With Strength & Splendor: Jewish Women as Agents of Change

By Lisa Kogen (2008)

With Strength and Splendor: Jewish Women as Agents of Change was unveiled at Convention 2008 to rave reviews. It is an extraordinary book highlighting extraordinary North American Jewish women from the past two centuries. Begun as Beauty, Brains and Brawn: The New World Balabuste, the Women's League exhibit commemorating the 350th anniversary of the arrival of Jews in North America, it has been expanded and given a new title, With Strength and Splendor, reflecting how Jewish women disassembled old gender roles, shattered boundaries, and expanded the options for future generations.

The exclusion of Jewish women from historical narratives is nothing new. With Strength and Splendor redresses this imbalance by introducing some extraordinary women – each of them a pioneer in some way – into the historical account. According to author and Women's League Education Director, Lisa Kogen, the lives of Jewish women had been dictated by external political restrictions and internal cultural and religious considerations. In the new world, Jewish women have been freed to explore new frontiers in science, the arts, politics, religion, and even competitive sports. But even as they successfully challenged cultural norms of femininity and notions of a woman's place, their accomplishments continued to be neglected in Jewish historical writings. This project aims to bring women in from the margins.

Half coffee table book, half encyclopedia, this book contains dozens of beautiful photographs and brief but potent and analytical biographical essays that can be read again and again. The selection of these women is an eclectic amalgam of known and unknown women who have made important contributions to life in North America. In addition to celebrated Jewish women like children's author Judy Blume and Supreme Court Justice Ruth Ginsburg, the book is filled with women whose stories have been relatively unsung. They range from pioneer lawyer Felice Cohn to Planned Parenthood founder Bessie Moses. Their stories are all different, the women are all distinct: some are pious, others hardly identifiable as Jewish, some are radicals, scientists, athletes, and artists. Regardless, each woman is truly an agent of social change.

This collection not only honors exemplary Jewish women, but it also serves to encourage and inspire young Jewish women, fighting similar and disparate battles every day.

WOMEN'S LEAGUE FOR CONSERVATIVE JUDAISM

WITH STRENGTH AND SPLENDOR

JEWISH WOMEN AS AGENTS OF CHANGE

LISA V. KOGEN

FOREWORD BY
SENATOR DIANNE FEINSTEIN

WITH STRENGTH AND SPLENDOR

BY

LISA V. KOGEN

They came to the New World carrying not only their clothing and bed linens, but also their dreams for a different kind of life. They were the children of immigrants, or immigrants themselves. Some were the daughters of rabbis who had taught them sacred texts, not knowing where or how the precious learning could be of use. Some were the cosseted daughters of wealthy German Jews, and many others were fleeing the political oppression and the more oppressive poverty of Eastern Europe.

Within a stunningly short period of time this collection of extraordinary women engaged with the wider world in pursuits that once had been doubly closed to them – as Jews and as women. They were all pioneers. Many focused their energies and talents on building communal infrastructures, initially the only socially acceptable forum for women in the public arena. A few have readily recognizable names: Rebecca Gratz, Lillian Wald, Henrietta Szold, and Mathilde Schechter.

Others ventured further afield into arenas where few women dared tread: Louise Nevelson entered the male-dominated world of sculpture; Getrude Elion, chemistry. Lillian Hellman became a playwright, Senda Berenson pioneered women's team sports, and Felice Cohn was one of the first women to practice law in Nevada and to be admitted to the bar of the United States Supreme Court. They served on corporation boards, they led marches on behalf of women's suffrage, and they created a new, culturally relevant genre of children's literature.

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(continued from front flap)

Other pioneers, often overlooked because their accomplishments were not deemed newsworthy by those (men) writing mainstream history, contributed mightily to improve the lives of other women: Bessie Moses audaciously championed contraception in the early twentieth century when it was illegal; Jean Nidetch, the founder of Weight Watchers, helped millions talk themselves to better health; and Ida Cohen Rosenthal liberated women from physically constricting corsets with a modern new contraption called the brassiere.

As women and as Jews they deftly transcended social, economic and cultural barriers that had confined and defined them. But in dreaming their dreams, they were able to improve our world and enrich our lives.

LISA V. KOGEN

Lisa Kogen grew up in Detroit, Michigan, and now lives with her husband in New York City where she is the Education Director of Women's League for Conservative Judaism. She is a doctoral candidate in Jewish history at the Jewish Theological Seminary.

Cover: (front row, left to right) Mathilde Schechter, Gertrude Elion, Bessie Moses, Lillian Rifkin Blumenthal, (back row, left to right) Celia Franca, Judy Blume, Gilda Radner

מה יפה ירושתנו

WOMEN'S LEAGUE FOR CONSERVATIVE JUDAISM
475 RIVERSIDE DRIVE, SUITE 820
NEW YORK, NY 10115

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NEW YORK

WITH STRENGTH AND SPLENDOR
JEWISH WOMEN AS AGENTS OF CHANGE

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To the memory of Rona Jaffe, whose love of books
and the written word is a blessing to us all

"She is clothed with strength and splendor;
she looks to the future cheerfully" (Proverbs 31:25)

In Memory of
Sylvia Dwoskin Goldstein, 1918–1993
By Diane Wohl

My mom was always bigger than life to me. A woman blessed with extraordinary common sense, talent and warmth, she seemed to have a knack for making what seemed difficult, easy. She was always there to listen and not judge, and people of all ages, especially her grandchildren, found her to be their personal confidant. To know her was to love her. You couldn't ask for a better friend, and growing up, I looked for those qualities in my own friendships. She opened my eyes to the arts, sports, and cooking as well as encouraging me to feel confident about myself and living in the world around me. My mom was the American girl, yet unknowingly, she sent me on my Jewish journey. Among her most precious words of wisdom and life's most precious lesson: "judge people on their character not their possessions". She was loyal, and family meant everything. I aspired to her ideals and coveted her strength in difficult situations. She was, and still is, my moral compass. To this day I still ask myself, "what would my mom do?" I miss her very much.

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SPONSORS OF *WITH STRENGTH AND SPLENDOR*

Cory Schneider
In honor of Naomi Friedman—mentor, coach, cheerleader, friend, supporter, convention roommate.
My mother's unconditional love and support allowed me to become the woman I am today.
She was a true woman of valor and I thank God for our time together.

Janet & Alan Arnowitz
Sandi Stern & Tamar Arnowitz,
sources of strength and splendor to all

Evelyn & Rube Auerbach
In memory of our parents, Fannie &
Max Auerbach and Ida & Jacob Cohen

Evelyn Berger
Dedicated to my friend,
Gertrude Golub, with great love

Rina & Burt Lerner
Rosalie & Dr. Lawrence Berman
In loving memory of Ella S. Berman,
a life board member and
devoted supporter

Barbara Braunstein
In memory of a super mother and
mom-mom, Clara Shufman

Gloria B. Cohen
In honor of my mother,
Bessie Tanenbaum Buchbinder

Judi and Rabbi Barry Kenter
Women of splendor and strength,
Dorothy Dickstein and
Marjorie A. Kenter

Susan Lodish
In loving memory of
Charlotte Fischer, Marlene Fischer
Perry and Sylvia Lodish—
all women of strength and splendor!

Blanche Meisel
In fond memory of two important
women in my life,
Minnie Long and Bessie Meisel

Marjorie Dobin Sivin Miller
L'dor v'dor: Margie, Maxwell,
Christina, Justin, Lindsay,
Isabelle, Charles

Marjorie Shuman Saulson
For my beloved grandmother,
Bertha Lerner Corn

Evelyn Seelig
For my wise and wonderful mother,
Bella Schneer Tomchin Holcman

Lois and Michael C. Silverman
For the great women who shaped
our lives with love and strength

Carol Simon
In honor of Abby Silverston and
Marilyn Simon, with love

Janet Tobin
In memory of my mother Molly Rosen
and mother-in-law Mary Tobin

Anna Tractenberg
With love to my family and friends,
a constant source of inspiration

Rita and Barry Wertlieb
To the women in our family
for their strength

Anonymous
Celebrating Nanny Rose, Bobbi,
Doc, and Miss M

FOREWORD

Dianne Feinstein,
United States Senator, California

This truly is an extraordinary time for women. So many doors have opened and so many barriers have been broken down. In every facet of life, we've made great strides.

In 1992, when I first ran for the Senate, there were only two women United States Senators. I used to say that 2 percent might be good for the fat content in milk, but it's certainly not good enough for the United States Senate.

We're now up to 16 percent; that's a little more than the fat content in premium ice cream.

And we're doing better across the board. There are 74 women serving in the House of Representatives—that's about 17 percent, an all-time high. Nancy Pelosi is the first female Speaker of the House. There are nine female governors and eleven female lieutenant governors.

All across the country women hold countless positions in state legislatures, in school boards, on city councils, on boards of supervisors. Women have also entered the workplace in record numbers. They've joined senior management. They've opened their own businesses by the thousands. And the list goes on.

The key is this: Once you open the door, it stays open for all time.

In the pages of this book, you'll encounter a number of remarkable Jewish women who have played no small role in helping to open these doors. Each of the women has excelled in professions that were doubly closed to their ancestors, first as Jews and then as women. Together, they represent an impressive constellation of talent, creativity and commitment. I consider myself fortunate to know several of these women—and to benefit from the trails blazed by those who came before us.

Here are just a few of the women you'll read about:

Ruth Bader Ginsburg, Associate Supreme Court Justice
Bobbie Rosenfeld, Olympic gold medalist
Ernestine Rose, champion for women's suffrage
Judy Blume, renowned children's author
Rosalyn Yalow, Nobel laureate
Bessie Moses, co-founder of Planned Parenthood
Gilda Radner, comedian
Carrie Marcus Neiman, fashion visionary and entrepreneur

Their contributions reflect the diversity and richness of the experience of the American Jewish woman—past, present and future. It is my hope that you will take some encouragement and inspiration from this remarkable group of Jewish women.

INTRODUCTION

She is clothed with strength and splendor. So writes the author of the paean to the woman of accomplishment (*eishet hayil*) in Proverbs 31:25. In this portrayal of the archetypal woman, the biblical poet captures a complex of complementary attributes, physical courage, and the more ethereal quality of majesty. Arguably, for most mortals, it is an impossible standard. But in this assemblage of remarkable Jewish women, there are individuals whose lives and works fulfill these expectations, breathing life and personality into an idealized image. Some of these women are well known, some little recognized outside of their own spheres of influence. But as pioneers, their courage, determination, and imagination enabled them to challenge the boundaries of gender and social convention, thus forging new paths that enrich our world.

The academic field of women's history dates only to the beginning of second-wave feminism in the early 1960s. Jewish women's history is an even later development as Jewish feminism in the early 1970s evolved from the general social movement to address issues of gender equality within the Jewish community. Since then Jewish feminist historians embarked upon the task of recovering women's experiences and discovering women long denied visibility by those who crafted the accepted male-centric Jewish historical narrative.

But the task of this recovery is more than what historian Gerda Lerner characterizes as "add women and stir." Social historians of the twentieth century challenged the prevailing notions of what is historically significant—politics, economics, and intellectual achievement—and expanded their scope of inquiry to include areas of domestic and personal concerns. It is a coalescence of Jewish feminism and social history that is now producing works of Jewish history that are more inclusive and representative of the Jewish experience in its totality, not only its communal, religious, and intellectual elite.

The story of Jewish women in North America is the story of new beginnings—both as Jews and as women. As Jews their lives were previously dictated by external political restrictions and, as Jewish women, their position was defined by internal cultural and religious considerations. In the new world, they have been freed to explore new frontiers in science, the arts, politics, religion, and even in the exclusive male fraternity of competitive sports. But even as they successfully challenged cultural norms of femininity and notions of a woman's place, their

accomplishments continued to be neglected in Jewish historical writings. This project aims to bring women in from the margins. In its original form, it was a photographic and biographical exhibit sponsored by Women's League for Conservative Judaism to commemorate the 350th anniversary of the arrival of Jews in North America. Its ironic title, *Beauty, Brains and Brawn: The New World Balabuste,* suggested that the romanticized old world *balabuste*—the consummate tender of hearth and home—was recast in a new idiom as a woman of accomplishment in any area to which she aspired. The original twenty-eight women are here now expanded to forty-seven. The new title, *With Strength and Splendor: Jewish Women as Agents of Change,* reflects a further shift in emphasis, that Jewish women disassembled old paradigms of gendered roles, shattering boundaries and expanding the options for future generations of women seeking personal and professional fulfillment.

This collection of women also represents a unique diversity in geography and focus. The women most often cited in historical writings lived in or near the major Jewish population centers in the northeastern United States. But theirs is only part of the story of Jewish women in North America. From Montreal to Dallas, from Orlando to Portland—and all points in between—Jewish women have made major contributions to the communities where they settled.

Additionally, included here are women whose contributions are not always valued by mainstream historical writing but who nonetheless address very real social and personal concerns for women. How women sustain their physical and internal well-being, how they contend with concerns such as reproduction and outward appearances, should no longer be regarded as reflections of narcissism or vanity, but can be seen to have real implications for women who comprise nearly half the work force.

And finally, this is a collection of women whose Jewish identity runs the gamut, from those most committed to preserving the religious and intellectual heritage of Judaism to those for whom Jewish tradition is a catalyst for artistic expression or social activism, to those for whom Jewishness is merely an indicator of ethnicity. What unites them beyond a shared culture is a vision of an improved world, a world in which women are more than mere spectators from the sidelines, but are participants in events and are, indeed, agents of change.

In addition to their professional and social diversity, these celebrated women reflect the geographic diversity of North American Jewry. The large wave of immigration from 1881 to 1924 brought nearly three million Jews to North America, most of whom settled along the Northeast corridor. The high concentration of our women in these communities reflects that pattern of settlement. By the mid 1920s, New York City's 1,750,000 Jews constituted nearly half the Jewish population of North America.

Other large Jewish population centers were Chicago, Philadelphia, Boston, Cleveland, Detroit, Baltimore, Newark, Los Angeles, Montreal, and Pittsburgh. Many who lived in communities far from the population centers of the Northeast, such as Arlene Schnitzer, Pauline Berman, Felice Cohn, Ray Frank, Gertrude Weil, and Celia Franca, played significant roles in the development of local political and cultural institutions.

Dora Wasserman
Montreal, QUE
Louise Nevelson
Rockland, Maine
Celia Franca
Toronto, ONT
Jennie Grossinger
Monticello, NY
Senda Berenson - Boston, MA
Anne Lapidus Lerner - Boston, MA
Frances Slanger - Boston, MA
Sophie Tucker
Hartford, CT
Bobbie Rosenfeld
Barrie, ONT
Sadie Rose
Weilerstein
Rochester, NY
Edna Ferber
Kalamazoo, MI
Gilda Radner
Detroit, MI
Jessie Marmorston
Buffalo, NY
Eleanor Baum - New York, NY
Gertrude Belle Elion - New York, NY
Carol Gilligan - New York, NY
Ruth Bader Ginsburg - Brooklyn, NY
Rona Jaffe - Brooklyn, NY
Donna Karan - Queens, NY
Estee Lauder - Queens, NY
Jean Nidetch - Queens, NY
Shirley Polykoff - Brooklyn, NY
Ernestine Rose - New York, NY
Mathilde Schechter - New York, NY
Rosalyn Yalow - Bronx, NY
Esther/Pauline Friedman
Sioux City, IA
Rosa Sonnenschein
Chicago, IL
Lillian Blumenfeld
Wilkes-Barre, PA
Rose Pastor Stokes
Cleveland, OH
Ida Cohen Rosenthal
Hoboken, NJ
Bette Friedan
Peoria, IL
Judy Blume - Elizabeth, NJ
Theda Bara - Cincinnati, OH
Lillian Wald - Cincinnati, OH
Lynne Abraham - Philadelphia, PA
Rebecca Gratz - Philadelphia, PA
Carrie Marcus Neiman
Louisville, KY
Bessie Louise Moses - Baltimore, MD
Henrietta Szold - Baltimore, MD
Gertrude Weil
Goldsboro, NC
Lillian Hellman
New Orleans, LA
Pauline Berman - Orlando, FL

Working girls, professional women, mothers, and grandmothers lined up with their dog-eared copies at Rona's book signings.

RONA JAFFE (1931–2005)
WORKING GIRLS

The year was 1958. Twenty-six-year-old Rona Jaffe had recently quit her job as an associate editor at Fawcett Publications to begin what would be the first of fifteen novels. *The Best of Everything,* a portrayal of a colorful mélange of young female office workers in New York City, captivated a generation of women hungry to break out of the confines of social restraint. The critics were less than kind, but the urbane Rona Jaffe had offered her not-yet-liberated readership a taste of freedom.

Rona Jaffe

In 2005, in the foreword to a re-released edition of her first novel, Rona wrote that she began practicing her craft at the age of two. By nine, she was sending stories to *The New Yorker,* which were rejected by editors who thought they were from an adult.

Rona was born into a family of privilege at the height of the Depression. Her parents were Samuel Jaffe, a high school principal, and his first wife Diana, daughter of Moses Ginsberg, the construction magnate who built the Carlyle Hotel. Rona grew up in the affluent culture of the Upper East Side of Manhattan, graduating from the Dalton School at fifteen and Radcliffe College four years later.

Rona's first novel was the result of a chance encounter with Hollywood film producer Jerry Wald. Wald was looking to produce a modern story comparable to the 1940's blockbuster *Kitty Foyle,* which starred Ginger Rogers as a feisty working-class girl haplessly and hopelessly in love with a socially inaccessible man. Rona was convinced that the men who produced the movie—as well as the novel by Christopher Morley on which it was based—were clueless about women and their experiences, feelings, and motivations. Rona was determined to write the story from a woman's perspective.

The Best of Everything captured the zeitgeist of the late 1950s, when young working women were beginning to challenge the boundaries that could barely contain them. Almost overnight it shot to the top of the *New York Times* bestseller list. As Rona's four career girls careened through the melodramas of Machiavellian office politics and sleazy men, trying to finagle a cashmere wardrobe on a polyester budget, women of all ages reveled in their bravado. Working girls, professional women, mothers, and grandmothers lined up with their dog-eared copies at Rona's book signings.

Today, the women of *Sex and the City* are the cultural icons for those who choose to pursue (at least for a while) trajectories other than the classroom, carpool, and altar. But Rona was there first. Her alternate models of femininity, hollowing out crevices of individuality, spoke to women everywhere, transcending age, class, and education. Her last work, *The Room-Mating Season*, is just as juicy as her first.

Rona's titles, including *Class Reunion, Family Secrets, The Road Taken,* and her classic children's book *The Last of the Wizards,* have sold millions of copies and been chosen by numerous book clubs. As a result, she was able to create an organization to foster and support literary achievement among women. Established in 1995, the Rona Jaffe Foundation Writers' Awards program is the only national program of its kind, offering grants to women writers of fiction, creative nonfiction, and poetry, with an emphasis on those in the early stages of their careers. The foundation provides financial support to assure writing time, and for such specific purposes as childcare, research, and travel costs. Since its inception, the foundation has encouraged nearly one hundred women writers. The program remains a hallmark of Rona's legacy, and the foundation continues to support the many causes that were important to her during her lifetime.

Rona left us with a cast of unforgettable characters who reflect our contemporary selves. Sometimes offering thinly veiled morality tales, often leaving us bleary-eyed at work after reading through the night, she could make us laugh and she could make us cry, the novelist's ultimate gift.

2005 Rona Jaffe Foundation Writers' Awards winners (left to right): Asali Solomon, Aryn Kyle, Frances Hwang, Rebecca Curtis, Nan Cohen, Averill Curdy, with Rona Jaffe (center). Photo by Nancy Crampton.

Lynne Abraham has initiated dozens of municipal programs dedicated to combating violent predatory crime in Philadelphia.

LYNNE M. ABRAHAM (b. 1941)

LAW AND ORDER

Lynne M. Abraham

In Philadelphia, the birthplace of the American legal system, Lynne Abraham has served as the chief law enforcer since becoming the district attorney in 1991. Since graduating from Temple Law School in 1965, in a career spanning four decades, Lynne has dedicated her life to preserving law and order and to creating a safe environment for Philadelphia's one and a half million residents. She has provoked criticism for her vigorous application of the death penalty for violent homicides, but she was nonetheless elected to the office five times between 1993 and 2005. By the time she completes her fifth term, Lynne will have held the office longer than anyone in Philadelphia's history.

Lynne Abraham at a press conference in 2006 announces the new Philadelphia Gun Removal Program, part of the Gun Violence Task Force.

Lynne grew up in Germantown (northwest Philadelphia), a tomboy and the first member of her family to complete high school. She put herself through Temple University and then its law school. After graduation, she worked for District Attorney Arlen Specter (now a U.S. senator), and was the executive director of the Philadelphia Redevelopment Authority during the administration of the controversial Mayor Frank Rizzo. When Rizzo fired Lynne for refusing to make patronage appointments, she may have lost her job, but she also earned a reputation for integrity and moxie.

