steak fries. Paula's homemade desserts included carrot cake, cheesecake, chocolate cheese cake, apple cake and baklava and were always in great demand. At the beginning, Paula was in the kitchen full-time. She gradually trained the staff, but was always there to supervise. Eric did all the book work, hosted, sliced meats at lunch hour and did almost all of his own repair work. Through the years, both children Sarena and Marc, worked there.

The Hello Deli was a founding member of The Taste of Edmonton and when Marc was in university, he partnered with his parents to have a booth in all the summer festivals.

For the last ten years of its existence, Hello Deli presented live jazz every Thursday evening, usually to a packed house. Eric booked all the entertainers, with a focus on the amazing local talent pool. Juno award-winners, including Bobby Cairns and P.J. Perry, were regulars along with many others.

Hello Deli, Paula and Eric were singled out at The Yardbird Suite

with a special night in their honour. All proceeds went to a scholarship, in their names, at Grant McEwan Community College.

In 1998, the Weils closed Hello Deli and went on to other ventures. Paula still caters and does event planning with her company, The Main Event Catering & Event Management Inc.

* * *

Dunn's of Montreal, owned by the Smith family of Ottawa, opened here, in the Delta Edmonton South Hotel, but they only stayed about a year. Gary Segal briefly operated a café in the JCC, **Gary's** that served smoked meat and other deli sandwiches.

Although there are two kosher restaurants in Edmonton, **Planet Pareve** and **Cafe Levi**, it is unfortunate that there are no longer any Jewish delis.

The Edmonton delis of yesterday hold places in so many hearts, across generations, as we lovingly remember sharing time with friends and family, filling our souls and hearts, while filling our stomachs, with the best of Eastern European Jewish specialties.

"The essence of a deli is much more than a steaming bowl of matzoh ball soup or crisp, savory potato knishes; it is comfort, it is memories, it is nostalgia." *America's Great Delis - Recipes and Traditions from Coast to Coast*, by Sheryll Bellman.

Teddy

By STERLING HAYNES

In 1932, Ned Corbett, Ted Cohen and Elizabeth Sterling Haynes became founding members of the Banff School of Fine Arts, Alberta. This school has international recognition today. The first summer school took place in the Banff Elementary School on Banff Avenue.

This trio expected ten students but over 120 registered. The cost was \$1.00 for the six week course and mostly attracted Alberta teachers and university students. Ted taught many courses in stage craft, stage design, creative writing and puppeteering. Ted's days were full and the first summer school was a great success despite the shortage of fine arts teachers. The small mountain town was overwhelmed, but the Banff School District opened the local schools as dormitories and allowed tent camps on the school grounds.

Teddy Cohen was a small handsome man with impeccable manners. He had a black pencil thin moustache and olive skin. His black hair was always controlled in a pompadour. His dress was casual but he often wore a tweed jacket with light coloured gabardine pants. His pants were always pressed with a knife edge crease; his shoes were always shined and he wore a snap brim fedora always well blocked. The only thing that marred Ted's appearance was the fact that he was a chain smoker so he always had a cigarette between his fingers or in his mouth. Teddy dressed the part of a lawyer, but people were surprised when they learned he was a puppeteer, teacher, writer and dramatist.

In 1933, the three founding members of the Banff School of Fine Arts lobbied the Carnegie Foundation in the USA to donate \$10,000 to build a small stone theatre on



David Cohen Family, ca. 1920. Teddy is third from right. Supplied photo.

Banff Avenue. Teddy had graduated in law from the University of Alberta in 1930 and used his legal expertise to seal the deal. After Teddy became involved with the Banff School, theatre and writing, he seldom practiced law again.

Teddy was born May 8, 1908 in Winnipeg. His parents, David and Katie, were from Lithuania and were in search of freedom and opportunity in Canada. They were nomads and David was a pedlar and a "Wandering Jew". In 1907 Katie and her daughters, Lilly and Jessie, docked in Halifax and then took the train across Canada to Winnipeg to join David. On that windswept platform in a blizzard, Katie was disappointed.