In 1975 Lynne was elected to the Municipal Court—its first female jurist. She was then elected to the Common Pleas Court and spent the the next eleven years

Many of Lynne Abraham's anti-crime initiatives demonstrate her concern for the safety of Philadelphia's children.

presiding over major felony trials. From 1974 to 1994 she also taught at several of Philadelphia's law schools, including her alma mater. With her extensive experience in criminal proceedings, Lynne was appointed in 1991 to fill the vacated office of district attorney; in 1993 she was elected unapposed, winning 76 percent of the vote.

In the years Lynne has held office, she has initated dozens of municipal programs dedicated to combating violent predatory crime in Philadelphia. Additionally, she has helped create a complex of community-based organizations to help citizens fight crime in their own neighborhoods. Some of her initiatives include the Public Nuisance Task Force, the Domestic Violence Task Force, the Narcotics Strike Force—which involved, among other things, closing thousands of crack houses in Philadelphia—the Gun Violence Task Force, the Philadelphia Gun Removal Program, and the Urban Genesis and I-LEAD Foundations.

Since 1976 Lynne has been married to former radio talk show host Frank Ford (Eddie Felbin). Her success as district attorney has made her a legendary figure in Philadelphia's history, earning her national renown as well. Like some of her predecessors who went on to careers beyond the city's precincts, Lynne's story is still ongoing.

"I have the face of a vampire but the heart of a feministe."

THEDA BARA (1885–1955)
THE SILENT "VAMP"

Theda Bara, circa 1920

In an era when a young woman's greatest aspiration was to marry well and produce beautiful and accomplished children, Theda Bara became America's first sex goddess. By 1917 Bara had established herself in the new and phenomenally popular medium of silent film as a sultry temptress, introducing the concept of "the vamp" to popular culture.

Theda Bara and Fritz Leiber Sr. as Caesar and Cleopatra. The silent film Cleopatra *(1917) was one of the most elaborate productions in the early years of Hollywood, featuring lavish sets and costumes, and with 2,000 people working behind the scenes. Theda Bara wore several risqué costumes, and despite its enormous success, the Hollywood Hays Code later judged the film "obscene."*

Born Theodosia Goodman to immigrant parents in Cincinnati, the reputedly well-read young woman attended college briefly, but to her father's chagrin moved to New York to pursue a career on the stage. With little success landing theatrical roles, she accepted a role in the Fox film *A Fool There Was* (1915). The studio undertook to re-create this unknown young actress as a romantically mysterious figure, the love child of a French artist and his exotic Arabian mistress, born in the shadow of the pyramids. They changed her name to Theda Bara, publicizing it as an anagram of "Arab Death." (In reality, "Theda" was a childhood nickname, and "Bara" was her maternal grandfather's name.) The film, Bara's first, was based on Rudyard Kipling's poem "The Vampire, " about a seductress who beguiled her hapless male victims.

A Fool There Was became an overnight success, as did its dark-eyed star, whose portrayal of a vampire was critiqued as " . . . vicious to the core." Within a brief period of time, Theda Bara was a film sensation, her characters

Theda Bara as Cleopatra, 1917.

often attired in gauzy veils, harem outfits, and gold jewelry—confirming the popular mental image of the exotic East—and scandalizing American bourgeois values. But her films were enormously popular, and she received hundreds of letters each day, often containing marriage proposals.

By World War I, Bara was one of the top film stars in America, and her famous line from her first film, "Kiss me, my fool!" had entered the public vocabulary. At that point she had starred in over forty silent films, including *Sin* (1915), *Destruction* (1915), The *Serpent* (1916) *Cleopatra* (1917) and *Salome* (1918). Nevertheless, while exploiting the character of the screen seductress for its sensational potential, Bara was becoming frustrated with the repetitive and undemanding role of the unreconstructed vamp. More importantly, by the early 1920s her morally questionable characters were no longer considered marketable by the budding film studios that had begun to seek more diverse audiences.

In 1921 Bara married director Charles Brabin. It is no small irony that Theda Bara, the woman who had made a career shattering gender rules and social convention, gave up acting at her husband's request.

VIXENS AND VAMPS AND VICTIMS (OH MY!)

Theda Bara's first movie, *A Fool There Was* (1915), was based loosely on Rudyard Kipling's poem "The Vampire" (1897):

A fool there was and he made his prayer
(Even as you or I!)
To a rag and a bone and a hank of hair,
(We called her the woman who did not care),
But the fool he called her his lady fair—
(Even as you or I!)
—Verse 1

In her short-lived film career, from 1915 to 1919, Bara starred in more than forty films about women with unquenchable passions. Although "silent films," their titles speak volumes:

When Men Desire • *The Siren's Song* • *The She Devil* •
The Tiger Woman • *When a Woman Sins* • *Salome* •
Madame DuBarry • *Camille* • *The Forbidden Path* •
The Unchastened Woman • *Cleopatra* • *The Rose of Blood* •
The Vixen • *Her Double Life* • *Gold and the Woman* •
The Serpent • *Carmen* • *Sin* • *Lady Audley's Secret* •
The Devil's Daughter • *Siren of Hell* • *The Eternal Sappho* •
The Galley Slave • *A Woman There Was* • *Destruction* •

She described her motive as a female predator: "The vampire that I play is the vengeance of my sex upon its exploiters. You see, I have the face of a vampire, but the heart of a feministe."

Since Baum's arrival at Cooper Union, the female engineering enrollment there has grown from five percent to nearly a third.

Eleanor Baum, dean of the School of Engineering, Cooper Union, New York

ELEANOR BAUM (b. 1940)

$(SIO_2 + NA_2CO_3 + CAO)$

BREAKING THE GLASS CEILING

Throughout her life, Eleanor Baum, dean of the Cooper Union School of Engineering, has beaten many odds. Her family's miraculous escape from Nazi-occupied Europe when Eleanor was an infant was one of high drama, ingenuity and good fortune. Then in recent years, Eleanor's appointment as dean of an engineering school—the first such academic position to be held by a woman in the United States—was an extraordinary accomplishment.

She was born Eleonora (after Eleanor Roosevelt) Kuszelewicz to secular parents, Salamon and Niuta, in Vilnius at the outbreak of World War II. Her parents grasped the impending danger, and armed with papers that Salamon had manufactured himself, and with Niuta's jewelry, fled with their infant daughter in the middle of the night, traveling across the continent to Vladivostok, then to Japan, where they arranged passage on the last refugee ship to leave. They arrived in Vancouver and then traveled to Montreal, where they remained until 1945, living off of the sale of Niuta's pearls.

After the war, the Kuszelewiczs changed their name to Kushel and resettled in New York, where Eleanor attended public school. In high school, when Eleanor announced her intention to become an engineer, she met with universal opposition. Her plan was further undermined by repeated rejections from engineering schools, simply because many didn't have separate bathrooms for women. Eventually she was accepted to the program at the City College of New York, but admission, it turned out, was not to be her greatest hurdle. During her studies she faced continued gender discrimination and even sexual harassment—not uncommon for women in traditionally male dominions. However, by 1964, when the very pregnant Eleanor walked

Engineers from the distaff side. Vivien Kellems (left) and Edith Clarke, two of the three female members of the American Institute of Electrical Engineers in the General Electric laboratories in Schenectady, New York. Clarke was a GE engineer who specialized in power transmission problems (1940).

across the stage at the Brooklyn Polytechnic Institute to be awarded a Ph.D. in electrical engineering, the initial ripples of laughter were soon drowned out by applause.

Eleanor first worked in the aeronautical industry, but soon opted for an academic career. She joined the faculty of the engineering department at the Pratt Institute, later becoming the chair of the engineering department and then its dean. Since 1989 she has been the dean of the Cooper Union College of Engineering.

Eleanor Baum on the roof of Cooper Union College

Baum's professional affiliations and honors are extensive. Central to her mission is her passionate advocacy and commitment to bring more women into the engineering profession. Her national efforts at outreach to students of all ages, along with an aggressive recruitment policy, have engendered greater female visibility in this male-dominated profession. Since her arrival at Cooper Union, the female engineering enrollment there has grown from five percent to nearly a third.

Eleanor is married to physicist Paul Baum and they have two daughters, Elizabeth and Jennifer. In 2007 Eleanor Baum was inducted into the National Women's Hall of Fame.

MOTHERS OF INVENTION

Mary Dixon Kies *(1752–1837) was the first woman granted a U.S. patent. Issued in 1809, it was for a process for weaving straw with silk, adopted by the New England hat-making industry, one of the few industries to prosper during the War of 1812.*

Helen Blanchard *(1840-1922) invented the zig-zag stitch sewing machine in 1873, which sealed the edges of a seam, making a garment sturdier.*

Edith Flanigen *(b.1929) worked on the emerging technology of molecular sieves, which led to innovative applications in water purification and environmental cleanup.*

Stephanie Kwolek *(b.1923), a scientist at the Dupont Laboratory in Buffalo, New York, invented Kevlar aramid fiber, used for making protective vests for law enforcement officers and soldiers.*

Ann Moore *(b.1940) invented the Snugli infant carrier in 1962. She was a Peace Corps worker who adapted the idea from African women.*

Patsy Sherman *(1930-2008), with fellow 3M chemist Sam Smith, created* Scotchgard™*, one of the most widely used and valuable products in stain repellency and soil removal.*

Adele (Katz) Goldstine *(b.1929) wrote the operator's manual for ENIAC, the first general-purpose electronic computer at the University of Pennsylvania's Moore School of Engineering in 1943.*

Team sports for women, especially contact sports, were considered too strenuous and "unladylike."

SENDA BERENSON (1868–1954)

MOTHER OF WOMEN'S BASKETBALL

Spalding's Official Basket Ball Guide for Women was written by Berenson in 1901.

In 1985 Senda Berenson (Abbott) was among the first three women elected to the Basketball Hall of Fame in Springfield, Massachusetts. This honor followed a long and improbable journey from Vilna, where she was born in 1868. Her family immigrated to the United States, where they settled in Boston, and subsequently changed their name from "Valrojenski" to "Berenson." Her older brother Bernard Berenson became a renowned collector and critic of Italian art.

Senda, who had a strong artistic flair, was a sickly child, unable to complete her training at the Boston Conservatory. In order to strengthen her constitution, her parents sent her to the Normal School of Gymnastics, where she studied anatomy, physiology, and hygiene, and was trained to teach gymnastics.

Senda Berenson, Smith College director of physical training (1892-1911), founder of women's basketball

Girl's basketball team, Talalip Indian School, 1912. By the early twentieth century, women's basketball was popular throughout the United States.

At the age of twenty-three she began teaching at Smith College. Shortly after her arrival, Berenson was intrigued by the new game "basket ball" that was generating much excitement. Team sports for women, especially contact sports, were considered too strenuous and "unladylike." The preferred athletic pursuits were individual activities such as hiking, horseback riding, swimming, archery, and tennis. Nonetheless, Berenson arranged to meet the game's inventor, Dr. James Naismith, who encouraged her to adopt the game for her female students.

In March 1893, under Berenson's guidance, two opposing teams of Smith sophomores and freshmen played the first official game of women's basketball. No male spectators were permitted. Within several years, there were hundreds of women's basketball teams playing the new sport.

Berenson was asked to create the first official rule book for women's collegiate basketball—*Basket Ball Guide for Women*, published by Spalding Athletic Library (1901). The gender-specific rules she developed, emphasizing team passing and position over individual prowess, remained standard for women's basketball for seventy years. She was appointed chair of the basketball-rules committee of the American Association for the Advent of Physical Education, the predecessor to the National Association for Girls and Women in Sports. Berenson held her position at Smith for nineteen years and served as chair of the United States Women's Basket Ball Committee from 1905 to 1917.

In 1911 Berenson married Herbert Vaughn Abbott, a Smith College English professor, and resigned her post to become director of physical education at a private girls' school.

Berenson, the acknowledged "mother of women's basketball," encouraged the participation of all students in sports rather than only those who demonstrated unusual athletic skills. Like Naismith, she stressed socialization and cooperation rather than competition, which she believed was unduly emphasized in most interscholastic programs.

Senda Berenson's gym attire (bloomers) was typical for women in the early twentieth century.

Broadcasting from WDBO in Orlando between 1930 and 1933, she spoke out against racial bigotry and prejudice.

PAULINE BERMAN (1889–1978)
RADIO NEWS COMMENTATOR

Pauline (Klein) Berman was born in 1889, on the eve of a new century, ready to inherit its newest technology—radio. Although Berman's birthplace was Poughkeepsie, New York, her parents, Zelda and Benjamin Klein, soon moved to Jacksonville, Florida, because of her father's health.

Pauline married Nat Berman, ten years her senior, in 1908. The couple moved to Orlando—the first Jewish couple to do so—and had two daughters, Sylvia and Zelda. From the beginning of her marriage, Pauline demonstrated great talent and energy as an institutional organizer. In Orlando there was still no infrastructure to administer welfare programs, no charity organizations, nor any women's organizations, the major agents of social reform in early twentieth-century America.

Pauline Berman (1909)

Her organizational activities involved both the Jewish and non-Jewish communities, including founding Orlando's first women's organization, as well as serving the Orlando Civic League, B'nai B'rith, the Jewish Welfare Board, the United Missionary Society, and the American Cancer Society. She was the first woman to serve on Orlando's YMCA board of directors and was a volunteer for the Red Cross during World War II, receiving all the nighttime emergency calls in and around Orlando.

Notwithstanding her invaluable contributions as a community organizer, Berman is best remembered as the first woman in the nation to host her own radio program. Broadcasting from WDBO in Orlando between 1930 and 1933, she spoke out against racial bigotry and prejudice. During these years, an era that witnessed rising levels of racial and religious intolerance, ethnic discrimination, and ideological and social fragmentation in America, Berman's outspokenness, especially as a Jewish woman, was remarkably bold.

Throughout her life Berman remained deeply committed to social action and championed civic harmony that transcended racial and religious borders. After four decades, during which time Orlando

ALSO BEHIND THE SCENES . . .
A NEW GENERATION OF NEWSWOMEN

Claudia Dreifus *(b. 1944) first established her reputation as a master interviewer of international political and cultural figures. She moved to the* New York Times *science department where she perfected the art of making complicated scientific ideas accessible to the general readership.*

Frances Lewine *(1921–2008) battled for women in journalism, fighting to open the National Press Club and the Gridiron Club—a Washington journalists' organization—to women. Assigned to the White House in 1956 to cover the first lady and the Washington social scene, Lewine became the AP's first full-time female White House correspondent in 1956, a post she retained for six presidential administrations.*

Sylvia (Feldman) Porter *(1913–1991), with a degree in economics and finance from Hunter College, persuaded the male-dominated finance sector at the* New York Post *to hire her to write a column. By 1938 Porter was the financial editor for the* Post *and also hosted a money management radio program. In her forty-three-year tenure at the* Post, *she wrote many best selling books about finance.*

Barbara Seaman *(1935–2008), soon after the birth control pill came on the market in 1960, began writing articles about the dangers of its primary ingredient, estrogen. She wrote about hormonal contraceptives, childbirth, and the unwillingness of some doctors and drug companies to disclose risks to patients.*

had become a well-organized community—in no small measure thanks to Berman's tireless work—she sought to extend her reach. In 1955 she was sent by the International Relations Committee of Business and Professional Women's Groups of Europe to visit women throughout postwar Europe, collecting their stories for her advocacy of women's rights.

In recognition of her extensive and varied activities, Berman received numerous awards from Orlando's civic and religious communities. It can be said that Berman was like a general in a colossal army of female volunteers whose work and commitment to improving the lives of others was unpaid and, except for a relative few, have remained largely unsung.

Beta Sigma Phi First Lady

Honor Goes To Pauline Berman At Annual Tea

By HELEN SHUMAN

Mrs. Nat (Pauline) Berman yesterday was named 1964 Beta Sigma Phi First Lady.

The announcement was made at the sorority's annual tea at Dixieland Country Club by Mrs. Frank Gelalli, council president. Mrs. Joel R. Wells, immediate past First Lady, presented Mrs. Berman with a silver bowl in recognition of the honor.

THE NEW first lady, selected by a special reviewing committee from many nominations by local women's organizations, strongly believes in the advancement of good public relations and better understanding among all people.

Mrs. Berman came to Orlando in 1909 as a bride. Through the years she has used her time and talents for the promotion of a better city and a better community. She is a very humble person, never seeking, never wanting publicity.

When Mrs. Berman first came to Orlando, she traveled the "Trail of Pines" to deliver Yuletide baskets to the needy. These baskets contained cornmeal, white bacon and grits. She recalls one of her many visits to a rickety house from which a little child came running, calling "Mommy, mommy, the Lady Santa is here."

IN 1913 Mrs. Berman helped organize the first women's group known as the Orlando Civic League. She served as liaison officer on the city board under the late James L. Giles. She also served on the city planning committee and was the only woman on the Orange County NRA Board.

In the early days of welfare programs for the city, work was carried on by volunteers. Mrs. Berman worked as a volunteer and continued until the county engaged its first paid director, Mrs. Katherine Muir. She and Mrs. Muir revised the original Mother's Pension Plan which was adopted by the county.

The United Missionary Society was formed in 1913, and Mrs. Berman served on the executive board. This was the nucleus for the present Young Women's Community Club.

AT THAT TIME Orlando had no hospital other than a small private one, so the drive was on for the construction of the First Orange General Hospital, now known as Orange Memorial Hospital.

Mrs. Berman served as a volunteer worker under Donald Cheney, judge of the Juvenile Court. Governor Dave Scholtz appointed her to serve on the Florida Welfare Board. During World War II she was the night volunteer who received all emergency calls for the Red Cross.

She had her own radio program from 1938-33, and was the first woman radio news commentator in the nation.

In 1947 Mrs. Berman fostered and inaugurated the program "Know Your Neighbor." The American Cancer Society nominated Pauline Berman as its service chairman. It was at this time the Cancer Loan Closet, which is still in operation, was formed.

DURING THE summer of 1955 Mrs. Berman made a tour of seven European countries, sponsored by the International Relations Committee of Business and Professional Women's Clubs of Texas. In 1963 the Group Action Council of Orlando was formed through her efforts.

Mrs. Berman received the first state award from the Anti-Defamation League in recognition of devoted service and outstanding contributions to the Orlando community, at the conference in Orlando on Nov. 15, 1953. She also received the 1962-63 service award from the Business and Professional Women's Club of Orlando for her work in starting the Group Council.

The 1962-63 Woman of the Year from B'nai B'rith was presented to Berman. Another first in her membership on the YMCA Directors.

Mrs. Berman has two daughters, Jack Gross and Mrs. Al Prince, grandchildren. Her daughters also known of the awards their mother receive. The Beta Sigma Phi award was known by Mrs. Berman a secret from her daughters until when they attended the tea as

FORMER FIRST LADIES the late Mrs. Edna Giles J. Margaret Piper, Mrs. W. A. Miss Emma Lundgren, Mrs. Johnson, Mrs. John W. Freeman Page Bussells, the late Mrs. Moss Jr., the late Mrs. A. B. W. Claude H. Wolfe, Mrs. Henry A. H. Smith Jr., Mrs. Roland Miss Helen Ryan and Mrs.

In the receiving line ye Mrs. Robert Hogan, tea c Fred Klingmeyer, Mrs. Gel Vines, 1964 Sweetheart, and Nutting, 1964 Princess. The appointed with a white lin tea service and silver c yellow tapers, matching th yellow spring flowers. Ba music was provided by Strupp Music Co., with Barbara Nesbens of Eto Manley Duckworth enter selections.

Mrs. Frank Gelalli

Mrs. Joel R. Wells Sr.

Mrs. Pauline Berman

Sentinel Living Color Photograph by Harold Kyle

To her millions of loyal readers, Blume's sympathetic presentation of awkward subjects places her in the rarified stratosphere of adults who understand adolescent concerns.

JUDY BLUME (b. 1938)

TALES OF A CHILDREN'S AUTHOR

Judy Blume, 2007

In 1970, even though Judy Blume's book *Are You There God? It's Me, Margaret* was a publishing success, there were efforts to have it banned from America's libraries. Blume had written a realistic book about sexual development for a young teenage audience and for a world that she thought was receptive to frank discussions about such matters. Attempts to censor it were thwarted by the *New York Times Book Review,* which ranked it as one of the best children's books of the year.

Judy (Sussman) Blume, born in Elizabeth, New Jersey, spent much of her childhood inventing her own stories. She graduated from New York University in 1960 with a BA in education, married and had two children, Randy and Lawrence.

More than eighty million of Blume's books have been sold worldwide. A fundamental reason for their popularity, beyond the pure entertainment value of such characters as the irrepressible Fudge, is their range and subject matter, providing a sensitive understanding of the issues that confuse and confound children and adolescents. Her works for younger children, *Tales of a Fourth Grade Nothing, Otherwise Known as Sheila the Great,* and *Blubber,* explore sibling rivalry, self-esteem, and social ostracism. Books for preteens and teens, *Are You There God? It's Me, Margaret* (1970), *Deenie* (1973), and *Just As Long As We're Together* (1987), concern divorce, friendship, and puberty. *Tiger Eyes* (1981) addresses questions of death and loneliness, and others confront subjects like adoption, religion, ethnicity, and race.

Threats of censorship continue to dog Blume's books that deal with controversial themes. *Forever,* the story of a sexually active teen, including an open discussion

Several generations of children have been loyal and devoted Judy Blume fans.

of birth control and abortion, appeared on the American Library Association's list of the 100 Most Frequently Challenged Books. *Deenie* tackles the issues of body image and self-esteem, an abiding concern among adolescents today. But for millions of her loyal readers, Blume's sympathetic presentation of awkward subjects places her in the rarified stratosphere of adults who understand adolescent concerns.

Judy Blume has received wide recognition for her contributions to children's literature. Her honors include the New York University Distinguished Alumna Award, the American Library Association's Margaret A. Edwards Award for Lifetime Achievement, and, in 2004, the National Book Foundation Medal for Distinguished Contribution to American Letters. She is the founder and trustee of The Kids Fund, and serves on boards of several literary guilds. Having suffered attempts to have her writings banned from schools and libraries, Blume remains an ardent protector of intellectual freedom.

A SAMPLING OF BANNED CHILDREN'S/YOUNG ADULT BOOKS

"It's not just the books under fire now that worry me. It is the books that will never be written. The books that will never be read. And all due to the fear of censorship. As always, young readers will be the real losers." Judy Blume

Blume's censored works are among her most beloved:

Forever . . .
Blubber
Deenie
Are You There, God? It's Me, Margaret
Tiger Eyes

Other banned books not written by Blume include many children's classics:

The Chocolate War, Robert Cormier: Uses 171 offensive words (Imagine taking the time to count them!), and includes a scene about masturbation.
Harry Potter Series, J.K. Rowling: Promotes witchcraft.
Bridge to Terabithia, Katherine Patterson: Contains offensive language, promotes Satanism (a character's family doesn't go to church or believe in God).
The Giver, Lois Lowry: Promotes suicide.
To Kill a Mockingbird, Harper Lee: Contains profanity, sexual, and racial themes.
The Diary of a Young Girl, Anne Frank: Contains sexually offensive passages.
The Adventures of Huckleberry Finn, Mark Twain: Contains racism, offensive language.
Lord of the Flies, William Golding: Suggests that humans are like animals.
How to Eat Fried Worms, Thomas Rockwell: Encourages children to eat fried worms.

In Rifkin's school, children learned fractions and the metric system through cooking . . . and science in the parks of Wilkes-Barre and along the banks of the Susquehanna River.

LILLIAN RIFKIN BLUMENFELD (1897–1982)
PROGRESSIVE EDUCATOR

Lillian Rifkin loved children, and above all else, she respected their potential for inquiry and discovery, which they could fulfill if only given the proper learning environment. In an era that hailed progressivism as a social objective, Lillian Rifkin embraced and preached its values in the classroom.

Lillian Rifkin Blumenfeld, circa 1960

Lillian Rifkin was born in Wilkes-Barre, Pennsylvania, the youngest and only American-born child of East European immigrants. She graduated from Wilkes-Barre High School in 1915 and the Bloomsburg State Normal School, a two-year teacher-certification institution, in 1917. Carl Jung, the renowned psychologist whom she heard at an international conference on education, and John Dewey, with whom she studied at Columbia University, were major influences. Rifkin was particularly drawn to Dewey's educational philosophy that considered the classroom not only a place to accumulate knowledge but also a laboratory for daily living.

Rifkin taught in a number of progressive schools, including the famous Walden School in New York. Early in her career she had established her own school in Wilkes-Barre, the School in the Barn, which was noteworthy for such unusual activities as carpentry and sculpture and for the fact that the student body was interracial. Following principles of Dewey's laboratory school, children learned fractions and the metric system through cooking, comprehended history through drama, and studied science in the parks of Wilkes-Barre and along the banks of the Susquehanna River.

10 THE PLAYTHINGS DIRECTORY 1938

CHILD TESTED

A New Standard for Successful Toy Merchandising

A Vital Link Between Mfr. and Consumer

"Child Tested Toys" are playthings which educators and psychologists approve, parents feel secure in buying, and children like to play with.

The Tested Toy Laboratory of 103 Park Avenue, New York City, functioning as a consultation service to manufacturers, takes your toy to the child, his parent and teacher, prepares a detailed analysis of your product, offers constructive criticism and an authoritative survey of sales potentialities. Each toy is child tested by a large group of children representing a cross section of ages, tastes and interests.

The seal of the Tested Toy Laboratory is the consumers' guarantee that the toy has met the highest standards of adults and children.

Like "Sterling" on silver, this seal tells its own story of quality and playability to clerk and consumer.

CHILD TESTED & APPROVED
TESTED TOY LABORATORY
© T.T.L., 1937

TESTED TOY LABORATORY, 103 Park Ave., New York
LILLIAN RIFKIN, Director

Advertisement for Blumenfeld's toy testing laboratory, 1938. Her innovation was to use children to test the toys.

Rifkin's interests in children extended beyond the classroom. In the 1930s she was an early advocate for safe children's toys, establishing her own company, the Child Tested Toy Laboratory, in 1938. While the concept had already existed, Rifkin's remarkable insight was to have children test the toys. She also wrote extensively for both children and adults: her publications include *Our Planet the Earth*, *The Wheel*, the *When I Grow Up* series, and works for educators such as *Consider the Child*. And like the children she wanted to inspire, Rifkin was immensely curious about the world, traveling to Moscow in 1929 in search of family, and to the newly established state of Israel, meeting with prominent child psychologists and educators.

The Wheel, *1980, is one of Lillian's many educational books for children.*

In 1954 Lillian married Gustav Blumenfeld, a retired businessman. They moved to Florida, where Lillian, supposedly retired, volunteered at the Early Childhood Academy, and was subsequently named its associate director. Lillian Rifkin Blumenfeld's career spanned half a century, from Dewey to Head Start, and it epitomized her own adage: "Children do not need discipline if they are interested."

PROGRESSIVE EDUCATION

The progressive education movement began in the late nineteenth century as an alternative to the traditional schools that offered classical preparation for university. The classroom of the progressive educator encouraged experiential learning (learning by doing), integration of subjects, problem solving, cooperative learning, a vision of the classroom as a laboratory for democracy and social responsibility, and evaluation of students based upon projects rather than tests.

This poem written by Lillian Rifkin Blumenfeld reflects the philosophy of the progressive educator, but through the eyes of her young student. The full text of the poem is in the Appendix.

The Kid's Lament: If I Ran the School

If I ran the school,
I'd let the kids paint their desk and chairs,
And decorate the halls, and paint the door
And hammer nails in the floor and build a stage
At one end of their room if they wanted to
Because it would be their school
If I ran the school.

If I ran the school,
I'd let the kids eat their lunches in peace
So nobody would be breathing down their necks
saying,
"Hurry Up! Eat faster! Hurry Up! No talking! Hurry Up!
Hurry, Hurry!"
The kids could all carry their lunch trays to their rooms
Where they could laugh and talk, and eat just like
ordinary people do
If I ran the school.

Cohn was the fourth woman invited to practice law before the United States Supreme Court.

Felice Cohn, 1950

FELICE COHN (1878*–1961)
THE PIONEER LAWYER

Eureka Suffrage Society, circa 1913. Courtesy Nevada Historical Society

Had Felice Cohn been born in New York City, Baltimore, or Chicago, she probably would have become a teacher, a housewife, and eventually a club woman. But Felice was born in Carson City, Nevada, and it was the providence of geography that enabled her to become a lawyer. Felice was the fifth women admitted to the Nevada bar, its first Jewish female attorney, and the fourth woman invited to practice law before the United States Supreme Court.

Felice, granddaughter of an immigrant rabbi, was born to Pauline (Sheyer) and Morris Cohn, early Nevada pioneers. Her father became a successful businessman, establishing the first creamery in Nevada, and he was also engaged in mining.

The western United States in the early twentieth century provided a unique social environment for women, far different from that of their counterparts in the East. The openness of society, relaxed social and cultural conventions, and the vaunted individualism of the developing region allowed women to reconfigure feminine roles that transcended the domestic sphere. In addition to the West's acceptance of women's suffrage decades before the passage of the Nineteenth Amendment, it also offered greater access to higher education, professional positions, and even politics. It was an environment that would allow a female attorney to argue a case before an all-male jury.

In this world, Felice was able to sidestep the usual trajectory of marriage and the orbit of women's organizations. Instead, she graduated from Washington Law School and was admitted to the Nevada Bar in 1902, the California Bar in

* There is some debate about the date of Felice Cohn's birth, which most records state was 1884, but recent research suggests that 1878 is correct.

Felice Cohn (center) with members of the Reno Chamber of Commerce, early 1950s. Courtesy Nevada Historical Society

1908, and the bar of the Supreme Court in 1916. As a lawyer, Cohn specialized in mining law, and she later became Nevada's first female Assistant U.S. Attorney. From 1912 to 1922 she held a variety of federal appointments, earning professional distinction and an invitation to the White House from President Woodrow Wilson.

Cohn's most lasting achievements, however, were her efforts on behalf of women's suffrage. As president of the Non-Militant Suffrage Association, she wrote Nevada's suffrage amendment, which was incorporated into the Nevada State Constitution in 1914. Additionally, she was a vocal advocate for child labor reform and adoption laws, and opposed legislation that was discriminatory against women.

For Felice, the term "pioneer" took on several layers of meaning. But it nevertheless remains an interesting paradox of women's history that when she began practicing law before the bar, as a member of the still-disenfranchised female population, she was denied the privilege of serving on a jury.

Assembly Joint and Concurrent Resolution **No. 6**

INTRODUCED BY MESSRS. ARNOLD AND BYRNE

JANUARY 31, 1911

Rules suspended, reading so far had considered first reading, rules further suspended, read second time by title, and referred to Committee on Elections.

ASSEMBLY JOINT AND CONCURRENT RESOLUTION

RELATIVE TO AMENDING SECTION ONE OF ARTICLE TWO OF THE CONSTITUTION OF THE STATE OF NEVADA, PERTAINING TO THE RIGHT OF ELECTIVE FRANCHISE.

Be it Resolved by the Assembly, the Senate concurring, That section one of article two of the Constitution of the State of Nevada be amended to read as follows:

SECTION 1. That at the general election to be held in this State on the Tuesday next succeeding the first Monday in November, 1915, there shall be submitted to the qualified electors of this State for their adoption and approval an amendment to section one, article two, of the Constitution of the State of Nevada, and it is hereby proposed that section one, article two, be amended by inserting in lieu thereof the following, to be known as section one of article two of the Constitution of the State of Nevada:

Section 1. All citizens of the United States (not laboring under the disabilities named in this Constitution) of the age of

The Suffrage Amendment of the Nevada State Constitution was co-written by Felice Cohn in 1914. Courtesy Nevada Historical Society (Full text in Appendix.)

Tiby maintained the steadfast conviction that sports were a legitimate aspiration for a young woman, even one who was Jewish.

THELMA "TIBY" EISEN (b. 1922)

IN A LEAGUE OF HER OWN

HERITAGE *magazine (of the American Jewish Historical Society) featured an article about Jewish baseball players with Tiby Eisen on its cover, Fall 2005.*

Thelma "Tiby" Eisen

In 1946, Thelma "Tiby" Eisen, the ace center fielder of the All-American Girls Professional Baseball League (AAGPBL), stole 128 bases while playing for Peoria. Since she also led the league in triples, it was not a bad year for a Jewish girl from Los Angeles.

By the time she turned fourteen, while many of her friends were learning to cook and darn socks, this athletically precocious daughter of New York-born Dorothy (Schechter) Eisen and Austrian-born David Eisen was sliding into third base. But it is mildly amusing that the diminutive Eisen first contemplated a career with one of the first projected women's professional football teams. While ultimately the sport never caught on, Eisen's team did play a game in Guadalajara to a packed stadium.

With five other girls from California, Eisen was invited to try out for the All American Girls Professional Baseball League, formed during World War II by Chicago Cubs owner, Phil Wrigley. Wrigley hoped to maintain interest in the game while professional players were off fighting the war.

Eisen signed a contract with the Milwaukee Chicks, playing 107 games in 1944, stealing 91 bases, and leading the Chicks to the first of their three championships. In subsequent years the star center fielder played for the Peoria Redwings, and then played out the remainder

57

AAGPBL

THELMA EISEN

outfield

Born: 5/11/22
Los Angeles, CA
Height: 5'4"
Weight: 130
Batted: Right
Threw: Right

BATTING RECORD

YEAR	TEAM	G	AB	R	H	2B	3B	HR	RBI	SB	BB	SO	AVG
1944	Milwaukee	107	392	55	80	6	3	1	41	91	28	12	.204
1945	Grand Rapids	103	392	41	94	16	1	1	34	41	38	15	.240
1946	Peoria	99	363	68	93	3	9	2	30	128	52	10	.256
1947	Peoria/Fort Wayne	111	425	49	92	5	1	3	26	52	26	13	.216
1948	Fort Wayne	121	464	67	102	5	4	1	30	88	29	25	.220
1949	Fort Wayne	109	424	59	78	7	0	3	18	57	36	31	.184
1950	Fort Wayne	106	432	87	103	20	3	0	19	75	55	27	.238
1951	Fort Wayne	104	399	88	78	17	1	0	21	88	73	14	.195
1952	Fort Wayne	106	415	77	110	6	1	0	22	54	35	17	.265
Total		**966**	**3706**	**591**	**830**	**85**	**23**	**11**	**241**	**674**	**372**	**164**	**.224**

"Tiby" was selected for the 1946 All-Star team. That year she tied for the league lead in triples and second in stolen bases. She played on the South American tour.

© 1995 Larry Fritsch Cards
Official Baseball Card Of The AAGPBL - Players Association

Tiby Eisen's trading card shows that 1946 was her most successful year, with a batting average of .256 and 30 RBIs. In that year she played the outfield in the All Star Game.

Milwaukee Chicks, 1944 (Eisen is in the back row, third from the right.)

of her career for Fort Wayne.

The AAGPBL teams played games every day, two on Sundays, riding buses through the night to their next destination. During her career with professional baseball—spanning the years 1944 to 1952—Eisen is credited with 1,857 putouts in 959 games, averaging 70 stolen bases a year.

Despite its financial benefits, Eisen's family did not share her enthusiasm for her chosen profession, instead expressing their concern that professional baseball was not a socially acceptable livelihood for a girl. They felt that sliding into a base, her uniform covered in dirt and grass stains, her knees skinned and bleeding, demonstrated a lack of regard for contemporary canons of femininity. But Eisen maintained the steadfast conviction that sports were a legitimate aspiration for a young woman, even one who was Jewish.

Perhaps anticipating this criticism Wrigley determined that his "all-American girls" live up to contemporary standards of femininity. The league required them to attend the Helena Rubenstein Salon for night time charm-school instruction in personal hygiene, proper dress, and etiquette.

Eisen continued to play softball after the AAGPBL was disbanded. Considered by many to be one of the league's top players, she was inducted into the Jewish Sports Hall of Fame in 2004. Tiby never married, and lives in California today, still dreaming about stealing home.

TAKE ME OUT TO THE BALLGAME

The baseball movie is the successful fusion of two of America's favorite pastimes.

But this film genre has come a long way from the romanticized Pride of the Yankees *(1942) with Gary Cooper to the cheeky feminist* A League of Their Own *(1992). In the 1992 film, directed by Penny Marshall and starring Madonna, Geena Davis, and Rosie O'Donnell, the female stars spent months training to look like professional athletes.*

To prepare for the 1942 film about the legendary lefty Lou Gehrig, Gary Cooper, who had never swung a baseball bat, trained briefly with professional players, but to little avail. The hunky movie idol was right-handed and could not swing convincingly from the left side of the plate. Sam Wood, the film's director, came up with a brilliant suggestion: Cooper wore a reversed number 4 on his back, batted right-handed, and ran to third base. They then flipped the film to make it look like he was batting left and running to first.

Their exploration into the structure of cancer cells . . . resulted in new chemotherapy treatments for leukemia and other cancers.

GERTRUDE BELLE ELION (1918–1999)

CANCER RESEARCHER, NOBEL PRIZE WINNER

Elion, circa 1950

Gertrude Elion at work in her lab in the 1980s

As a young woman, after the death of her grandfather from stomach cancer and then losing her fiancé to a bacterial infection, Gertrude Elion determined that she was going to spend her life curing disease.

Gertrude, known to family and friends as "Trudy," was born in New York City, the child of East European immigrants. She graduated from the Walton School at the age of fifteen and entered Hunter College at the height of the Depression. In 1937 she graduated summa cum laude with a B.A. in chemistry. She sought work in the field, but soon came to find that jobs for female chemists were nonexistent. Working first as a secretary, then teaching at a hospital and a high school, Trudy continued doing graduate work, and earned an MA from New York University in 1941.

Like many other women whose careers in science were swiftly curtailed by gender discrimination, Trudy's break came during World War II. Her initial jobs in the industry were less than gratifying, such as measuring the acidity of pickles and the color of mayonnaise. But in 1944 she was hired by the pharmaceutical company Burroughs Wellcome as the research assistant for George Hitchings, the Harvard-trained scientist who had already begun research into the metabolism of nucleic acids, the building blocks of DNA.

Trudy remained at Burroughs Wellcome for the next four decades. She began her doctoral work at Brooklyn Polytechnic, but it was cut short when she was forced

THE NOBEL PRIZE: AN AWARD LIKE NO OTHER

The Nobel Prize, regarded as the supreme commendation in the world today, is awarded annually to those who have done exceptional research, invented groundbreaking techniques or equipment, or made outstanding contributions to society. The five awards, in physics, chemistry, medicine or physiology, literature, and peace, were instituted in 1901 by Alfred Nobel, a Swedish industrialist and the inventor of dynamite. He was appalled by the destructive uses of his invention and was determined to honor those who served mankind. The formal award ceremony is held annually on December 10, the anniversary of Nobel's death.

THE NOBEL PRIZE IN PHYSIOLOGY OR MEDICINE

The medal of The Royal Swedish Academy of Sciences represents Nature in the form of a goddess resembling Isis, emerging from the clouds and holding in her arms a cornucopia. The veil covering her face is held up by the Genius of Science.

The inscription reads: *Inventas vitam juvat excoluisse per artes. ("And they who bettered life on earth by new found mastery.")* Literally: inventions enhance life which is beautified through art.

The words are taken from Vergilius Aeneid, the sixth song, verse 663: *"Lo, God-loved poets, men who spake things worthy Phoebus' heart; and they who bettered life on earth by new-found mastery."*

The name of the laureate is engraved on the plate below the figures, and the text *"REG. ACAD. SCIENT SUEC"* stands for The Royal Swedish Academy of Science.

to choose between the program and her job. Between 1944 and 1967, the year Trudy became the head of their department of experimental therapy, she and Hitchings collaborated on ground-breaking research. Their exploration into the structure of cancer cells and the compounds inhibiting their growth resulted in new chemotherapy treatments for leukemia and other cancers. Other discoveries included immunosuppressive drugs for kidney transplants and rheumatoid arthritis and an antiviral agent to fight herpes. Trudy was involved also in the early stages of AZT development for AIDS patients.

In 1983 Trudy retired from Burroughs Wellcome, but she continued to serve as a consultant to many organizations, including the World Health Organization and the American Association for Cancer Research. Throughout her scientific career, Trudy was the recipient of dozens of honors and awards, including her induction into the National Inventors Hall of Fame in 1991. But her most prestigious honor came in 1988 when Gertrude Elion, George Hitchings, and Sir James Black together won the Nobel Prize for Physiology or Medicine for their pioneering and life-saving work in drug research.

She imbued her writing with an abiding reverence for the potential of America.

EDNA FERBER (1885–1968)
AMERICAN STORYTELLER

Edna Ferber was one of the most prolific and commercially successful novelists of the first half of the twentieth century, and was a member of the celebrated and elitist Algonquin Round Table. Yet, ironically, she always felt like an outsider. It was perhaps her traumatic experiences with racial prejudice growing up in America's heartland that were etched into her psyche, but she nevertheless imbued her writing with an abiding reverence for the potential of America. Her immensely popular works celebrated strong women and the hope for the alleviation of the racial divide, winning her a Pulitzer prize and collaborative relationships with some of America's foremost playwrights.

Edna Ferber, 1959

Edna was born in Kalamazoo, Michigan, the daughter of Julia (Neumann) and Jacob Ferber. The family was in search of financial stability, but had little success. They moved frequently, to Ottumwa, Iowa, and then to Appleton, Wisconsin, where Edna ended her formal schooling and secured a position writing for the *Appleton Daily Crescent*. Throughout the family's sojourns in small-town America, the young Edna was often subjected to anti-Semitic taunts, which left indelible scars. Several year later, the *Chicago Tribune* refused to give her a position because she was a woman. The discriminatory experiences of anti-Semitism and sexism helped her distill her narrative voice, filling her writing with strong women and the racially downtrodden.