"We left Gan Eden [the Garden of Eden] for this desolate place?" she reportedly cried. "Their second child, Jessie, always remembered swooping down to grab a handful of the white stuff on the station platform. "Mamma, mamma, sugar," she said. She let out a wail as the snow touched her lips."¹

¹ Taken from the article *David Cohen, The Wandering Jew* by Myra Paperney in the magazine *Heritage*,

The following year David and his brother Morris peddled their wares to the farmers of Saskatchewan and Manitoba. Katie stayed in Winnipeg and in 1908, Teddy, their first son, was born. Soon after Katie and the family joined David in Smoky Lake, Alberta, then they moved on to Vancouver and by boat to Prince Rupert where a second son, Eliot, was born on June 19, 1912. It was a sad day because Lily, the eldest daughter, died of quinsy [peri-tonsillar abscess] the same day Eliot was born.²

The family increased by two in Alberta when Hazel was born in 1915 and Hymie in 1917. Now with four children Dave and Katie opened a series of ladies ready-to-wear stores in Edmonton, so Teddy could go to good schools and then university. Ted would take law and later Eliot would take engineering and medicine at the University of Alberta. Their nomadic spirit then drove the parents to immigrate to Palestine in the mid 1930's. But they left the grown kids at home

Volume 3 Number 2 Fall 2001, page 3.

² Taken from the same article also on page 3 by Myra Paperney.

in Alberta. I remember Dave telling me that “they only stayed in Palestine for a year because they didn’t like speaking Hebrew and the main language spoken in the market place was Arabic.”

When Katie and Dave returned to Alberta from Palestine, they opened the Hay Lakes Mercantile, a country general store that sold gasoline, horse harness, groceries and dry goods. There was no running water and electricity sometimes. The couple lived in the upper floor of the store. It was up to Teddy and Eliot to do the store’s books and keep David out of financial trouble.

As a kid in those Depression years, I got to know Teddy well. He was often at the house discussing plays, production and his latest puppet show in Edmonton with my folks. He always had a piece of soft pine in his jacket pocket and with a series of knives, fine chisels, gouges and sandpaper, he was constantly working on the heads of his 18 string marionettes. In the winter of 1933 and 1934, there were two Saturday matinee performances of puppet plays held in a warehouse on 106 Street just off Jasper Avenue in Edmonton. My buddies and I always went. For a nickel we had a great time and each of Teddy’s productions was a masterpiece of design, creative writing, stage craft and performance.

For my seventh birthday, Teddy bought me a baseball glove. It was soft leather and was a shortstop’s glove and as my Dad played shortstop for the Edmonton Arrows baseball team, I was determined that I would be a shortstop. I used that same glove ‘til I was 14 and played in the school’s softball league. Teddy became an honorary Uncle and my hero.

In the summer of 1935, Teddy and Eliot asked our family to have Sunday dinner with the Cohen family in Hay Lakes. Katie would provide the Jewish meal and Dave would provide the colourful stories of his life as a pedlar in Canada.

The four of us arrived at Hay Lakes, having driven on a gravel road to Cooking Lake and then on a dirt road from Cooking Lake to Hay Lakes. The road was dusty and we were cranky when we arrived at noon at the

Hay Lakes Mercantile. My mother and sister were greeted by Eliot, Teddy and Hymie, standing on the boardwalk by the horse trough. The women went up the store stairs to the living quarters on the second floor to meet Momma. Dad and I stayed, waiting in line by the hand-operated gasoline pumps to get Dave to fuel up our Ford model T Fliver.

Dave was in his Red Strap GWG overalls, talking a blue streak and chewing on the stump of a Cuban cigar as he sold gas to the farmers. His denims were covered with oil and grease.

“Good to see you Nelson and your wife and kids. Teddy and Eliot have been telling me about you. We welcome you and your family. I’ll fill up the Ford with gas soon,” said Dave.

“Thanks for inviting us all for dinner, Dave. Teddy has been telling us about your new store.”

“This place is busy; payments for goods can get a little slow but we manage with the boys helping out and doing the books. The Social Credit Party and wild Bill Aberhart are talking to the farmers around here about printing money. They have a plan; if they get into parliament, they will make “Prosperity Certificates.” The other Conservative party calls it funny money. What do you think about this and the crazy Alberta politicians, Nellie?”

As my dad drove up to the gravity fed gas pump, Dave decided to light his cigar stump. Using a large Eddy match, he flexed his hip and lit the match on the seat of his pants. As wooden splinter caught fire, there was a little explosion then Dave’s pants caught fire.

Dad jumped out of the car and Dave’s sons leaped off the boardwalk, each grabbed a limb and threw Dave in the horse trough. They put Dave out, even his cigar stump.

Dave was at a loss for words for a minute or so. There was a flurry of four letter words from Dave as he climbed out of the trough spluttering and complaining about the alkali taste of Hay Lakes water. There was no more mention of “So-Creds” Prosperity Certificates with my father.

The financial situation was bad in Alberta in 1936. There was no money and no work.

Our family decided to move for a year to New Brunswick. My mother had a job with the province of New Brunswick as a travelling drama teacher. Teddy helped drive the family, in our old Ford, heading East, but he would leave us in New York City.