Edna gained recognition with the publications of *Dawn O'Hara* (1911) and her Emma McChesney stories (1915), and in 1924 she won the Pulitzer for *So Big*. Each is the story of a strong female protago-

Young Edna Ferber

nist who must overcome the enormous social obstacles encountered by women. These successes were followed by *Show Boat* (1926), *Cimarron* (1929), and, much later, *Giant* (1952). These novels all explored racial discord, including miscegenation (inter-racial marriage), a legal and cultural taboo. Edna's characters reflect the multi-ethnic experience, outsiders in search of acceptance.

By the mid-1920s, Edna was living in New York and was regarded by many as the greatest American woman novelist of the day. She joined the famous Algonquin Round Table, where some of New York's most brilliant and successful playwrights, novelists, and actors engaged in witty, charming, and often brutal repartee. Her association with fellow member George S. Kaufman resulted in a number of collaborations for the stage, including *Dinner at Eight, Stage Door,* and *The Land is Bright.* In the 1950s, several of Edna's novels—*Cimarron, Showboat,* and *Giant*—were adapted for the screen.

Edna never married, but her enduring love for America, both the ideal and the real, remained with her until her death.

THE ALGONQUIN ROUND TABLE

Edna Ferber called them "The Poison Squad." It all began one afternoon with a roast of New York Times *drama critic Alexander Wollcott. A number of famous New York writers met up at the Algonquin Hotel on 44th Street and had such a rollicking good time that they decided to meet again the next day. By the mid-1920s the Round Table was famous, and it became a ritual for more than a decade. The original group (listed below) was joined by occasional invited guests who shared in the humorous or bitingly vicious repartee. Often their comments and spats appeared in one another's columns. The collection of highly verbal and creative minds sometimes resulted in collaborative works, such as those of George Kaufman and Edna Ferber. A decade after it started, in part due to hardship caused by the Depression and because many of its members had relocated to Hollywood, the Algonquin Round Table was over.*

Al Hirshfeld's famous cartoon of the Algonquin Round Table (Seated at the table, clockwise from left: Dorothy Parker, Robert Benchley, Alexander Wollcott, Heywood Broun, Marc Connelly, Franklin P. Adams, Edna Ferber, George S. Kaufman, Robert Sherwood. In back from left to right: frequent Algonquin guests Lynn Fontanne and Alfred Lunt, Frank Browninshield, and Frank Case.)

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Franca forged a creative (and sometime volatile) complex of talent, ambition and shrewdness into a world class cultural institution.

CELIA FRANCA (1921–2007)

FOUNDER OF THE CANADIAN NATIONAL BALLET

In the mid-twentieth century, ballet in Canada was a loose configuration of small local dance troupes and ballet schools, with occasional brief tours by European companies. There were also a number of talented dancers spread out in communities from the Maritime Provinces to Western Canada creating local sensations but with little uniformity in style or direction.

Into this amorphous tangle of talent, Celia Franca, soloist and ballet mistress of London's Metropolitan Ballet, was imported for the purpose of creating a professional national ballet company. It took several decades—with scores of bruised muscles and egos cluttering the course—but Celia achieved this monumental task.

Nita Celia Franks was born in London, the daughter of East European immigrants. She was already fascinated by dance as a small child, and despite her parents' skepticism about its value, she began lessons at the age of four. She made her dance debut in 1936, and became a soloist with the Ballet Rambert (1936–1938). She adopted the stage name Celia Franca, and then became the leading dramatic dancer at Sadler's Wells (now the Royal Ballet). After that she was a dancer and teacher with Ballet Jooss (1947), and then with the Metropolitan Ballet (1947–1949). By the time Celia departed for Canada, she had performed many works in the classical repertoire, and was beginning to excel as a teacher and dance company organizer.

Within ten months of Celia's arrival in Toronto, she established the fledgling National Ballet of Canada, supporting herself as a secretary at Eaton's department store. She was forced to operate the company on a shoestring budget, including taking on principal roles in early productions of *Giselle, Swan Lake,* and *The Nutcracker.* But gradually she developed a

Celia Franca, founder of the National Ballet of Canada

With Betty Oliphant, Franca co-founded the National Ballet School in which she taught for many years. (Franca is at left, kneeling.)

Franca as Giselle, 1956. Franca danced many principal roles in the early days of the company.

distinguished reputation for the company, bringing in guest artists like Erik Bruhn and Rudolf Nureyev, and also developing a repertoire of ballets by Canadian choreographers. Celia recognized that success was dependent upon a professionalized dance troupe, so in 1959 she and Betty Oliphant co-founded the National Ballet School.

In her twenty-five year tenure (1951–1974), Celia brought international renown and financial stability to the National Ballet of Canada. But such commanding leadership was not free of controversy, and Celia's clashes with temperamental dancers, staff, and board members over competing artistic visions were legendary. Nevertheless, it was Celia's discipline and will that forged the creative (and sometimes volatile) complex of talent, ambition, and shrewdness into a world class cultural institution.

In 1967 Celia became the first dancer invested into the Order of Canada, the country's highest civilian honor.

Today the National Ballet of Canada is a world class dance company.

This "latter-day Deborah" delivered a Rosh Hashanah sermon to a packed crowd of one thousand listeners.

RAY FRANK (1861–1949)

FIRST WOMAN "RABBI"

Eighty-two years before the ordination of the first American female rabbi, Ray Frank, referred to by local newspapers as "Lady Rabbi" and "latter-day Deborah," delivered a Rosh Hashanah sermon to a packed crowd of one thousand in Spokane, Washington. She preached the following morning and again on Yom Kippur. Within a brief period of time, Frank's reputation as a preacher spread throughout the region as she helped struggling young traditional and Reform congregations to heal ideological rifts and create successful local communal and religious institutions.

Ray Frank Litman

There may not be any significance to the fact that Ray Frank, born and raised in a religious home in San Francisco, was the great-great-granddaughter of the Vilna Gaon (Rabbi Elijah ben Solomon). She attended public school, and upon graduation moved to Nevada, where she taught in both public and religious schools for a number of years.

WORK OF A WOMAN RABBI

Ray Frank's Opinions on Large Subjects.

Believes in the Intellectual Woman at Home.

A Young Jewish Enthusiast Who Lectures on Art, Religion and the Family.

"The home before everything," says Miss Ray Frank, the remarkable young the woman who is journalist, author, priest, lecturer and orator, and who has been for many other things that have taken her far from the domestic hearth; and yet the contradiction between herself and her theory is only seeming, and vanishes with a few words of explanation. Miss Frank's aims and hopes are high, her studies wide as life itself, and it would be astonishing if she did not find the world large enough to hold the unmarried professional woman as well as the wife and mother. First and foremost, she believes in the intellectual, the educated woman.

"In no walk of life," she said, "can a woman or man either be too highly educated in the true sense. A mother whose life work is the training of young minds and hearts to be worthy citizens of society and the State, cannot bring too much science, too much mental equipment to her work.

"Women used to be one-sided in being only domestic. The fault is the other way now. They are still one-sided; they are beginning to forget how all-important the home and the family are. They must be brought back and taught to see that every innovation, every change is not progress. They must take their intellectual life first into their homes, afterward into the streets.

"My work is directed chiefly to the Jewish woman, who, through all the ages, has been the great home-builder, the foundation of the family. Will she now, at this late day, when her intellectual development is more then ever on an equal with that of men, forsake her old duties, her old high calling, which she has fulfilled so long and so nobly?"

Miss Frank speaks with a depth of earnestness that is almost apostolic. Her words flow with a dull red, constant heat. Her searching, comprehensive mind never loses itself in verbiage, never becomes mere intelligence, dancing like knives in the sun—it is always animated by a rich human sympathy. Her dark brown Jewish eyes are now limpid and veiled with the abstract gaze of the mystic and dreamer, now shining brilliant and intense with the force of her purpose.

"When I am asked what I am trying to do in all this work of mine," she continued, "I say I wish to have the Jew understand himself as a Jew and to relate himself as a man to society in general, and I wish the world to understand the Jew as a man and to know that to-day to be a Jew is to adhere to the old faith, but means nothing from the national or racial standpoint. Above all things, I wish the Jew to understand himself and to be worthy of his great race."

MISS RAY FRANK.

Ray Frank is quoted by the San Francisco Bulletin *(November 15, 1895): "The home before everything." Her views on women were complex and sometimes contradictory.*

Later, in 1890, while writing for several northern Californian newspapers, she arrived in Spokane on the eve of Rosh Hashanah. Discovering that there was neither a synagogue nor communal plans for High Holiday services, she offered to deliver a sermon if the community could provide a minyan. A special evening edition of the *Spokane Falls Gazette* announced that

IN THE FOOTSTEPS OF RAY FRANK
MILESTONES OF JEWISH FEMINIST HISTORY

1972 *Sally Priesand is ordained as the first woman rabbi at Hebrew Union College. Ezrat Nashim calls for egalitarian reform in the Conservative movement.*

1973 *The first National Conference on Jewish Women is held in New York City.* Response: A Contemporary Jewish Review *devotes an entire issue to Jewish feminism: "The Jewish Woman: An Anthology" (Summer 1973).*

1976 *"Through the Looking Glass," a conference on women's spirituality, brings 1,500 women to Boston.* Lilith, *the first Jewish feminist publication, is founded. The first feminist seder is held in New York City.*

1977 *The Jewish Theological Seminary convenes its Commission on the Ordination of Women as Rabbis.*

1979 *Drisha Institute, the first center for women's advanced study of classical Jewish texts, is founded.*

1985 *Amy Eilberg is ordained as the first female Conservative rabbi by the Jewish Theological Seminary.*

1993 *Anne Lapidus Lerner is the first woman to be appointed vice chancellor of the Jewish Theological Seminary.*

1995 *The Jewish Women's Archive, the first research facility of its kind, is established in Brookline, Massachusetts.*

1996 *JOFA, The Jewish Orthodox Feminist Alliance is established.*

2002 *Rela Geffen is appointed president of Baltimore Hebrew University, the first woman to head a Jewish institution of higher learning.*

2006 *Dina Najman is the first Orthodox woman appointed "spiritual leader" of* Kehillat Orach *of Manhattan.*

MONDAY, SEPTEMBER 1, 1893, 10 A.M.

PRAYER

RAY FRANK, OAKLAND

Almighty God, Creator and Ruler of the universe, through those justice and mercy this first convention of Jewish women has been permitted to assemble, accept our thanks, and hearken, O Lord, to our prayer.

In times past, when storms of cruel persecution drove us toward the reefs of adversity, seemingly overwhelmed by misfortune, we had faith in Thee and Thy works, ever trusting and believing that Thou ordainest all things well. Because of this faith, we feel that Thou hast, in the course of events, caused this glorious congress to convene, that it may give expression to that which shall spread broadcast a knowledge of Thee and Thy deeds.

Grant, then, Thy blessing upon those assembled, and upon the object of their meeting. May the peculiar circumstances, which have brought together, under one roof, both Catholic and Jew, who, for centuries, have been seeking to serve Thee, though in different ways, be a promise of future peace. Grant, we beseech Thee, that this convention may be productive of that which is in accordance with Thy will.

Bless, O Lord, this our country and the President thereof, and all the people of the land. May love and peace be the heritage of men, to remain with them forever. *Amen*

Text of prayer given by Ray Frank at the Jewish Women's Congress in Chicago, 1893.

Text of prayer given by Ray Frank at the Jewish Women's Congress in Chicago, 1893

she would be preaching that evening. Over a thousand Jews and non-Jews attended the service.

Her fame caught the eye of Rabbi Isaac Mayer Wise, president of Hebrew Union College, who praised her pioneering spirit in his own publication *The American Israelite.* In 1893, Frank delivered the opening prayer and a formal address, "Women in the Synagogue," at the first Jewish Women's Congress, held during the Chicago World's Fair. Demand continued for her services, including an offer by a Reform congregation in Chicago to serve as its full-time spiritual leader, which she declined.

While Ray Frank's career paralleled the emergence of women in the public realm, particularly in newly established women's organizations that promoted social reform, their participation did not extend to the domain of the synagogue and public ritual. Those boundaries remained firmly intact until the onset of Jewish feminism in the early 1970s.

In fact, when Ray Frank married Dr. Simon Litman, a professor of economics, in 1901, she ceased her dual careers. She did continue to teach privately in her home, and in her own Reform congregation and community. Her career as a preacher was short and largely forgotten, only to be recovered by later generations of Jewish feminist historians.

Friedan articulated a "problem that has no name," formulating the collective query: "Is this all there is?"

BETTY FRIEDAN (1921–2006)

FROM THE FRYING PAN TO THE BOARDROOM

Betty Friedan, 1960 (Photo by Bettye Lane)

In 1963, Donna Stone (Donna Reed's television persona) and June Cleaver epitomized the perfect wife and mother—wearing pearls and high heels, they vacuumed their immaculate homes and baked brownies for the PTA potluck supper. In that same year Betty Friedan, a little-known freelance writer, penned an audacious critique of this idealized image, describing, rather, the middle-class housewife beset by frustration and boredom. In her book *The Feminine Mystique,* Friedan articulated a "problem that has no name," formulating the collective plaintive query: "Is this all there is?"

Bettye Naomi Goldstein, born in Peoria, Illinois, is considered by many to be the mother of second-wave feminism. She graduated summa cum laude from Smith College (1942) and then attended the University of California at Berkeley where she became involved in union activities. In 1947, she married Carl Friedan, and they had three children. Forced to quit her job when she became pregnant, Betty (dropping the e from her name) spent the next decade writing for women's magazines.

Betty Friedan signs copies of The Feminine Mystique *at NOW Conference, Philadelphia, 1975. (Photo by Bettye Lane)*

Friedan's searing analysis in *The Feminine Mystique* was the result of her research for a series of articles.about the modern woman. She argued that the romanticized notion of the domestic goddess was the concerted construction of a variety of agents: the media, advertisers, political and religious leaders, and even women themselves. Moreover, the relegation of wom-

Betty Friedan addressed the Women's March for Equality, New York City, August 26, 1977. (Photo by Bettye Lane)

en to domesticity diminished society's capacity for growth and creativity. The publisher was barely sympathetic to Friedan's social manifesto and printed a small first edition. *The Feminine Mystique* caused an immediate sensation. But despite the hundreds of supportive letters from grateful women, it also drew acerbic condemnation for Friedan and even ostracism for her children.

From the 1960s through the 1980s, undaunted by the initial hostility to the early strains of feminism, Friedan's tenacious advocacy helped improve women's lives through social, economic, and educational change. She was a founder of the National Organization for Women (NOW), the National Women's Political Caucus, and the National Association for the Repeal of Abortion Laws (now called NARAL Pro Choice America), and worked vigorously on behalf of the equal rights amendment and as an advocate for children's and women's health care, and for gender equality in the workplace.

One of NOW's most memorable events was the Women's Strike for Equality (1970) in New York and cities around the country. In New York City, with Friedan in the lead, thousands of women marched down Fifth Avenue, carrying signs that read: "Don't Cook Dinner—Starve a Rat Tonight" and "Don't Iron While the Strike Is Hot."

EQUAL RIGHTS AMENDMENT

The Equal Rights Amendment (ERA), a proposed amendment to the United States Constitution, was intended to guarantee equal rights for all Americans regardless of sex. The ERA was originally introduced by suffragist Alice Paul, who believed the Nineteenth Amendment would not alone eliminate legal gender discrimination. In 1923, Paul presented the ERA as the "Lucretia Mott Amendment" at the seventy-fifth anniversary of the Seneca Falls Declaration of Sentiments.

Two Republicans from Kansas introduced the ERA to the Senate and House of Representatives in December 1923. Although introduced in Congress many times between 1923 and 1970, it rarely reached the floor of the Senate or the House. After the ERA was adopted by the House in 1971 and the Senate in 1972, the Ninety-second Congress presented the ERA to the state legislatures for ratification.

By March 22, 1979, the deadline for ratification, thirty-five of the required thirty-eight states had ratified the ERA. However, five of these states withdrew their ratification before the deadline. In 1978, the Ninety-fifth Congress adopted a controversial resolution that extended the ERA's ratification deadline, but no additional states ratified the ERA during the extension.

The proposal has been reintroduced in every Congress since 1982. As recently as March 27, 2007, new resolutions similar to the ERA were introduced in the House and Senate.

The ERA was a central focus of NOW, the National Organization for Women, founded in June 1966, and whose first president was Betty Friedan. Friedan first scribbled the acronym NOW on a paper napkin at a late-night organizational meeting.

In high school they always double-dated, carrying all their necessities in one purse.

ESTHER PAULINE FRIEDMAN (1918–2002)
PAULINE ESTHER FRIEDMAN (b. 1918)
ANN LANDERS AND "DEAR ABBY"

They were the most famous twins in the world. Ann Landers and Dear Abby were institutions: rival advice columnists dispensing counsel to the lovelorn, to women whose husbands were fooling around, to workmen being "stiffed" by clients, to siblings fighting over their parents' estates. Ann and Abby were there to help people navigate the calamities of life.

Pauline Esther Friedman, Central High School Yearbook, 1936

Esther Pauline "Eppie" Friedman and Pauline Esther "Popo" Friedman were born seventeen minutes apart on July 4, 1918 in Sioux City, Iowa, to Rebecca and Abraham Friedman, immigrants from Russia. During their childhoods, the identical twins shared a bed, dressed alike, and had the same hobbies and friends. In high school they always double-dated, carrying all their necessities in one purse. It came as no surprise that when they both married, it was a double wedding ceremony (in 1938) at Shaare Zion Synagogue in Sioux City, Eppie to businessman Jules Lederer and Popo to millionaire Mort Phillips.

Abigail Van Buren (left) and Anne Landers at their 50th high school reunion in Sioux City, Iowa, 1986

The Lederers moved to Chicago in 1955, and through a Democratic party connection, Eppie was invited to apply for the Ann Landers columnist position at the *Chicago Sun-Times*. Despite twenty-eight more qualified candidates vying for the job, it was given to Eppie, even

Esther Pauline Friedman, Central High School Yearbook, 1936

though she had never published a word and had no training in either social work or counseling.

Also in 1955, the Phillips family moved to San Francisco, and Popo began reading—with great dissatisfaction—Molly Mayfield's lovelorn column in the *San Francisco Chronicle*. Popo convinced the editors that she could write more humorous and engaging columns, and three months after Eppie Lederer had begun as Ann Landers, Popo Phillips emerged as Abigail Van Buren, otherwise known as "Dear Abby."

DEAR EDITOR

Long before Ann Landers and Dear Abby, immigrants turned to the "Bintel Brief" of the *Jewish Daily Forward*, for assistance, counsel, and even forgiveness.

Worthy Editor,

I was born in a small town in Russia . . . A pogrom broke out and my mother was the first victim of the blood bath. They spared no one, and no one was left for me. But that wasn't enough for the murderers, they robbed me of my honor. I begged them to kill me instead, but they let me live to suffer and grieve . . .

A few months ago I met a young man, a refined and decent man. It didn't take long before we fell in love. He has already proposed marriage and he is now waiting for my answer.

I want to marry this man, but I keep putting off giving him an answer because I can't tell him the secret that weighs on my heart and bothers my conscience. I have no rest and am almost going out of my mind . . . I want to tell him. Let him know all . . . But I have no words and can tell him nothing.

I hope you will answer and advise me what I can do.

I thank you.

A reader

[The editor responded that a loving, sensitive man would understand that she was a victim.]

From *A Bintel Brief: Sixty Years of Letters from the Lower East Side to the Jewish Daily Forward*, edited by Isaac Metzker, New York: Doubleday, 1971.

And so it happened that these identical twins, inseparable as children and even as brides, came to share careers and celebrity. But unlike the sibling devotion of their earlier lives, acrimony and jealousy over their competing bylines colored their adulthood. In this remarkable example of life imitating art, the histrionics of their professional rivalry could have been cribbed from one of their columns. Although Eppie and Popo periodically reconciled their differences, the competition between the two continued throughout their adult lives.

Notwithstanding their acknowledged discord, Ann Landers and Dear Abby offered valued support to people in turmoil every day. Through their syndicated columns—which reached millions of people throughout the world—they dispensed therapy and counsel when they could, and recommended professional services when they sensed a problem greater than their capabilities could handle. In finely honed repertoires of homespun wisdom, theirs were offerings of comfort and solace, reprimand and outrage, which often included a few laughs in the mix.

Her works . . . inspired an entirely new area of gender-based research, creating education initiatives, popular bestsellers, and endless discussion.

CAROL GILLIGAN (b. 1936)

IN A VOICE OF HER OWN

Periodically a book comes along that challenges the establishment, and Carol Gilligan's *In a Different Voice* was such a work. In it she argued that the prevailing theories about moral development fundamentally were flawed because they were derived largely from male subjects and their experiences. It followed, she further argued, that equal consideration of women and their experiences would yield different conclusions, that men and women possess different moral voices, and that they are equally valid. Today her ideas would be considered prosaic; twenty-five years ago they were radical.

Carol Friedman was born in New York City to Mabel (Caminez) and William Friedman, both professionals. She graduated from Swarthmore in 1958, earned her MA in clinical psychology from Radcliffe, and her Ph.D. from Harvard in 1964. She married medical student James Frederick Gilligan, and in the mid-sixties she taught psychology at the University of Chicago. During those years Carol became active in the civil rights and anti-war movements and early second-wave feminism.

Carol joined Harvard's psychology department in 1968. Several years after her arrival, she learned of a number of female students who were deeply frustrated with one of her colleagues' psychology seminars on moral development. These women could not identify with the professor's abstract standards for moral behavior—which were accepted unquestioningly by the male students—and they resented the perception that women's inability to subscribe to these standards was a sign of their truncated development. Based upon her interviews with these female students, Gilligan formulated the question that would provide the conceptual framework for her future work: Do women approach moral dilemmas differently than men?

The publication of *In a Different Voice: Psychological Theory and Women's Development* was Carol's first direct challenge to established psychological theory. In it she maintained that women make decisions within a framework of relationships and sensitiv-

Carol Gilligan

IN A DIFFERENT VOICE: OPENING THE FLOODGATES

Toward a New Psychology of Women, Jean Miller (1987). Demonstrates how sexual stereotypes restrict men's and women's psychological development.

Women's Ways of Knowing: The Development of Self, Voice, and Mind, Belenky, Clinchy, Goldberger, and Tarule (1987). The authors identify women's five "ways of knowing" and explain how a woman's approach to the world differs from a man's.

You Just Don't Understand: Women and Men in Conversation, Deborah Tannen (1990). Examines gender-based differences that define and differentiate male and female communication.

Meeting at the Crossroads: Women's Psychology and Girls' Development, Carol Gilligan and Lyn Mikel Brown (1993). One hundred girls articulate how the transition from girlhood to womanhood affects sense of self.

Raising Their Voices: The Politics of Girls' Anger, Lyn Mikel Brown (1999). The author challenges the image of teenage girls suffering from depression, low self-esteem, and passivity with the reassuring conclusion that girls, in fact, are able to resist social pressures.

Girls Will Be Girls: Raising Confident and Courageous Daughters, JoAnn Deak with Teresa Barker (2003). Offers parents a guide for improving communication with their daughters.

Full of Ourselves: A Wellness Program to Advance Girl Power, Health, and Leadership, Catherine Steiner-Adair and Lisa Sjostrom (2005). This program, developed at the Harvard Medical School, discusses issues of body image and self respect that plague girls in grades 3-8, teaching them to make healthy choices.

Reviving Ophelia: Saving the Selves of Adolescent Girls, Mary Pipher (2005). This psychotherapist argues that, at adolescence, "girls become 'female impersonators' who fit their whole selves into small, crowded spaces" and offers solutions.

Alpha Girls: Understanding the New American Girl and How She Is Changing the World, Dan Kindlon (2006). How the "alpha girls" of society are young women destined to be leaders.

ity to social context rather than according to a prescribed set of absolute principles. In dismissing previous assumptions about gender, Carol offered a new understanding of the woman's "voice": it was neither inferior to men's (believed by mainstream psychology) nor superior (proposed by radical second-wave feminists), but parallel and differentiated.

The book's impact was immediate, engendering international debate. There were many sustained attacks on Carol's interpretive methodology, with women numbering among her harshest critics. But her works, of which there are many, inspired an entirely new area of gender-based research, creating educational initiatives, popular bestsellers, and endless discussion.

Gilligan spent a quarter of a century at Harvard, where, in 1997, she was appointed to its first professorship in gender studies. In 2002, she moved to New York University, where she became affiliated with the law school.

The first woman appointed to the Columbia University Law School faculty, Ginsburg prepared the first casebook on gender-based discrimination.

Ruth Joan Bader in Cornell's yearbook, "The Cornellian". Graduating in 1954, Ruth Bader was elected to Phi Beta Kappa, was a member of Phi Kappa Phi, and earned a BA with high honors in government and distinction in all subjects. At her graduation ceremony she served as the class marshal.

RUTH BADER GINSBURG (b. 1933)
SUPREME COURT JUSTICE

Upon her graduation from Columbia University Law School, Ruth Bader Ginsburg, who was tied for first place in her class and was a member of the Columbia Law Review could not find a job. Not one law firm in the city of New York was prepared to offer her a position. At that time in the mid-1950s, firms were just beginning to relax their policies about hiring Jews, but the fact that Ginsburg was also a woman and a mother rendered her search for a job nearly impossible. Even Jewish Supreme Court Justice Felix Frankfurter—known for his staunch advocacy of the downtrodden—was unwilling to hire her as a law clerk. However, none of this prevented the Brooklyn-born lawyer from eventually being appointed to the highest court in the United States.

Ruth Bader was born to an immigrant father and an American-born mother. She attended New York City public schools and then Cornell University, where she met her future husband, Martin David Ginsburg. Both attended Harvard Law School, where Ruth was elected to the Harvard Law Review. When Martin took a job in New York City, she was forced to relinquish her class standing at Harvard, and she transferred to Columbia Law School.

Following her graduation she clerked for Judge Edmund Palmieri. Although the clerkship resulted in several job offers, Ginsburg chose instead to join the

Supreme Court Justice Ruth Bader Ginsburg

Columbia Project on International Civil Procedure. But when her work on this project yielded several stellar recommendations for an appointment to the Columbia law faculty, she was passed over. Ginsburg was then offered a position at the Rutgers University School of Law, one of the few institutions willing to appoint a woman to its faculty. While there (1963-1972), she began to reflect fully on the extent of discrimination against women in the workplace. This included her own anxiety about losing her position at Rutgers because of her pregnancy, and the discovery of the striking disparity in the pay for male and female professors.

As she became more concerned about gender issues, she was appointed co-director of the Women's Rights Project under the sponsorship of ACLU. This initiative addressed workplace-related sex-discrimination cases, determining whether statutes and policies violated the equal protection clause of the Fourteenth Amendment.

Ruth Bader Ginsburg takes the oath of office as Supreme Court Justice as President Clinton looks on.

In 1972, Ginsburg was the first woman to be appointed to the Columbia Law School faculty, during which time she prepared the first casebook on gender-based discrimination. In 1980, President Jimmy Carter appointed her to the Court of Appeals for the District of Columbia Circuit. In 1993, she was appointed associate justice of the Supreme Court by President Bill Clinton, making her the first woman in a very small, but distinguished, fraternity of Jewish Supreme Court justices.

THE SEVEN JEWISH JUSTICES

From 1932 to 1969, starting with Benjamin Cardozo and ending with Arthur Goldberg, each Jewish occupant's vacancy was filled—whether coincidentally or not—by another Jewish justice.

Louis Dembitz Brandeis 1916–1939
Appointed by Woodrow Wilson
The hearing for Brandeis' appointment was bruising, with barely concealed anti-Semitic overtones.

Benjamin Nathan Cardozo 1932–1938
Appointed by Herbert Hoover

Felix Frankfurter 1939–1962
Appointed by Franklin Roosevelt

Arthur Joseph Goldberg 1962–1965
Appointed by John F. Kennedy
Goldberg left the court to become ambassador to the United Nations.

Abe Fortas 1965–1969
Appointed by Lyndon Johnson

Ruth Bader Ginsburg 1993–
Appointed by Bill Clinton

Stephen Gerald Breyer 1994–
Appointed by Bill Clinton

Gratz's activities helped to forge an identity for American women.

REBECCA GRATZ (1781–1869)
RELIGIOUS EDUCATOR AND CHARITY WORKER

Portrait of Rebecca Gratz

In the early days of the American republic, as new political, social, educational, and religious institutions were emerging, American Jews were fortunate to have Rebecca Gratz in their fledgling community. A woman of great intelligence and unparalleled organizational vision, Gratz was a towering figure in American Jewish institutional history, and her activities helped to forge an identity for American women.

Hebrew Benevolent Society, founded 1819

Rebecca was born in Philadelphia, Pennsylvania, one of twelve children of the privileged Gratz family. She benefited considerably from her family's position, traveling among the social and cultural circles of Philadelphia's Jewish and non-Jewish elite. For a woman in early nineteenth century America, Rebecca was highly educated, and she availed herself of her father's extensive library, accumulating English-language Judaica as her interests in the subject grew.

Despite countless suitors and offers of marriage, the renowned beauty chose to live in the family home with three of her bachelor brothers. At age nineteen, Gratz joined a group of Jewish and non-Jewish women to found Philadelphia's nonsectarian Female Association for the Relief of Women and Children in Reduced Circumstances. She became its first secretary, an office that she held for many of

her subsequent charities.

In 1815, Gratz helped establish the Philadelphia Orphan Asylum, which became a prototype for other trans-sectarian orphanages across the new country. At the same time, recognizing the need for the Jewish community to have its own institutions, she was a founding member of the Female Hebrew Benevolent Society, the country's first non-synagogue-based Jewish charity.

In 1838, Gratz, conscious of Philadelphia's successful Christian Sunday schools, applied their model to the fledgling field of Jewish education, despite the fact that she, like most women, could not read Hebrew. The Hebrew Sunday School (HSS), with Gratz as superintendent, was the first of its type in the United States to offer coeducational instruction. Additionally, the HSS afforded women their first opportunity to determine curricula and publicly teach religion. It became the model for the development of similar institutions in other communities.

After the publication of Sir Walter Scott's *Ivanhoe* (1819), rumors began to circulate that the exquisite Rebecca was based upon Gratz. There is little to commend this assertion, but the myth persists even today. With her regimen of organizational work unabated, later creating the Jewish Foster Home, Rebecca Gratz continued to serve the Philadelphia community until her death at the age of eighty-eight.

STUDYING THE PROPHETS WITH MISS GRATZ
THE FIRST JEWISH SUNDAY SCHOOL

Established in 1838 by Rebecca Gratz and others from Philadelphia's Mikveh Israel and the Female Hebrew Benevolent Society, the first Jewish Sunday school in America was modeled after the already existent Christian Sunday schools, including even the use of their teaching materials which is referred to in the following passage:

"The instruction must have been principally oral in those primitive days. Miss Gratz always began school with the prayer, opening with 'Come ye children, hearken unto me, and I will teach you the fear of the Lord.' This was followed by a prayer of her own composition, which she read verse by verse, and the whole school repeated after her. Then she read a chapter of the Bible, in a clear and distinct voice, without any elocution, and this could be heard and understood all over the room. The closing exercises were equally simple: a Hebrew hymn sung by the children, then one of Watt's simple verses, whose rhythm the smallest child could easily catch as all repeated: 'Send me the voice that Samuel heard,' etc., etc.

Many old scholars can still recall the question: 'Who formed you, child, and made you live?' and the answer: 'God did my life and spirit give'—the first lines of that admirable Pyke's Catechism, which long held its place in the Sunday school, and was, I believe, the first book printed for it. The Scripture lessons were taught from a title illustrated work published by the Christian Sunday School Union. Many a long summer's day have I spent pasting pieces of paper over answers unsuitable for Jewish children, and many were the fruitless efforts of those children to read through, over, or under the hidden lines . . . "

—Rosa Mordecai, (distant relative of Rebecca Gratz)

Reprinted with the permission of the Jacob Rader Marcus Center of the American Jewish Archives. First published in Jacob Rader Marcus, The American Jewish Woman: A Documentary History *(New York: KTAV Publishing House, 1981), p. 137.*

Jennie personally oversaw the expansion of the property with tennis courts, bridle paths, and a children's camp.

JENNIE GROSSINGER (1892-1972)
HOSTESS TO THE WORLD

In a classic immigrant narrative of hard-won success, Jennie Grossinger rose from an impoverished early life in late nineteenth-century Galicia to one of extravagance and prosperity in upstate New York. By the mid-twentieth century, Jennie Grossinger was playing hostess to ambassadors, political leaders, and celebrities in lavish style, feting them with food, luxurious surroundings, and entertainment.

Jennie Grossinger

After leaving Eastern Europe, the family settled on the Lower East Side of New York, where Jennie was first employed making buttonholes. In 1912, she married her cousin Harry (also) Grossinger and went to work in her father's dairy restaurant. When her father's health began to decline, the family moved to the Catskill Mountains, where they bought a farm in Ferndale, New York. Accompanying her parents, Jennie left Harry in the city and saw him only on weekends.

Grossingers dining room, 1957

In order to make ends meet, the family took in summer boarders, offering them Malka Grossinger's home-cooked kosher food and respite from the city heat, all despite the lack of electricity and indoor plumbing. Jennie, who quickly emerged as an instinctive hostess, also served as chambermaid and bookkeeper. Despite hard times during the Depression, the Grossinger farm's reputation for plentiful food and inexpensive rates spread. To accommodate their growing popularity, the family bought a hotel on a large piece of property in Liberty, New York.

Three generations of Grossinger women–Malka Grossinger (Jennie's mother), Jennie and Elaine Grossinger (Etess)

Keeping abreast of the times and with a keen eye for the competition, Jennie personally oversaw the expansion of the property with tennis courts, bridle paths, and a children's camp. She hired a social director and developed a residential theater group that served as a training ground for future stars and entertainers.

Grossinger's became a centerpiece of the Catskills circuit for comedians and entertainers who played to audiences of Jews who were still banned from many of the most celebrated New England resorts. After the Second World War, word of the impressive Grossinger hotel spread to non-Jews who also began flocking to the resort in large numbers.

Jennie was able to become involved in many philanthropic works, including selling millions of dollars in war bonds, the dedication of an army airplane, and a clinic and convalescent home named for her in Israel.

Jennie and Harry had two children, Paul and Elaine Joy, whom she raised while managing the growing hotel. By the time Jennie turned its management over to her children, it consisted of 1,200 acres and thirty-five buildings, serving 150,000 people a year.

Program from the dinner honoring Jennie Grossinger for her creation of the Jennie Grossinger Recreational and Cultural Center, Safed, Israel, November 9, 1954

DINNER
in honor of
JENNIE GROSSINGER
at
THE WALDORF-ASTORIA
TUESDAY EVENING, NOVEMBER 9, 1954
for the purpose of creating the
JENNIE GROSSINGER RECREATIONAL AND CULTURAL CENTER
SAFED, ISRAEL

MENU

Apéritif

A Variety of Appetizers

Suprême of Fruit Lucullus

Petite Marmite Henry IV
French Croutons

Hearts of Celery — Ripe and Green Olives
Almonds

Filet of "Blue Ribbon" Beef
Sauce Chasseur
Anna Potatoes
Belgian Carrots
Julienne of Stringbeans

Autumn Salad

Manhattan Rocher

Demi Tasse

"Tareyton Filters and Lucky Strikes"

Jennie's Dinner

It was clear that Ruth had a sixth sense about children's toys

Ruth Handler

RUTH HANDLER (1916–2002)
BARBIE'S MOM

Already as a young woman working in her elder sister's drugstore, Ruth Mosko— later to be known as "Barbie's mom"— exhibited outstanding marketing and entrepreneurial skills. She was born in Denver, the last of ten children of Russian Jewish immigrants. In 1938 she married her high school sweetheart, Elliot Handler, and soon after, the couple moved to Los Angeles, where Ruth worked for Paramount Studios and Elliot studied at the Art Center College of Design.

By 1945, Ruth and Elliot had decided to go into business for themselves, and with their first partner, Harold "Matt" Matson, they formed the Mattel Company, initially based in a garage and named after Matt and Elliot. Over the next several decades, with Elliot's design talent and Ruth's marketing wizardry, Mattel became the world's largest toy company, eventually joining the ranks of the Fortune 500.

Even while raising her two children, Barbara and Kenneth, it was clear that Ruth had a sixth sense about children's toys. In the mid-1950s during a family vacation in Switzerland, Ruth and

Ruth and Elliot Handler hold Barbie

The original Barbie Doll, 1959

Ruth Handler wanted Barbie dolls to reflect contemporary cultural issues such as those challenging gender stereotypes. Over the years Mattel created Barbie dolls in traditionally non-female professions, including this Astronaut Barbie.

BARBIE: FROM THE CATWALK TO THE MOON

Although Barbie has been subjected to criticism from parents, psychologists, and feminists over the years, it nevertheless remains one of the most popular toys in history. Concerns that Barbie's unrealistic dimensions encourage poor self image among young girls resulted in the doll's slightly thickened waistline.

Similarly, criticism about gender stereotyping produced such feminist aspirations as *Barbie Goes to College, Astronaut Barbie, Army Barbie,* and *Barbie for President*—with a platform including educational excellence and animal rights.

To be socially conscious, *Share A Smile Becky* was the first Mattel, Inc. fashion doll with a wheelchair, while *Pink Ribbon Barbie* supports breast cancer research, donating $2.50 to the Susan G. Komen Breast Cancer Foundation for each doll sold.

THEY DIDN'T ALL HIT THE MARK

Growing Up Skipper: *Turn the left arm, and Skipper developed small breasts and a slimmer waist and grew taller.*

Happy Family Midge: *The pregnant Midge (with Nikki inside Midge's removable magnetic stomach) raised concerns that it was inappropriate for children and promoted teen pregnancy. Midge also did not wear a wedding ring and was packaged without her husband (Alan). Wal-Mart pulled this not-so-happy family off its shelves.*

Teen Talk Barbie *offended nearly everyone, with the talking doll reciting such lines as: "Will I ever have enough clothes?", "I love shopping," and "Math class is tough!"*

Earring Magic Ken *caused controversy because parents feared that Ken's earring promoted homosexuality.*

Oreo Fun Barbie *was a collaboration with Nabisco to cross-promote Barbie and Oreo cookies. Although the package was manufactured with both black and white dolls, the African American community was concerned over the derogatory meaning attached to Oreo in contemporary society.*

Barbara were intrigued by a fashion doll with adult female proportions, an unknown commodity in the United States. Several years and many designs later, Mattel introduced Barbie, the "Teen-Age Fashion Model," to skeptical toy buyers at the 1959 Toy Fair in New York. Wholly unlike the baby dolls found in every girl's room, Barbie became a runaway success.

When the Ken doll joined Barbie, both Handler children's namesakes became icons to generations of young girls. Since 1959, more than a billion Barbie dolls have been sold around the world.

Another sign of Handler's marketing genius was the agreement to sponsor a fifteen-minute segment of a not-yet-released network television show, *The Mickey Mouse Club*. The sponsorship's cost—five hundred thousand dollars, an astronomical sum in the 1950s—was almost equal to Mattel's net worth. But their gamble revolutionized the toy industry. By advertising on a children's television show, the Handlers proved that a toy could be sold directly to the consumer, the child.

In 1970, while serving as president of Mattel, Ruth was diagnosed with breast cancer. Motivated by the physically and psychologically debilitating effects of her radical mastectomy, Ruth formed a new company, Nearly Me, that produced a comfortable and realistic-looking breast prosthesis.

Ruth Handler was a generous benefactor for many community projects, for which she received numerous awards. But when asked of her most famous relationship, Ruth simply said: "I'm Barbie's mom."

She returned repeatedly to favorite themes: dysfunctional families, small-town machinations, and strong-willed, manipulative women.

LILLIAN HELLMAN (1905–1984)
PLAYWRIGHT

Lillian Hellman arriving in New York from Havana (1936) where she was working on a play

A prominent woman of letters, Lillian Hellman was a pioneer in the world of female playwrights. Hellman's life mirrored her art: one of great complexity and ambiguity.

Born in New Orleans to German-American Jews, Lillian moved with her family to New York in 1911, and for the next few years the family divided its time between both cities. Lillian attended New York University, without graduating, and was briefly married to the Hollywood writer Arthur Kober. For nearly thirty years, Hellman was involved romantically with mystery writer Dashiell Hammett, and their complicated and tempestuous relationship was punctuated by legendary infidelities on both sides.

In this scene from Hellman's controversial play, The Children's Hour, *Dorothy Gordon (right) is the student, 1951.*

Hellman's reputation as a talented and controversial playwright was established with her first work, *The Children's Hour* (1934), in which she addressed the still-taboo subject of lesbianism and the tragic consequences of gossip and falsehood. The play was banned in several cities—driving ticket sales up in others—and some critics maintain that the sensitive subject matter was the primary reason it was denied the Pulitzer prize.

Like her literary inspiration Henrik Ibsen, who infused his plays with a dark political and social realism, Hellman sought to dramatize her own contemporary—and, by the late thirties, radical—concerns. She returned repeatedly to favorite themes: dysfunctional families, small-town

machinations, and strong-willed, manipulative women. In *The Little Foxes* (1939) and *Another Part of the Forest* (1946) she portrayed the distressed and idiosyncratic Southern family; in *Days to Come* (1936) it was unionism and strikebreaking; and *Watch on the Rhine* (1941) and *The Searching Wind* (1944) contained her thinly veiled challenge to fascism. Both *Watch on the Rhine* and *Toys in the Attic* (1960) won New York Drama Critics' Circle awards.

While the theater was her primary arena, Hellman's political and social fights were also carried out in public. A renowned pro-Stalinist in the 1940s, she was later blacklisted in Hollywood for her left-wing activities. She was called to testify before the House Un-American Activities Committee in 1952, but refused to appear (or name names) and instead sent a letter that has become widely known for its articulate and eloquent denunciation of McCarthyism.