Unfortunately we were in a car accident in New York State. Legally, we couldn’t leave the State until the litigation was over and insurance and was paid to the injured party. Our family Ford car was wrecked so our family lived in a hotel in New York City. Weeks later, after the court settlement, we took the train to Fredericton, N.B. and mother’s new job. It was a sad day for me when we left New York Central station by train for Canada. I never saw Teddy again.

Teddy had already decided that he didn’t want to practice law in Edmonton, but wanted to write, produce and direct plays in New York. There were no opportunities in Alberta. He wanted to be at the heart of theatre where there were many opportunities for him to be successful on Broadway and on radio. The first thing Teddy did in New York City was change his name from Ted Cohen to Ted Corday. Teddy felt there was, in the city, a degree of anti Semitism amongst radio and theatre people. With the name Corday, he probably thought he could pass as a French Canadian.

Teddy worked in New York for many years, mostly in radio. He produced successfully *Tortilla Flat*, *Tobacco Road*, *Gangbusters* and *Counterspy* on the airwaves.

In 1942, Teddy married Elizabeth “Betty” Shay. Betty had been a Broadway stage actress who as she said, “starred in one flop after another.” During the 24-year marriage to Teddy, Betty became a very successful producer of the “soaps.” Their son, Ken, was born in 1950.

After World War II Ted teamed up with Irna Phillips, teacher, business woman, actress and a talented playwright from Chicago. In the 1930s, Irna realized that in order to make a living from radio shows, she needed a sponsor and she had to maintain her copyrights to all her work. Proctor and Gamble, a multinational soap company,

Continued on page 14

DONATION CARDS

JAHSENA now has donation cards with historic pictures on them available for purchase. Mark your special simchas by sending a donation to JAHSENA. Contact the office for more details at: 780-489-2809. We have received the following donations:

SYMPATHY

To Bev Cooper and family in memory of Barrie Cooper, z'l, from Dan and Esther Kauffman.

To Risa Margolus & Family in memory of Jean Margolus, z'l from Violet Owen.

To Hal & June Simons & Family in memory of Morris Simons, z'l, from the Board of JAHSENA.

To Jim Edwards and family, in memory of Sheila Edwards, from the Board of JAHSENA.

MAZEL TOV

To Stephen Mandel from the Board of JAHSENA, Congratulations on winning a third term as Mayor of the City of Edmonton.

To Caroline and Mike Ullman, from the Board of JAHSENA, Congratulations on the birth of your daughter.

To Dr. Eric & Elexis Schloss, from the Board of JAHSENA, Congratulations on being named Philanthropists of the Year by the Association of Fundraising Professionals.

To Karen Leibovici from the Board of JAHSENA, Congratulations on winning a fourth term as Councillor for Ward 5 of the City of Edmonton.

To Debby and Marshall Shocter, from David & Florie Axler, Congratulations on your daughter Hannah's Bat Mitzvah.

TEDDY

Continued from page 13

decided that the company needed radio advertisement to sell their products, whether it was Tide, Ivory, Crest, or cosmetics. All the soap companies later branched into both radio and later TV advertising in 1951. Irna tapped into the need for advertising by the soap companies. Her serial plays for radio were pure like Ivory soap's "99 and 44/100 per cent pure" and were labelled "Soap Operas." Irna's first big success was about a family, a ten-minute serial called *Painted Dreams*. With contractual dispute with Chicago's radio station WGN the serial was doomed when she sued the WGN, over her copyrights. She lost the legal battle.

Irna was talented and was the first to use professionals: doctors, lawyers and ministers as characters in her plays and she was very successful and very busy. She wrote about two million words a year, the equivalent of 30 novels. In the late 1940s and '50s she teamed up with Teddy Corday and Alan Chase to write the scripts. With Teddy directing, this trio produced their first Great success: *As the World Turns* in 1956 in New York City. These early episodes were 30 minutes – a psychological serial widely listened to and watched. At one time, they had an audience of 10 million people per day! This serial is still on TV and is the longest running "soap" currently 'airing' in the USA, with well over 13,000 episodes as a one-hour show for CBS. Proctor and Gamble still sponsors and controls the content of the award-winning *As the World Turns*. This "soap" is pure as P & G's *Ivory Snow* and to this day, there is no mention of adultery or abortions in any of the serial episodes.

Teddy also worked for the National Broadcasting Company to produce three soap operas for them. The first two, *Paradise Bay* and *Morning Star* flopped. The third one, a serial called *Days of our Lives*, was a big hit. This joint effort, a melodrama was co-created by the same trio: Irna Phillips, Alan Chase and Teddy. This serial soap was a success right from the beginning in 1965. This became Teddy's project and was

then and is today produced under Corday Productions Inc. in association with Sony Pictures Television, Inc.

This series has received more than 40 Emmy nominations in acting, directing, writing, music and technical areas and also won many times. It has won the "Favourite Soap Opera Award" 14 times in the 20-year history of the awards programme.

Before Teddy could write many stories for his serial, he was admitted to the Cedar Sinai Medical Centre with the diagnosis of cancer. He continued to write but he suffered a slow, lingering death and died July 23, 1966, at age 58. During this time, his wife Betty helped him with the producing and writing of *Days of Our Lives* and co-wrote many episodes with him.

Betty continued to write and was executive producer of *Days of Our Lives* until her own death in 1987. Betty was also a producer for the radio soaps, *Pepper Young's Family* and *Young Doctor Malone*. In her later years, she acted as a consultant for the soap, *The Young and the Restless*. In 1985 she turned the production and musical scores over to her son Ken.

In February 7, 2005 NBC produced the tenthousandth episode of *Days of Our Lives* with executive producer and composer Ken Corday making his debut as an actor, playing the part of a judge. Then the cast broke open the champagne and toasted the Cordays for their part in producing the longest running show on NBC – 39 years of entertainment.

Ken toasted his parents, Betty and Teddy, who taught him three important lessons:

"You're only as good as your last show."

"You have to love what you are doing."

"You have to love the people you are working with."

Our family and thousands of others are proud of the two Corday brothers and their legacy.



Dr. Sterling Haynes is the son of Elizabeth Sterling Haynes, co-founder of the Banff School of Fine Arts and the theatre program at the University of Alberta. He practiced medicine in Edmonton for many years and in his retirement has become the author of several books of stories about prominent Edmontonians, the most recent of which, "Tales of a Frontier Doctor" was published by Caitlin Press earlier this year.

LETTERS

WE RECEIVED THIS LETTER RECENTLY BY EMAIL, AND THOUGHT IT MAY BE OF INTEREST TO SOME READERS:

CONGREGATION SONS OF ISRAEL GLACE BAY, NOVA SCOTIA

This is the story of how a small Jewish community came into existence. It could also be the story of how that community could end. I write this in the hope that there are people besides me who believe there is a good reason to try to hold onto the Congregation Sons of Israel, a small synagogue in Glace Bay, Nova Scotia.

My grandfather, Hyman Brody, was one of the first Jewish settlers in Cape Breton, arriving in Glace Bay, via New York in the late 1880s. According to family lore, he made his way up to Nova Scotia in response to miss-hearing the announcement that "gold" had been discovered in Cape Breton. Family legend has it that his poor understanding of English had him mistake "gold" for "coal". Though coal was definitely being mined, it may be interesting to note that on a recent trip to Nova Scotia we did see that there had been a gold mine discovery around the time of my grandfather's journey. He was, perhaps, not such a sucker as everyone made him out to be.

Hyman was a peddler, and quickly opened a general store in Glace Bay. Two years later he brought his wife, Betsy, my grandmother. Over time, his siblings and Betsy Cohen's family arrived in Glace Bay. The Jewish community was established, money was raised and a synagogue, possibly the first in the Maritimes, definitely the first on Cape Breton Island, was completed in 1901. Congregation Sons of Israel was a traditional orthodox shul. My grandfather attended services and prayed there every day. Glace Bay became a thriving Jewish community, and though some accounts describe peaceful relations with the non-Jewish residents, my family remembers anti-Semitic tensions. My father, one of six siblings, recalled numerous fights with the locals. It was important to know how to protect

yourself.

My grandmother ran most of the family's commercial business. She was a gifted businesswoman – way ahead of her time in understanding what her customers would buy and procuring items they would value. Her stores thrived. My grandparents were able to acquire property in Glace Bay and had enough money to send their children to college and professional school in the States. A street was named after them. But my grandmother encouraged her children to leave. She wanted more for them than Glace Bay offered and though the separation was difficult, they all moved away.

On June 17, 1941, my grandfather asked one of his tenants, a policeman, to pay the rent on his apartment – one year in arrears. That night, the policeman, Arthur Frost, murdered my grandparents. He was quickly arrested. When my father died in 1986, my mother discovered a folded, yellowed newspaper article in his wallet. Along with photos of his wife and children, the delicate clipping reported that Officer Frost had been declared not guilty by reason of insanity and committed to a mental hospital.