Toward the end of her life, as she released a number of autobiographical publications, Hellman increasingly came under attack by those who questioned her revisionist embellishments of the past. Despite the controversy that surrounded her until her death, Hellman's engrossing works are still regarded as a significant contribution to the American theater, and her striking presence helped to diminish the limitations placed upon women playwrights, then and now.

POLITICS AND THE THEATER
AN ENDURING RELATIONSHIP

From ancient Athens to Off Broadway—from Sophocles to Tony Kushner—the theater has often provided a dramatic forum for political discourse. Some memorable moments in theatrical history:

Lysistrata (411 BCE)–Aristophanes. Lysistrata rallies the women of Sparta and other Greek city-states to withhold sex from their husbands to end the Peloponnesian War and secure peace.

Henry V (circa 1599)–William Shakespeare. One of the Bard's most performed histories, Henry V can be understood either as a celebration of England's invasion of France or as an anti-war allegory. Shakespeare wrote it when England was engaged in military conflict with Spain.

An Enemy of the People (1882)–Henrik Ibsen portrays communal hysteria and one man's attempt to speak the truth in the face of extreme social intolerance.

Inherit the Wind (1955)–Jerome Lawrence and Robert E. Lee stage a recreation of the 1925 Scopes Monkey Trial, pitting fictionalized characterizations of William Jennings Bryan and Clarence Darrow in a classic confrontation over the teaching of evolution and creation in the classroom.

The Crucible (1953)–Arthur Miller. This allegory about McCarthyism and the Communist hysteria of the early 1950s is set during the Salem witch trials in the early seventeenth century.

Copenhagen (1998)–Michael Frayn based this play upon a meeting between physicists Niels Bohr and Werner Heisenberg in Copenhagen during World War II. Bohr, the son of a Jewish mother and a Christian father, confronts the German Heisenberg about his atomic work on behalf of the Nazis.

Using softly draped fabrics, Donna emphasized comfort and wearability for women of all sizes and shapes . . .

DONNA KARAN (b. 1949)
SEVEN EASY PIECES

By the 1980s, women had survived the early feminist battles, combating gender discrimination, quotas, and the unforgiving rhetoric that blamed working mothers for every social evil known to man. In those years, as women were succeeding in professions once closed to them, social convention still dictated that in the workplace they imitate their male colleagues' wardrobes, wearing boxy suits and shapeless clothing meant to neutralize their femininity. But in 1985, Donna Karan, a thirty-six-year-old designer from Forest Hills, New York, dared to dress women in attire that acknowledged the feminine form underneath, starting a revolution in the world of women's clothing.

Donna Karan

Donna Ivy Faske was born into the schmatte (garment) business. Her stepfather, Gabby Faske, was a tailor, and her mother, Helen, was a showroom model. After high school, Donna studied at the Parsons School for Design for two years before going to work for designer Anne Klein, eventually becoming the head of the company's design team. In the mid-seventies, Donna married Mark Karan and gave birth to their daughter Gabrielle. Donna remained with Anne Klein until 1984 when she and her second husband, the sculptor Stephan Weiss, decided to strike out on their own.

Donna's debut collection, Essentials, which was released in May of 1985, caused "pandemonium" in the fashion world, according to *New York Times* fashion writer Bernadine Morris. Morris proclaimed the soft and sensuous stretch-jerseys dramatic and antithetical to the mannish suits which were then de rigeur for successful working women. Using softly draped fabrics, Donna emphasized comfort and wearability for women of all sizes and shapes, not only fashion models. Just as revolutionary, the Donna Karan line promoted the concept of "seven easy pieces" to mix and match for all occasions,

Donna Karan and her late husband, Stephan Weiss

from the morning board meeting to an evening of theater and dinner.

Donna's success as a designer was explosive, both in the United States and abroad. DKNY, her modern, moderately priced collection, was introduced in 1988 and became the financial linchpin of a fashion empire which she sold for more than six hundred million dollars in 2001.

In recent years, Donna has put her international name recognition to good use, advocating passionately for national health programs, including ovarian cancer research and AIDS awareness and education. In 2001, she launched the Urban Zen Initiative following Stephan Weiss' death from lung cancer. Recognizing the value of both Eastern and Western medicine in combatting disease, Donna has spearheaded highly successful campaigns to introduce integrative healing programs to New York's foremost cancer hospitals.

"THE RIGHT JACKET COVERS A MULTITUDE OF SINS"

When Donna Karan first draped a model with a length of black wool jersey, she started a revolution in women's fashion. Her contributions have been acknowledged numerous times by the uber-critical consortium of her peers, the Council of Fashion Designers of America. Since Karan began her own line in 1985, they twice recognized her as CFDA Womenswear Designer of the Year, 1990, 1994 and as CFDA Menswear Designer of the Year, 1992; and presented her with the CFDA Lifetime Achievement Award, 2004. In her own words, Karan outlines her simple recipe for dressing for success:

"SEVEN EASY PIECES" BY DONNA KARAN

I very much believe and stand for a system of dressing. Women don't want to sort through a lot of clothes to get dressed each day. They want a handful of flexible, interchangeable items that completely transform in attitude and function depending on what they're worn with. So each season, I create a foundation of a wardrobe, "seven easy pieces" give or take a few. If she buys nothing else, those pieces will take her through the day, night, and week, as well as through her travels. Yes, you can add an accent piece here or there, but your base is covered, whatever happens. It's a philosophy of style I live by.

The basics started as: bodysuit, skirt, pant, coat, piece of leather, cashmere sweater, and evening piece.

A pioneer of giveaways . . . Estée had an innate understanding of the female shopper.

ESTÉE LAUDER (1908–2004)
COSMETICS ENTREPRENEUR

Estée Lauder, founder of Estée Lauder Companies

Buy a hand cream, get a free lipstick. From a kitchen in Corona, Queens, Estée Lauder dreamed up a billion-dollar empire. Like most other business success stories, hers was a fusion of a worthy product and astute marketing.

Josephine Esther Mentzer was born in 1908 to Rose (Shotz Rosenthal) and Max Mentzer in New York City. Growing up, she acquired some indispensable advice from family members: from Rose, "beware of the sun," and from her uncle John Shotz, a chemist, "avoid detergent-based soaps on your face."

As a teenager, Estée began selling skin creams that she and her uncle concocted in a makeshift laboratory in the family home to women and beauty shops in the neighborhood. By the Depression, she had improved upon their homemade products, and felt confident enough to launch a cosmetics business under her own name, Estée Lauter.

Even after she became a successful businesswoman, Estée Lauder continued to participate in the many aspects of her growing empire, including sales and product development.

While always proud of her skin-care products, Estée most loved to sell, and she was a talented and dedicated promoter. A pioneer of giveaways—often including a hand cream or lipstick in her packages—she had an innate understanding of the psychology of the female shopper. Her products' success

initially spread through word of mouth, but the young entrepreneur soon realized that to expand, she would need to sell her line of cosmetics in the most chic department stores. In 1948, she received a small order from Saks Fifth Avenue, which sold out in two days. She soon expanded to Neiman Marcus in Dallas, and then to other high-end stores. Throughout her years in product development and production, she would often go behind the counter to sell to customers herself.

Estée, who had met Joseph Lauter when she was nineteen, married him twice, in 1930 and again in 1942. Their second marriage became a lifelong partnership. In 1937, Estée began to use the "Lauder" spelling of her name. Sons Leonard (b. 1933) and Ronald (b.1944) and their wives continue in the Estée Lauder Companies today.

Over the years, the company has expanded to include perfumes such as White Linen, Cinnabar, and Azuré; the male line of Aramis; and Clinique, the successful fragrance-free line of cosmetics and skin-care products.

Estée Lauder was widely acclaimed in the cosmetics and fashion industries. She was a renowned philanthropist, contributing to many Jewish causes, and today the corporation she founded remains one of the most significant supporters of breast-cancer research in the North America.

BERRIES AND ARSENIC
BEAUTY SECRETS THROUGH THE AGES

Over the centuries women have beautified themselves using burnt matches to darken eyes, berries to stain lips, and urine to fade freckles. They often put their health at risk with dangerous compounds, including arsenic, lead, mercury, even bleeding themselves with leeches to make themselves pale. Fortunately, the technology of the beauty industry of today has stayed apace with science.

Egypt, *3100 BCE: Kohl was the first mascara. Worn by both men and women, it was applied with a small stick in a circle or oval around the eyes. Lipsticks were made from finely crushed carmine beetles, creating a deep red pigment, sometimes combined with ant eggs.*

Babylonia, *6th century BCE: Perfumes were derived from cypress, pine, fir resin, myrtle, calamus, and juniper extensively. Jews brought them back from the Babylonian captivity for use as incense.*

Greece, *5th century BCE: Women painted their cheeks with pastes of crushed berries and seeds; Roman women chalked their skin.*

Persia, *from antiquity through the modern era: Henna has been used for hair dye and elaborate skin designs.*

India, *from antiquity through the middle ages: A turmeric germicidal cream treatment of gramflour or wheat husk (to remove dead skin) mixed with milk was a cleansing agent.*

Renaissance Italy: *Face paints often contained a lead base, and aqua toffano (from arsenic) was used for face powder. Women also used belladonna to dilate their pupils, making their eyes appear large and luminous.*

Elizabethan England: *Women painted their faces with egg whites and plucked their hairlines back.*

Lerner's "Who Has Not Made Me a Man" has become a classic of American Jewish feminist history.

ANNE LAPIDUS LERNER (b. 1942)
ACADEMIC TRAILBLAZER

When Anne Lapidus Lerner entered Radcliffe College in 1960, university-based Jewish studies departments were virtually nonexistent. The few professors of Jewish subjects in the United States were scattered among departments of history, philosophy, religion, and Semitic languages in an equally scant number of institutions. When Lerner earned her Ph.D. in comparative literature from Harvard in 1977, Jewish studies programs were beginning to spring up in colleges and universities throughout North America. By the time she was appointed vice-chancellor of the Jewish Theological Seminary (JTS) in 1993, both Hebrew literature and Jewish women's studies were full-fledged sub-disciplines of Jewish studies.

Anne Lapidus was born and raised in Boston, the daughter of Lillian and Joseph Lapidus, American-born public school educators, in a family she describes as "shomer shabbes lay Conservative Jews." In 1970, Anne Lapidus married Rabbi Stephen Lerner, and they have two children, (Rabbi) David and Rahel.

Lerner's first academic position was at Boston's Hebrew College, followed by her appointment to the JTS faculty in 1969. In her nearly four decades at JTS, Lerner has distinguished herself as a member of both the faculty and the administration. She was the first American-born woman offered a full-time faculty position there, later serving as dean of List College (1986–1993). In 1993, Lerner was appointed vice-chancellor, the first woman in the history of any Jewish institution

Dr. Anne Lapidus Lerner teaches a graduate seminar at the Jewish Theological Seminary.

Lerner's monograph commissioned for the 1977 American Jewish Yearbook *is considered a classic of American Jewish feminist history.*

of higher learning to achieve such an elevated rank.

While serving in a variety of administrative capacities at JTS, Lerner played a crucial role in the development of many new programs and initiatives, including its combined social work program with Columbia University and its interdisciplinary MA. Additionally, she is the founder and director of the Jewish Women's Studies Program at JTS, and director of the Jewish Feminist Research Group.

Anne Lerner's tallit and tefillin. Lerner was among the first generation of Jewish women to accept the obligation to pray with these traditionally male ritual accoutrements.

Among Lerner's dozens of publications, *Who Has Not Made Me a Man: The Movement for Equal Rights for Women in American Judaism* —a study of the interaction between second-generation feminists and American Judaism—has become a classic of American Jewish feminist history. Initially written for *The American Jewish Yearbook* in 1977, this pioneering study was then printed independently. Lerner maintains an active schedule teaching and mentoring students and participating in academic conferences.

In the academic year 2001-2002, Lerner was invited by the Harvard Divinity School to participate in its Women's Studies in Religion Program, an elite trans-denominational research group. During that time she began work on her most recent publication, *Eternally Eve: Images of Eve in the Hebrew Bible, Midrash, and Modern Jewish Poetry* (2007), a merger of her two scholarly passions, Jewish literature and Jewish feminism.

Eternally Eve: Images of Eve in the Hebrew Bible, Midrash, and Modern Jewish Poetry *(2007) is Lerner's most recent book.*

She began to pioneer studies in how estrogen supplements could help preempt heart attacks in postmenopausal women.

JESSIE MARMORSTON (1903-1980)
MEDICAL RESEARCHER

As a physician, professor of medicine, and medical researcher, Jessie Marmorston devoted her life to healing. She was a bold and creative researcher, whose body of work included immunology, endocrinology, bacteriology, pathology, psychoanalysis, experimental medicine, clinical methodology, cardiology, and the use of computers in medical research.

Jessie was born in Kiev in 1903, and the family immigrated to the United States when she was three years old. They settled in Buffalo, where she attended public school, the University at Buffalo, and then the University at Buffalo School of Medicine.

Jessie Marmorston

Upon graduation from medical school, Marmorston moved to New York City to serve an internship at Montefiore Medical Center. At Montefiore she met another intern, David Perla, whom she married in 1933, and they had three daughters, Edith, Elizabeth, and Norma. Marmorston and Perla collaborated on several textbooks before his untimely death in 1940. In 1943, Marmorston and her daughters moved to California, where she had been appointed to the faculty of the University of Southern California School of Medicine; she worked there for nearly forty years. In 1945, she married Hollywood producer Lawrence Weingarten.

During her tenure at USC, Marmorston pursued her work in endocrinology with the support of research grants from the United States Public Health Service. Marmorston's early research into the relationship between hormone secretions and certain types of cancers paved the way for later medical findings on the psychophysiological effects of stress on illness in both men and women.

In the 1950s she began to pioneer studies in how these links affected heart disease in women, concluding that estrogen supplements could help to preempt heart attacks in postmenopausal women. In an era when the discomforts associated with menopause were derided or trivialized (at best) by the predominantly male medical establishment, Marmorston understood that the symptoms were physiological and needed to be treated as such.

Jessie Marmorston addresses the faculty at USC.

YE OLDE TYME MEDICINE "OF THE MENSTRUAL DISCHARGE"

"The period of life at which the menses cease to flow, is likewise very critical to the sex [women]. The stoppage of any customary evacuation, however small, is sufficient to disorder the whole frame, and often to destroy life itself. . . . If the menses cease all of a sudden, in women of a full habit, they ought to abate somewhat their usual quantity of food, especially the more nourishing kind, as flesh, eggs, &c. They ought likewise to take sufficient exercise, and to keep the body open. This may be done by taking, once or twice a week, Glauber's salts, or castor-oil; and if the pulse be full and hard, ten or twelve ounces of blood should be taken from the arm."

—*William Buchan,* Domestic Medicine: or a Treatise on the Prevention and Cure of Diseases by Regimen and Simple Medicine *(Philadelphia: R. Folwell, 1801, authored in 1783, p. 360)*
[Courtesy, collection of William von Valtier, M.D.]

Marmorston was not only a dedicated researcher but also a prolific author. In addition to the five medical texts that she wrote or co-wrote, she produced countless articles on a wide array of subjects in major medical journals. She received numerous national and international awards, held memberships in many prestigious medical societies, and was an esteemed and respected colleague and teacher.

Despite the controversy that has emerged about the relative merits of hormone replacement therapy, Jessie Marmorston's medical contributions cannot be undervalued. In the early twentieth century her insight and empathy about women's health issues, today so much a part of public awareness and discourse, marked her as a true pioneer.

Throughout her career Moses actively opposed laws that prohibited the sale and transporting of contraceptive devices.

BESSIE LOUISE MOSES (1893–1965)

BIRTH CONTROL CHAMPION

For most of human history, women have been tied, for better or for worse, to their reproductive systems. Whether the issue was infertility or unwanted pregnancies, women had little control over the size or spacing of their families.

Contraception and birth control were revolutionary practices for women, freeing them from life-threatening childbirths and serial pregnancies that often undermined the social and economic foundations of family life. Among the champions of the early contraception movement was Bessie Louise Moses, raised and educated in Baltimore, where she became an ardent activist and founder of the first birth control clinic in the area in 1927.

Bessie graduated Phi Beta Kappa from Goucher College (1915), after which she taught biology and zoology at Wellesley College before entering Johns Hopkins School of Medicine. Graduating in 1922 with a number of academic awards, she was the first female obstetrics intern at the Johns Hopkins Hospital. As an early practitioner of obstetrics and gynecology, she was deeply concerned about public health and hygiene issues, and was particularly disturbed by the problems that arose for women who were debilitated, emotionally and physically, from unwanted and dangerous pregnancies.

In consultation with fellow activist Margaret Sanger, Moses founded the first Maryland birth control clinic, the Bureau for Contraceptive Advice, where she served as medical director for twenty-nine years. During her tenure, she provided instruction for white and African-American doctors in contraception strategies and gynecological medicine. Additionally, the clinic was one of the first such institutions to eradicate culturally prescribed color barriers that still prevailed in Baltimore, treating all women alike regardless of race or social status. It became a model all over Maryland for clinics that sought to improve public health standards.

In the early twentieth century, contraception was a highly politicized issue and was opposed, often violently, by both the religious

Bureau for Contraceptive Advice (later Planned Parenthood of Maryland) at 1028 North Broadway in Baltimore, 1926-1955. Because birth control was controversial and even illegal in the early twentieth century, there was no exterior indicator of the activities inside the building.

Margaret Sanger and other members of Planned Parenthood in New York, 1922

and political establishments. Throughout her career, Moses actively opposed laws that prohibited the sale and transporting of contraceptive devices, and appeared before Congress to testify with Sanger about the need to decriminalize such activities.

Over her lifetime of public service, Moses received many awards and honors, including the Lasker Foundation Award in Planned Parenthood (1950) in conjunction with Margaret Sanger; recognition from Goucher College and Johns Hopkins University for scientific achievement; and her posthumous induction into the Maryland Women's Hall of Fame in 1991. Among her many publications is *Contraception as a Therapeutic Measure* (1936), which was written for a general readership very early in her career.

BEFORE THERE WAS THE PILL . . .

A woman's need to control her fertility, either by enhancing or suppressing it, has been an ongoing concern. Before modern physicians were permitted to provide safe, legal methods of contraception, women sought advice from midwives and practitioners of folk medicine.

- *Infanticide, thought less risky and painful than abortion, was a common solution to overpopulation and a way to control the boy:girl ratio in pre-industrial societies.*
- *In ancient Israel women inserted a sponge-like cloth called a* mokh *to prevent impregnation.*
- *Aristotle recommended the use of olive oil as a contraceptive; physicians in the Roman army prescribed honey.*
- *Women throughout the world have used a variety of herbs for both contraception and for causing infertility.*
- *Soranus, antiquity's foremost authority on gynecology, prescribed old olive oil; honey; cedar resin, balsam juice mixed with white lead; myrtle oil and white lead; alum; galbanum (a gum resin) and giant fennel for preventing pregnancy.*

Since the ability to prevent conception was limited, the termination of unwanted pregnancies by means of *abortifacients,* herbs and other ingested substances, was common.

- *Some folk remedies include marjoram, thyme, parsley, and lavender in tea form and the root of worm fern (sometimes called prostitute root).*
- *In more recent times, remedies involved mixtures of such diverse ingredients as turpentine, castor oil, tansy tea, quinine water with rust, horseradish, ginger, epsom salts, ammonia, mustard, gin with iron filings, rosemary, lavender, Queen Ann's Lace, and opium.*
- *Aside from ingested abortifacients, women have resorted to external methods such as excessive exercise, heavy lifting, climbing trees, hot baths, jumping, and shaking.*
- *Women of the East practiced abdominal massage and acupuncture.*

The "Neiman Marcus style," the hallmark of the world-famous department store, was Carrie's creation.

CARRIE MARCUS NEIMAN (1883-1953)
A WOMAN OF STYLE

In the early years of the twentieth century, when style-conscious women came to shop at the Neiman Marcus department store in Dallas—already considered the Mecca of fashion of the South—they were greeted, and often assisted, by the store's cofounder, Carrie Marcus Neiman, elegantly attired in her trademark pearls, gold bracelets, and simple black dress.

This "Neiman Marcus style," the watchword of the world-famous department store, was Carrie's creation. Born in Louisville, Kentucky, in 1883, she was the youngest child of German-Jewish immigrants. When the family moved to Dallas in 1899, sixteen-year-old Carrie went to work in the A. Harris & Company department store selling women's blouses. An inherent sense of style and fashion soon earned her a promotion to merchandise buyer. Her older brother Herbert also loved fine clothes and was a highly successful women's shoe salesman in another store.

Carrie Marcus, circa 1905

While working at A. Harris, Carrie met and married Abraham Lincoln "Al" Neiman in 1905. But Carrie and Herbert had dreams of opening their own store, featuring stylish ready-to-wear women's clothing, still little-known in the South. In 1907, with some capital provided by Al and some borrowed, Carrie and Herbert opened their first store, a crude two-story brick building in downtown Dallas, surrounded by more than two hundred saloons with an interior space outfitted with elegant rugs, wall paneling, and fixtures. Although all three were under thirty, and none of them had completed high school, they had the foresight to appreciate the growing demand for ready-to-wear apparel

Carrie Marcus Neiman, 1950

First Neiman Marcus Store, Elm Street, Dallas, Texas, circa 1911

of quality and value in an era when most clothing was still custom-made. They quickly determined that quality of merchandise and attention to patrons were paramount.

The store was stocked with seventeen thousand dollars worth of merchandise purchased by Carrie on her first buying trip to New York City. The women of Dallas, newly rich in oil money, flocked to Neiman Marcus to buy creations formerly seen only on Fifth Avenue. Within a month Carrie's initial purchases had sold out.

Carrie and Al, who never had children, were divorced in 1928. As Neiman Marcus flourished, Carrie established weekly fashion shows, full fashion expositions, and beginning in 1938, the annual Neiman Marcus Awards, given to designers for creativity in the field of fashion. When Herbert Marcus died in 1950, Carrie Neiman became chairman of the board, one of an elite guild of women to attain such a position in the business world. But she continued to devote her life to the store, to fashion, and to her customers, who knew her as "Miss Carrie." She was renowned for the personal attention she lavished on them, even interrupting board meetings to wait on her favorite patrons. When she died in 1953, Carrie Marcus Neiman was still a fashion icon and a consummate symbol of elegance.

She was a lone female sculptor whose budding career coincided with the meteroric ascent of modern art.

LOUISE NEVELSON (1899–1988)
SCULPTOR OF THE EXTRAORDINARY

In the process of living a remarkable life, Louise Nevelson created extraordinary art. One of the twentieth century's most influential and celebrated sculptors, Nevelson used scraps of wood, metal, furniture, and other objects to create spectacularly original works of art. They represent a wide range of media—painted wood installations, Plexiglas and steel sculptures, photographs, drawings and etchings—and are exhibited throughout the world in the most prominent art museums and galleries.

Nevelson was born Leah Berliawsky in a small village near Kiev. Her parents, Minna and Isaac Ziesel, immigrated to America with their family in 1905, bypassing the large Jewish population centers to settle in Rockland, Maine.

Louise attended public high school in Rockland, and already demonstrating talent, she was determined to move to New York City to study art after graduation. Before she had an opportunity to carry out her plan, she married wealthy businessman Charles Nevelson. The couple moved to New York City where Louise became a bourgeois housewife.

After the birth of their only child, Myron (Mike), in 1922, Louise became increasingly dissatisfied with her socialite existence and began to adopt the accoutrements of a bohemian lifestyle, pursuing art instruction, training in theater and opera, and studying spirituality and religious philosophy. By the late 1920s she was enrolled as a full-time student at the Art Students League. In 1931, she divorced Nevelson, sent Myron to stay with her family in Maine, and departed for Munich to study with celebrated cubist painter Hans Hoffman. Then, after briefly

Louise Nevelson, 1955

© *ARS, NY. Installation view of* Dawn's Wedding Feast *(1959) in The Jewish Museum (New York) exhibition, The Sculpture of Louise Nevelson: Constructing a Legend (May 5 - September 16, 2007). Photo by David Heald*

living in Paris, she returned to the United States where she participated in Diego Rivera's Rockefeller Center mural project, and later studied sculpture with Chaim Gross.

Nevelson continued to develop her unique style in relative obscurity, creating sculptures of painted orange crates, bits of wood and metal, and other discarded objects. Her first critical success was the *Moon Garden + One* exhibition in 1958, followed by a one-woman exhibition, featuring the renowned *Dawn's Wedding Feast,* at the Museum of Modern Art.

Louise Nevelson's art was a synthesis of her dramatic metamorphosis from immigrant to socialite to bohemian, and her eclectic appropriation of the disparate strands of modern art: cubism, surrealism, abstract expressionism, minimalism, feminism, and installation. She was uniquely situated as both the lone female sculptor in a medium dominated by men and the artist whose budding career coincided with the meteoric ascent of modern art in North America.

Louise Nevelson received the most distinguished awards bestowed nationally on artists, including election to the American Academy of Arts and Letters and the National Medal for the Arts.

FEMALE ARTISTS OF THE TWENTIETH CENTURY
A PLACE AT THE TABLE

Diane Arbus *(1923-1971) Diane Arbus' photographic images simultaneously haunt and fascinate. With a startling fusion of nineteenth-century portraiture and seamy contexts, Arbus' focus on the downtrodden, the marginal, and the freakish altered standards of photographic aesthetics.*

Helen Frankenthaler *(b.1928) A second generation abstract expressionist, Frankenthaler's style emerged in 1952 with her* Mountains and Sea. *Employing a technique of "soak stain", she poured heavily diluted oil paint onto the canvas, allowing it to soak through, creating the effect of watercolors.*

Judy Chicago *(b. 1939) was one of the first artists to incorporate the experiences of women in her work.* The Dinner Party, *places 39 honored women guests at a table with embroidered runners and place settings. The symbolic rendering of women's place at the table paved the way for other artists to explore gender issues.*

Cindy Sherman *(b. 1954) This avant-garde photographer examines issues of femininity, beauty and social conventions. Her* Untitled Film Stills *are black and white photos of the artist herself posing in shots reminiscent of foreign films, Hollywood pictures, and film noir..*

The women spoke of feelings of isolation and shame about their weight, sharing stories of stealth eating.

JEAN NIDETCH (b. 1923)
THE FOUNDER OF WEIGHT WATCHERS

Jean Nidetch, 1978 (Photo by Bettye Lane)

It was during the summer of 1961 that an acquaintance stopped Jean Nidetch in the grocery store and asked when she was "due." The thirty-eight-year-old Queens housewife—who was not pregnant, but tipped the scales at 214 pounds—was mortified. Within a year, Jean lost seventy pounds by following a careful diet, and had begun sponsoring weekly supportive chat sessions in her home with other women. They talked to each other about eating cold baked beans in the middle of the night, hiding éclairs in the oven, and secreting pistachios behind cans of asparagus. Five years later, Jean's revolutionary diet program boasted millions of worldwide successes.

Jean Nidetch, founder of Weight Watchers

Jean Slutsky was born to Mae (Rodin) and David Slutsky in Brooklyn, New York. Having been overweight even as a child, the zaftig mother of two had been on a succession of diets: pills, grapefruit and eggs, even a daily concoction of oil and evaporated milk. Following the "pregnancy" encounter, Jean sought help from the New York City Department of Health's Obesity Clinic. Created by Dr. Norman Joliffe, the clinic prescribed a strict diet of measured portions from the basic food groups.

But Jean needed help to maintain the diet, so she invited six friends to her home to talk about their food frustrations. The outpouring of emotion was startling. The women spoke of feelings of isolation and shame about their weight, sharing their stories of stealth eating. All six returned the following week, each one bringing three more women. Jean's group adopted her diet and lost weight together, and within two months there were forty women at the weekly meetings. Their numbers grew, and Jean rented a space in nearby Little Neck and charged two dollars for admission to cover growing costs. She named her enterprise Weight Watchers, and soon it was attracting people from all over the New York area.

Almost overnight Weight Watchers franchises developed in other cities, growing exponentially, to become,

in time, Weight Watchers International. Millions followed Jean's program with great success. Under the brand's name, Jean developed cookbooks and a line of prepared foods, in addition to writing a monthly syndicated column. Over the past four decades she has received hundreds of awards and honors. In 1978, at the height of the company's success, Jean sold Weight Watchers International to the H.J. Heinz Company.

Jean's idea of talking about weight loss may not seem innovative in today's diet-obsessed culture. But forty years ago, by realizing that emotional support is essential to a successful weight loss program, Jean was a true pioneer. She created a socially acceptable environment for women to speak frankly and openly about their unhealthy and self-defeating behavior.

AND YOU THINK EATING ONLY GRAPEFRUIT IS CRAZY . . .

William the Conqueror *(1027?-1087) was so overweight he had trouble staying on his horse—which could, of course, put a damper on that whole conquering thing. After the Battle of Hastings he resolved to lose his girth and confined himself to his room, consuming only alcohol, the precursor to "The Drinking Man's Diet" of 1964.*

Graham's "Cracker" Diet *(1830): Presbyterian minister Sylvester Graham, one of America's first ideological vegetarians, preached the moral and physical health benefits of a meat-free diet also devoid of coffee, tea, tobacco, and alcohol. He encouraged the ingestion of whole-grain breads and crackers—one of which bears the right reverend's name.*

The Mastication Diet *(1903): Horace Fletcher, a San Francisco art dealer, suggested continual chewing—and no swallowing!—of food. He claims to have dropped forty pounds by chewing each mouthful thirty-two times, absorbing the nutrients and flavor without the caloric intake.*

The Cigarette Diet *(1925): Before the Surgeon General's warning in the 1960s, cigarette companies were advertising their products as appetite depressants. A Lucky Strike ad read: "Reach for a Lucky instead of a sweet."*

Fatoff and La Mar Reducing Soap *(1930s): These soaps, loaded with potassium chloride and other unhealthy substances, were believed to rub fat down the drain.*

Calories Don't Count *(1961): Dr. Herman Taller advocated eating a limitless high protein diet washed down with three ounces of polyunsaturated vegetable oil that he sold in a pill. His book sold more than two million copies. The good doctor was eventually convicted of mail fraud.*

Weight Watcher's held its tenth anniversary celebration at Madison Square Garden in 1973. Although celebrities in attendance included Bob Hope and Pearl Bailey, most had come to hear Jean Nidetch, who regaled the crowd with her vast collection of inspirational stories.

According to Polykoff, hair wasn't dyed—it was colored; women who used Clairol were maternal, not vamps.

SHIRLEY POLYKOFF (1908–1998)
"DOES SHE . . . OR DOESN'T SHE?"

Shirley Polykoff, the wizard behind Clairol's brilliant advertising campaigns of the 1950s and '60s, credits her famous provocative quip to her Yiddish-speaking mother-in-law. After her first meeting with fiancé George Halperin's family, she replayed in her head his mother's speculation: *"Zee paint dos huer? Odder zee paint dos nicht?"* (Does she paint her hair? Or doesn't she paint her hair?)

Shirley was born in Brooklyn in 1908, the second of three daughters to Russian immigrant parents. She claimed that she was expected to be a boy and the *fardiner* (money earner) of the family, and thus worked many jobs, including writing advertising jingles for local merchants.

Early in her career, she was the only female copywriter at the advertising agency of Foote, Cone & Belding when the Clairol account was tossed onto her desk. Her proposed advertisement, "Does she . . . or doesn't she?" was initially rejected as too suggestive. She then proposed that they use the term "color" rather than "dye" and add an image of a woman and child to the photograph, insinuating that the woman with colored hair is like the mother next door (perhaps resembling a madonna).

The campaign brought Clairol an explosion in sales over the next several years. Polykoff's other famous Clairol slogans included "Is it true blondes have more fun?" "If I've only one life to live, let me live it as a blond!"; and "Hate that gray? Wash it away!" She eventually became a senior vice president at Foote, Cone & Belding and the first woman to sit on its board of directors. At the age of sixty-five, Shirley Polykoff opened her own agency.

Shirley married George Halperin, the son of an Orthodox rabbi, in 1933 and they had two daughters, Alix and Laurie. She was the recipient of numerous awards during her lifetime, including National Advertising Woman of the Year (1967) and Advertising Woman of Distinction. In 1980, she was the first living woman elected to the Advertising Hall of Fame. She had distinguished herself, not only as a *fardiner* but also as a woman who thrived in a profession dominated by men.

Shirley Polykoff, circa 1968

This ad, which today might not be considered politically correct, resonated with the women of the 1950s and '60s.

Polykoff received hundreds of letters of gratitude from women who told her that she made them feel years younger.

Following Polykoff's first Clairol advertisement, Clairol sales skyrocketed, and hair coloring became socially acceptable.

Shirley Polykoff's success reflected an instinctive understanding of the psychology of the female consumer: hair wasn't dyed—it was colored; women who used Clairol were maternal, not vamps. Although this attempt at social engineering has met with criticism among some present-day feminists, for millions of women she provided a socially sanctioned escape from the perceived injustices of Mother Nature.

DIAMONDS
A GIRL'S BEST FRIEND, OR FOREVER?

In 1999, *Advertising Age* launched a major project to chronicle the history of the advertising industry between 1900 and 1999. This was the time when advertising came of age, wielding enormous economic and cultural influences that have shaped our society, our tastes, and even our conversation. Some of the most popular slogans and images have achieved iconic status.

TOP TEN SLOGANS OF THE TWENTIETH CENTURY

Diamonds are forever (DeBeers: 1971)
Just do it (Nike: 1988)
The pause that refreshes (Coca-Cola: 1929)
Tastes great, less filling (Miller Lite: 1974)
We try harder (Avis: 1963)
Good to the last drop (Maxwell House: 1959)
Breakfast of champions (Wheaties: 1930)
Does she . . . or doesn't she? (Clairol: 1957)
When it rains it pours (Morton Salt: 1912)
Where's the beef? (Wendy's: 1984)

Her success derived from impeccable timing and the ability to make herself look ridiculous through her quirky, feather-brained characters.

Gilda Radner

GILDA RADNER (1946–1989)
COMEDIENNE

Gilda as Roseanne Roseannadanna describes the latest thing that's driving her crazy on Saturday Night Live's *Weekend Update, 1977.*

Whether as Emily Litella, carrying on about *"violins on television"* and *"Soviet jew-el-ry,"* or as Roseanne Roseannadanna berating Mr. Richard Feder of Fort Lee, New Jersey, about his polyester shirt, Gilda Radner made people laugh. Like that of her hero Lucille Ball, her success derived from impeccable timing and the ability to make herself look ridiculous through her finely honed repertoire of quirky, featherbrained characters.

Gilda was born in Detroit in 1946 to a prosperous family. Her father, Herman, always enamored with show business, provided Gilda with dancing lessons and took her to Broadway shows on tour in Detroit. She attended the University of Michigan as a drama major, but left before graduating to join a Toronto production of *Godspell.*

Her work in several improvisational theater groups brought Gilda to the attention of New York producer Lorne Michaels, who was piloting a late-Saturday-night comedy/variety show. Gilda premiered with the Not Ready for Prime Time Players on *Saturday Night Live* (SNL) in October 1975, and remained with it until 1980, receiving an Emmy Award in 1978.

While with SNL, Radner appeared in her own Broadway show, *Gilda Radner—Live from New York,* and then went on to make a number of movies, including *Hanky Panky* and *The Woman in Red.* It was during the filming of *Hanky Panky* that she met Gene Wilder. They were married in 1984, shortly before Gilda was diagnosed with ovarian cancer.

While undergoing chemotherapy, Radner wrote her autobiography, *It's Always Something*—the title a play on Roseanne Roseannadanna's trademark farewell quip to her viewers. In 1989 Gilda Radner died at the age of forty-two, leaving her brother, Michael, and her husband, Gene Wilder, as her sole survivors.

Ironically, Gilda died on the Saturday that former SNL comedian Steve Martin was scheduled as the guest host for the season finale of *Saturday Night Live.* Scrapping one of the planned pieces, the devastated Martin paid tribute to his close

OUR BODIES/OUR SOULS

Jewish women have been on the vanguard of health advocacy and activism, initiating a number of highly acclaimed support communities and research foundations.

Gilda's Club: *Provides social and emotional support for cancer patients, their families, and friends.*

Sheila Kussner: **Hope and Cope,** *founded in 1981 in Quebec, assists patients and their families in coping with the physical, emotional, and social effects of cancer during each phase: treatment, survival, recurrence, or bereavement.*

Elisabeth Glaser: *In 1981 Glaser was infected with the AIDS virus through a blood transfusion, and unknowingly passed it on to two of her children. Glaser and her daughter both succumbed to the disease. Today the* **Elisabeth Glaser Pediatric AIDS Foundation** *is a major force in funding the study of pediatric HIV issues and tackling juvenile AIDS.*

Evelyn Lauder: *In October 1992, National Breast Cancer Awareness Month, Evelyn Lauder launched the first campaign of its kind by distributing hundreds of thousands of pink ribbons and Breast Self-Exam instruction cards at Estée Lauder counters across the United States. A year later in 1993, she established the* **Breast Cancer Research Foundation,** *which has raised over $100 million for genetic and clinical research.*

Rochelle Shoretz: **Sharsheret** *was established in 2001 as a national organization of cancer survivors dedicated to addressing the unique concerns of young Jewish women facing breast cancer.*

Lisa Martin Epstein: **Discover the Smile Foundation** *is dedicated to transforming children's healthcare facilities into magical, child-friendly environments. Working closely with Schneider Children's Hospital at North Shore Hospital, the* **Discover the Smile Foundation** *designs stimulating and creative exhibits to help ease the anxiety for hospitalized children.*

Gilda Radner (Lisa Lupner) with Bill Murray (Todd) and Steve Martin portray the Nerds on Saturday Night Live, *1978.*

friend. He introduced a replay of the 1978 skit in which he and Gilda spoofed an old Hollywood romantic couple's dance—a jester's pas de deux.

Gilda's tragic and premature death resulted in an important healthcare initiative. Before her death she had expressed the wish that anyone living with cancer have access to the kind of social and emotional support she found so helpful. In 1995, Gene Wilder helped open the first Gilda's Club in New York City. It is a free social and emotional support community for men, women, and children with any type of cancer, their families, and friends. Today Gilda's Clubs are spreading throughout North America.

GILDA'S CLUB® WORLDWIDE

Rose was dedicated most fervently to the passage of legislation that would enfranchise and improve the living conditions for women.

ERNESTINE ROSE (1810–1892)
THE LADY ON THE PLATFORM

Ernestine Rose

Ernestine Louise Siismondi Potowski was born in Russia at the beginning of the nineteenth century, a hundred years ahead of her time. Her father, a rabbi supported by his wealthy father-in-law, defied convention and taught classical religious texts to his daughter. Following her mother's death when Ernestine was sixteen, she did some rebelling of her own when she rejected an arranged marriage.

THE WOMEN'S RIGHTS CONVENTION
WORCESTER, MASSACHUSETTS (1850)

The following resolution was prepared by Mrs. Ernestine Rose of N.Y.

Whereas, *The very contracted sphere of action prescribed for woman, arising from an unjust view of her nature, capacities, and powers, and from the infringement of her just rights, as an equal with man, is highly injurious to her physical, mental and moral development. Therefore*

Resolved, *That we will not cease our earnest endeavors to secure for her political, legal and social equality with man, until her proper sphere is determined, by what alone should determine it, her powers and Capacities, strengthened and refined by an education in accordance with her nature.*

Ernestine left the insular Jewish world of Eastern Europe and traveled throughout Europe before settling in England. There she became a follower of the utopian socialist Robert Dale Owen, whose philosophical mission helped shape her own ideas about human rights and equality. During her time in England she began to hone her gift for oratory. She married fellow Owenton William E. Rose, and together they immigrated to New York.

In the United States, Ernestine embarked upon a crusade to improve conditions for the disenfranchised and underprivileged. In 1850, she attended the Women's Rights Convention in Worcester, Massachusetts, where she prepared the formal convention resolution and spoke eloquently on its behalf. Insofar as the goals of women's suffrage and abolition overlapped in the mid-nineteenth century, the noted abolitionists William Lloyd Garrison and Frederick Douglass

Suffrage assembly, middle 19th century, from Frank Leslie's Illustrated Weekly

were also at the Worcester convention. Perhaps affected by her meeting with these two reformist giants, Ernestine traveled throughout the South speaking out against slavery, incurring no small amount of wrath from slaveholders.

Of her many activities, Ernestine dedicated herself most fervently to the passage of legislation that would enfranchise and improve living conditions for women. From 1850 to 1869, she attended meetings and conventions on women's rights, touring with such prominent activists as Susan B. Anthony and Elizabeth Cady Stanton. In 1869, Ernestine's agitation on behalf of women helped pass the New York legislation that allowed married women to own property and have equal guardianship of their children.

While no longer considering herself religious, Ernestine—ever the spokesperson for the disenfranchised—once responded to an anti-Jewish attack in a Boston newspaper. In the ensuing correspondence, she argued for the significance of Jewish contributions to Western religion and culture.

In 1869 Ernestine and William returned to England where Ernestine continued to work on behalf of social change until her death in 1892. Only a few decades later, American women were granted the right to vote. In 1996, Ernestine Rose, the shtetl-born firebrand who fled an insular world to embrace a universalist humanism, was inducted into the National Women's Hall of Fame.

In 1950, Canadian sportswriters named Bobbie Rosenfeld Canada's "Athlete of the Half Century."

FANNY "BOBBIE" ROSENFELD (1904–1969)

OLYMPIC GOLD MEDALIST

By the time the International Amateur Athletic Federation first allowed women to compete in five track-and-field events at the 1928 Olympics in Amsterdam, Fanny "Bobbie" Rosenfeld was already well-known. And after the performance of the women of the 1928 Canadian Olympic team—dubbed "the Matchless Six" by the *Canadian Press*—Fanny Rosenfeld, the linchpin of their relay team, was a national hero.