The Jewish community remained quite vibrant in the 50s, 60s, and 70s, but what the locals call the Jewish diaspora led to the loss of their community in Glace Bay. When I visited there in 2007 a small number of former Glace Bay residents opened the shul so that I could see what remained of the Congregation Sons of Israel. On the memorial wall were the names of my grandparents and other founders of the synagogue.

The mines of Glace Bay are closed now. But there is a very interesting Coal Miners' Museum that carefully depicts the daily life of the miner and his family. Visitors can enter a coal miner's residence. If you put on a hard hat, you can even take a ride deep into one of the abandoned mine shafts. Congregation Sons of Israel is a small, simple Eastern European style wooden structure. But, like many synagogues, it holds a significant historic legacy.

As one of the first Jewish houses of worship in the Maritime Provinces, it represents the work and commitment of

a group of Russian Jewish immigrants. . Now, only the wooden structure of the shul remains. The contents have been moved to the Sydney temple for safekeeping. The memorial wall has been removed. A caretaker tends to the property, which costs \$5,000/year to maintain.

What is the meaning of a memorial wall that is separated from its home? Apart from the traumatic loss of my grandparents, our family is much like many Jewish families from Glace Bay. Children moved, were educated, had their own families, and did not return to their parents' homes. The avenue once named after my grandparents is now spelled Brodie with a Scottish "ie" rather than the family "y".

Though the synagogue cannot support a congregation any longer, it still holds the power of memory. Symbolically it asserts the existence of the families that brought it to life. It is what has been left behind. After its property title is cleared, I am told that the building will go up for sale; if not torn down, it could be converted into low-cost subsidized housing. If the synagogue disappears, the only remaining evidence of the Jewish citizens of Glace Bay will be in their cemetery. Perhaps that is reason enough to protect this tiny bit of Jewish life. Is there any way to preserve this structure and the memory of this lost Jewish settlement? I am hoping to find some answers.

Stephanie Brody
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Stephanie_brody@hms.harvard.edu

C O R R E C T I O N S

Another Jewish dentist of note was left out from the Summer 2010 issue of Heritage/Yerusha, Dr. Geoffrey Sperber of the University of Alberta Faculty of Dentistry.

In the last issue of Heritage/Yerusha, Helen Macklin's maiden name was spelled incorrectly: it is Simsovic.

On Display

At the JCC...

Currently on display at the JCC you will find an exhibit of large format photos from our collection. If you would like to donate a book, document or a piece of memorabilia to add to our collection, call 780-489-2809. Please stop by the JCC and view these items on display opposite the office in the glass display case.

On the Web...

Check out the Archives Society of Alberta Exhibit prepared for Archives Week 2010, titled "Growing Up Albertan", at www.archivesalberta.org. You will find five photos from our collection, one of which, a photo of Mel Hurtig leading Junior Congregation at the old Talmud Torah School, is

featured in a new 2011 calendar. These calendars are available for purchase from our office for \$10. Also check out the Peter Owen exhibit online at the same website under "Letters from the Trunk." Old issues of our newsletter, Heritage/Yerusha are available on our website, www.jahsena.ca.

"FROM PEDLARS TO PATRIARCHS:
A LEGACY REMEMBERED" and
"BITTERSWEET MEMORIES: THE WAR YEARS"

The Jewish Archives and Historical Society of Edmonton and Northern Alberta is taking orders for copies of "From Pedlars to Patriarchs: A Legacy Remembered," and its sequel: "Bittersweet Memories: The War Years" its documentary films about the history of the Edmonton Jewish Community. If you are interested in obtaining a copy of these films, they are available on DVD for \$18. Please contact the Archives office at 780-489-2809.



TO ORDER CALL
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Help Us Preserve Our Past for the Future!

I (we) would like to become part of the continuing quest into our historical past by joining the Jewish Archives and Historical Society of Edmonton and Northern Alberta in the category marked.

A charitable receipt will be issued.

Membership for other than individuals includes spouses. Membership includes an annual subscription to Heritage/Yerusha, the Society's newsletter, published 3 times a year.

Enclosed is my cheque for \$ _____

Payable to the Jewish Archives and Historical Society of Edmonton and Northern Alberta (JAHSENA).

- Patron \$100
- Benefactor \$50
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- Individual \$18
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- I have historical material that I would like to donate.
Please call me.

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Please clip out and return to:

JAHSENA 7200-156 St. Edmonton, Alberta T5R 1X3

JAHSENA WOULD LIKE TO WELCOME THE FOLLOWING NEW MEMBERS:

Ken & Natalie Soroka, Edmonton • Ruth Pakes, Edmonton • Doreen Horwitz, Beverly Hills, CA • Dr. Sam & Eva Weisz, Edmonton • Bill and Brenda Laing, Edmonton