The most decorated of the entire Canadian team (both men and women), Fanny Rosenfeld was born in the Ukraine in 1903. Her family moved to Barrie, Ontario, when she was still an infant. Nicknamed Bobbie in her teens because of her bobbed hair, the obviously gifted young athlete was encouraged to participate in all types of athletic activities, but she excelled in track-and-field. She gained public attention in 1925 when she placed either first or second in seven events at the Ontario Ladies Track and Field Championships.

At the 1928 Olympics, the Canadian women won the gold—setting a new world record in the four-hundred-meter relay with Bobbie as the lead runner. Rosenfeld also took the silver in the one-hundred-meter dash—a somewhat controversial decision since a number of observers claimed she was the first runner to cross the finish line—and she came in fifth in the eight-hundred-meter race. But there is no dispute that Rosenfeld scored more points that year than any other member of the Canadian Olympic team.

In the following years, after debilitating arthritis forced her to retire from competitive athletics, Bobbie embarked on a career in journalism, writing a sports column, "Sports Reel," in the *Globe and Mail* from 1937 to 1957.

Bobbie Rosenfeld, Canada's most celebrated female athlete

CANADIAN WOMEN: OLYMPIC CHAMPIONS

Bobbie Rosenfeld and Ethel Catherwood were among the first female athletes from Canada to bring home gold medals at the summer Olympics. Since then, many other women have distinguished themselves in a variety of Olympic events, but the wins started in Amsterdam in 1928.

Canadian stamp featuring Fanny Rosenfeld was issued to commemorate the Centennial Olympic Games of 1996.

1928 *Ethel Catherwood, high jump*
Fanny Rosenfeld, track
Ethel Smith, track
Jean Thompson, track
Myrtle Cook, track

*Fanny Rosenfeld, track, silver medal**

**A controversial call -- many observers thought that Rosenfeld had beaten gold medal winner Elizabeth Robinson (United States) at the finish line.*

1984 *Sylvie Bernier, diving*
Lori Fung, gymnastics
Linda Thom, shooting
Anne Ottenbrite, swimming

1988 *Michelle Cameron, sync swimming*
Carolyn Waldo, sync swimming

1992 *Kathleen Heddle, rowing*
Marnie McBean, rowing
Jennifer Barnes, rowing
Jessica Monroe, rowing
Brenda Taylor, rowing
Kay Worthington, rowing
Kirsten Barnes, rowing
Shannon Crawford , rowing
Megan Delehanty, rowing
Jessica Monroe, rowing
Brenda Taylor, rowing
Lesley Thompson, rowing
Kay Worthington, rowing
Sylvie Frechette, sync swimming

1996 *Kathleen Heddle, rowing*
Marnie McBean, rowing

These were second gold medals for Heddle and McBean.

2004 *Lori-Ann Muenzer, cycling*

As a sportswriter, Rosenfeld continued to advocate for women athletes. She promoted sports as a valued component of the school curriculum, challenging prevailing social convention that competition among young women was unhealthy and unladylike. As both a record-setting athlete in events from which women had been excluded and then as a respected writer in male-dominated sports journalism, Bobbie fought against the traditional barriers that had circumscribed women's participation in the world of sports.

In 1950, Canadian sportswriters named Bobbie Rosenfeld Canada's Athlete of the Half Century. She was among the first to be inducted into Canada's Sports Hall of Fame, and Canada Post issued a stamp in her honor to commemorate the centennial olympic games of 1996. She was an all-around athlete whose influence on Canadian women's athletics has not diminished despite the fact that she reached the pinnacle of her career more than eighty years ago. To this day, the *Canadian Press* awards the Bobbie Rosenfeld Award to Canada's female athlete of the year.

Underwear had become oppressive with the introduction of corsets so constrictive that they often induced fainting.

IDA COHEN ROSENTHAL (1886–1973)
QUEEN OF THE "UNDER" WORLD

Ida Cohen Rosenthal

Comfortable yet functional undergarments for women were only a dream until fairly recently. The modern brassiere was an invention born of necessity, the design of Ida Cohen Rosenthal, who had immigrated some years earlier to the United States from Russia. While operating a dressmaking business in New York with her husband, William Rosenthal, and their partner, Enid Bissett, Ida conceived of a new support garment that offered the modern woman physical liberation from the tyranny of densely constructed corsets.

For centuries, the primary women's undergarment was the chemise, a plain straight garment from shoulders to knees. By the mid-nineteenth century, underwear had become oppressive with the introduction of corsets so constrictive to breathing that they often induced fainting.

After World War I there was a dramatic influx of women into jobs formerly held by men, with increased physical activity that called for more comfortable foundation garments. Dresses were shortened and the bustline was minimized, often with a bandeau strapped around it. Aware that the bandeau did not work well under the dresses women were wearing, Ida and her partners designed the first brassiere with cups.

After Enid left the business, the Rosenthals soon discontinued their dressmaking operation and concentrated on bras; the new company was called the Maidenform Brassiere Company, established in Hoboken, New Jersey. In 1949, Ida approved a New York advertising agency's proposal for the company's new slogan: "I dreamed I went shopping in my

Ida and William Rosenthal, co-founders of the Maidenform Brassiere Company

A ROMP THROUGH "CORSETISTORY"

Corset, *from the French* corps, *for body, was designed to encase and cinch the torso by either flattening or pushing up the breasts and/or to cinch the waistline into shape.*

In medieval times women fashioned garments from stiff fabrics and built-in tight bodices known as kirtles, often mentioned in The Canterbury Tales.

The Italian **coche,** *in England known as a* **busk,** *was an undergarment with front laces to smooth the bodice. The earliest busks were made of iron and could be removed without unlacing.*

By the 1500s, to accommodate petticoats, skirts and bodies became separate garments. **Underbodies** *were made of paste-stiffened linen, supported by wooden busks and reinforced with iron.*

The **basque** *extended over the hips to enhance curves. Lavish undergarments were designed to be visible.*

The nineteenth century brought a major improvement to corsets: metallic eyelets allowed for tighter cinching without damage to the fabric. The **minet back** *provided loop closures with a whalebone bar and lacing. Jean-Julien Josselin designed the front-closure corset (allowing for maximal spontaneous bursting out). In the 1880s suspenders were added to hold up stockings. The corset was worn over a chemise—a loose fitting slip-like undergarment.*

No self-respecting woman was seen in public without her corset!

Maidenform bra . . ." It went on to become one of the most famous advertising campaigns of the twentieth century. When William died in 1958, Ida became president and then chairman of the board at a time when women were still not widely accepted in the business world.

Ida and William had two children, Lewis (who died in 1930) and Beatrice. They were involved in many Jewish causes, including the Anti-Defamation League, and extensive philanthropic activity.

"I dreamed I was ..." The series of ads, from the 1950s through the 1960s, is considered one of the most successful advertising campaigns of the 20th century.

The creation of the modern bra cannot be trivialized; its value to women had far-reaching and lasting implications. A woman's release from the constrictions of corsets liberated her: not only did it increase her ability to breathe and move freely without the encumbrances of tight laces, whalebones, and metal stays, but it also facilitated her greater social and economic mobility. It is an interesting ironic twist that fifty years later, when radical feminists burned their bras in public acts of rebellion, they turned this once-liberating undergarment into a symbol of oppression.

Mathilde's activities transcended the prescription of public and private spheres.

MATHILDE SCHECHTER (1857–1924)
FOUNDER OF WOMEN'S LEAGUE

Mathilde Schechter, circa 1900

Mathilde (Roth) Schechter, in her lifetime most often referred to as the wife of Solomon Schechter, the second president of the Jewish Theological Seminary, was a woman of great gifts and equally great accomplishments. The founder of Women's League for Conservative Judaism lived much of her life in her husband's intellectual shadow, but she left a substantial legacy of her own.

Born in Germany, Mathilde Roth attended the Breslau Teachers Seminary, and taught for several years before moving to England. In 1887, she met and married Solomon Schechter, the yet unknown Romanian-born scholar who had come to London to study the manuscripts housed in London's great libraries. The Schechter home became a salon for the Jewish and scholarly elite.

Mathilde Schechter, circa 1880

But it was not the brilliant Solomon Schechter alone who attracted the distinguished and talented guests to their home. Mathilde, a consummate hostess known for her warmth and ease of conversation, possessed a notable intellect and creative vigor of her own. She taught classes in German literature and the history of art, translated books in both English and German, and edited scholarly works, including her husband's.

In 1902, Solomon, Mathilde, and their three children (Ruth, Frank, and Amy) moved to

New York when Solomon was hired to head up the flagging Jewish Theological Seminary (JTS). Mathilde again turned their apartment into a hub for faculty and students, but her activities extended far beyond their modest home. She was instrumental in establishing several schools for Jewish girls, offering vocational and religious training to young women who were often denied such opportunities. She was also a founder of a Zionist study circle that eventually became Hadassah, the Women's Zionist Organization of America.

The annual meeting of the Zionist Organization of America, Tannersville, NY, 1909. The Schechter family is in the center of the photograph: Solomon (seated), Ruth (to his right), Frank (to his left), Mathilde (standing next to Solomon), and Amy (behind Frank).

The years following her husband's death in 1915 were a period of tremendous creativity for Mathilde. She continued to work on editing Solomon's *Studies in Judaism*. But her most lasting contributions were the founding of Women's League of the United Synagogue in 1918, and the Student House, established during her tenure as the League's president. The first of many residences to be established for JTS students, it was soon filled to the rafters with seminary students as well as soldiers and sailors on leave. It was considered to be the quintessential reflection of her values: a domicile that imbued its residents with *yiddishkeit*, comfort, and community.

In an era when a woman was judged by her domestic accomplishments, Mathilde's activities transcended the prescriptions of public and private spheres. Her commitment to family and Jewish learning, coupled with an appreciation and understanding of contemporary culture, has continued to serve as an enduring model for Women's League members throughout its ninety year existence.

Schnitzer has made it her mission to foster artistic excellence and diversity throughout America's Northwest.

ARLENE SCHNITZER (b. 1929)
PATRON OF THE ARTS

Since the mid-twentieth century, Arlene Schnitzer has made the cultural enrichment of her hometown a primary focus of her life. Residents of Portland, Oregon, readily acknowledge that no individual better represents their arts community than this Oregon native. Whether in support of local artists, public television, music and dance, university-based programs, Jewish organizations and institutions, or public health and social service initiatives, Schnitzer's handprints are unmistakable and indelible.

Arlene and Harold Schnitzer

Arlene Director was born in Salem, Oregon, to immigrant parents from Eastern Europe. They had moved from New York to Salem, then settled finally in Portland. Arlene attended public school in Portland, and private high schools, first in Tacoma and then in Los Angeles. During her freshman year at the University of Washington, she met Harold Schnitzer, and they were married in 1949. Their son Jordan is involved in the family real estate investment business, as well as in continuing his parents' tradition of philanthropy for projects of his own.

Schnitzer attributes her cultural awakening to a course she took in a local art museum in the early 1960s. Since then, she has made it her mission to foster artistic excellence and diversity throughout America's Northwest, affirming the pivotal role of the arts in assuring the cultural, social, and economic well-being of her Portland community. She was founder of the Fountain Gallery of Art, and director from 1961 until 1987, pioneering international appreciation for the arts of the Pacific Northwest, and providing support for regional artists.

Schnitzer also sought to create a successful relationship between the art and corporate worlds, two discrete niches she understood well. Developing strategies that convinced corporations to invest in original art collections, she not only fostered their aesthetic appreciation of fine art, but also served as an influential advocate for innovative artistic forms.

Just a few of the many boards on which she has served are the Portland Art Museum, the Oregon Symphony, Reed College, and Boys & Girls Clubs. Her greatest recognition came with the dedication of the Arlene Schnitzer Concert Hall, known to locals as "the Schnitz."

Arlene Schnitzer's awards and honors—too numerous to count—include distinguished-service awards from several Oregon universities and an honorary Doctorate of Humane Letters from Portland State University. The personification of the mitzvah of *tzedakah*, with her boundless energy and unflagging philanthropic activities, Schnitzer has helped to sustain and nourish Oregon's social, cultural, and educational terrains for nearly half a century.

The Arlene Schnitzer Concert Hall features all types of musical performances from pop culture artists and folk musicians to the Oregon Symphony Orchestra.

They spent the next twenty-four hours treating the thousands of casualties of the beach assault.

FRANCES Y. SLANGER (1913–1944)
AMERICAN WAR HERO

On the night of October 22, 1944, when the U.S. Army Forty-Fifth Field Hospital at Elsenborn, Belgium, endured a heavy German artillery assault, Second Lieutenant Frances Slanger of the U.S. Army Nurse Corps was struck fatally in the stomach by shrapnel. Despite the heroic efforts of her fellow officers to save her life, Frances, the compassionate nurse whose touching letter of comfort would eventually endear her to thousands of homesick soldiers, became the first female casualty of the D-Day invasion forces.

Frances Slanger was born Freidel Yachet Schlanger in Lodz, Poland, in 1913, on the eve of World War I. Her family left for America in 1918, immediately after the war, and settled in Boston where Frances attended school and dreamed of becoming a writer. She ultimately decided to pursue a career in nursing, which was nearly curtailed by the "color" and Jewish quotas at Boston City Hospital of Nursing. But her persistence and determination yielded her a spot in the class of 1937.

When World War II began, and as word of Nazi atrocities in Eastern Europe began to surface, Frances joined the U.S. Army Nurse Corps. Because of her poor eyesight she was disqualified for overseas duty, but—again through sheer resolve—she had the decision overturned. And thus it was that Frances found herself crossing the English Channel at daybreak on June 10, 1944, four days after the Allied forces charged the beaches at Normandy.

Disembarking from the U.S.S. *William N. Pendleton*, wearing a heavy pack, belt, and helmet, and without her eyeglasses, the diminutive Frances nearly drowned in the icy Atlantic, but she made it to shore with the other nurses of the Forty-Fifth. In shock, drenched, and hungry, they were pressed into action in makeshift operating facilities, where they spent the next twenty-four hours treating the thousands of casualties of the beach assault.

Over the next four months, Frances served as a nurturer and healer, writing in her beloved chapbook at night. Although her dream of becoming a writer had been transformed into one of military service, her

Second Lieutenant Frances Y. Slanger

THE STARS AND STRIPES

Wednesday, Nov. 22, 194

1st ETO Nurse Killed in Action

By Arthur W. White

Stars and Stripes Staff Writer.

Just over a month ago, Frances Slanger, a nurse in a U.S. Army Field Hospital, wrote a letter to every wounded American soldier on the Continent. She sent it to The Stars and Stripes and it was printed in this space Nov. 1.

In it she thanked the wounded for the privilege of easing their pain and sharing some of their hardships. She said she was proud to be there as they were brought in "bloody, dirty with the earth and grime, and most of them so tired."

Killed by Nazi

"For a change," she want the men to kn think of them."

She mailed the let

That evening Fr was killed by a Germ was the first Amer

hospital platoon on D-4. She sa up to her neck in water and hung on to the belts of the men to keep from losing balance and going in over her head. From then on Frances Slanger lived to serve the fighting men, always only a few miles ahead. She sent her letter because she had to let them know how she felt.

Wrote by Flashlight

"I'm writing this by flashlight. The GIs say we rough it, but we in our little tent can't see it. We wade ankle deep in mud. We have to be in it. We are resting in our immediate area, a cow pasture or hay field, but then, who is not restricted? We have a stove and coal. We even have a temporary line in the tent. Our GI trucks

this moment doing the caree with the wind

Isadore Muchnick of Abraham Lincoln Intermediate School, where Frances first developed her interest in writing, presents a memorial in her honor to Frances' mother, Eva Slanger, in 1948.

The Saturnia *was renamed* Frances Y. Slanger *when serving as an allied hospital ship.*

A HERO'S BENEDICTION

Stars and Stripes was first published during World War I to provide the armed forces personnel with a sense of unity and an understanding of their role in the war effort.

On October 9, 1944, *Stars and Stripes* provided the editorial spot to a non-staff writer for the first time—General Dwight D. Eisenhower. Frances Slanger's letter was the second piece from a non-staffer. It was printed after she was killed, but her fellow combatants were unaware, and wrote dozens of letters of gratitude for her comforting words to the common soldier.

"It is 0200 and I have been lying awake for one hour, listening to the steady, even breathing of the other three nurses in the tent. Thinking about some of the things we had discussed during the day. The rain is beating down on the tent with a torrential force. The wind is on a mad rampage and its main objective seems to be to lift the tent off its poles and fling it about our heads.

The fire is burning low and just a few live coals are on the bottom. With the slow feeding of wood, and finally coal, a roaring fire is started. I couldn't help thinking how similar to a human being a fire is; if it is allowed to run down too low and if there is a spark of life left in it, it can be nursed back. . . ."

The full text of Frances's letter is reprinted in the Appendix.

final written piece, for which she became famous, was a letter to *Stars and Stripes,* penned by flashlight the night before she was killed. In it she extolled the heroism of the common soldier. When it was printed three weeks later, prompting dozens of responses from grateful young men, none was aware that her letter had been published posthumously.

On July 1, 1945, a newly refitted hospital ship set sail for France to bring America's wounded home from the war. The ship was named, appropriately, the *Frances Y. Slanger.*

Sonnenschein expressed her dismay that married women were still excluded from synagogue membership.

ROSA SONNENSCHEIN (1847–1932)
EDITOR, ZIONIST, EARLY FEMINIST

It was through sheer determination that Rosa Sonnenschein, a rabbi's daughter and a rabbi's wife, would eventually emerge from a protected, insular environment to forge an independent career for herself in the United States. Rosa was born in Moravia to an upper middle class family, the youngest daughter of Rabbi Hirsch Bar Fassel and his wife Fannie. She was given a liberal and very comprehensive education, atypical for young women in the mid-nineteenth century. When Rosa was seventeen years old, she married Rabbi Solomon Hirsch Sonnenschein, and within five years the couple and their three small children immigrated to the United States where Solomon served in a succession of pulpits. They eventually settled in St. Louis in 1872, where their fourth child was born.

During the years Rosa was a *rebbetzin* in St. Louis, she was involved in many of the activities of the predominantly German-Jewish community: attending literary clubs and ladies' meetings and publishing articles in the German-language Jewish periodicals and press.

She and Solomon divorced in 1893, after many years of incompatibility, including disagreements over Rosa's endorsement of Zionism. With no alimony, Rosa's journalistic abilities served her well, and she began to write professionally as a means of support. She attended the Jewish Women's Congress in Chicago (1893), where she and other Jewish female activists from across the country discussed current women's issues. Besides the establishment of the first North American Jewish women's organization (National Council of Jewish Women), Sonnenschein also solicited support for a proposed Jewish women's magazine.

Rosa remained in Chicago following the exposition and established her magazine for women,

Rosa Sonnenschein

American Jewess, the first such periodical in the United States. Despite its apparent success, financial considerations caused her to sell the magazine in 1898 after only four years of publication.

During her years as editor of *American Jewess,* Sonnenschein campaigned for expanded social and religious roles for women. In an 1895 edition of the magazine she expressed her dismay that married women were still excluded from synagogue membership—that synagogues, from the most radical to the most traditional, still counted only men among their ranks. Also, in contrast to her heavily middle-class, Reform Jewish readership, who were generally conflicted about Zionism, Rosa was an outspoken advocate. She was, in fact, one of the few Americans, and even fewer women, to attend both the First and Second Zionist Congresses in 1897 and in 1898.

As a female journalist, as a spokesperson for expanding women's status, and as an ardent Zionist, Rosa distinguished herself as an independent thinker and activist. After her beloved *American Jewess* ceased publication, she retreated from the women's-organization and Zionist circuits, disappearing from the public stage on which she had enjoyed such prominence.

Cover of American Jewess, *April 1895*
Published between April 1895 and August 1899, American Jewess *was the first English-language publication directed to American Jewish women.*

Stokes spoke out against the discriminatory treatment of African-Americans and advocated for improved working conditions for women and children.

ROSE PASTOR STOKES (1879–1933)

THE CINDERELLA OF THE SWEATSHOPS

Rose Pastor Stokes at home in New York City

It was an unlikely romance: the reform-minded scion of a wealthy Protestant New York family and an immigrant Jewish radical who was a veteran of the sweatshops. So improbable was the union of Rose Pastor and James Graham Phelps Stokes that it made the front page of the *New York Times* on April 6, 1905.

Rose Harriet Wieslander was born in Poland, and with her mother and siblings moved first to London, then to Cleveland, Ohio. She worked for twelve years rolling cigars in a sweatshop, eventually becoming the family's breadwinner when they were abandoned by her stepfather, Israel Pastor.

Responding to a call for letters from the *Yidishes Tageblat,* Rose became a regular contributor and was invited to become a full-time writer for the paper in New York City. Rose moved to the Lower East Side, where she was soon drawn into a world of radical thinkers and activists. While writing a series of articles about settlement houses, she met and married James Graham Phelps Stokes, a reformist millionaire who was involved with the settlement house movement. Their relationship inspired a great deal of sensationalism in the press, earning Rose the romantic appellation "the Cinderella of the sweatshops."

Rose and her husband eventually joined the Socialist Party and she began to speak and write on behalf of workers. She supported the strike of the Industrial Workers of the World, and helped organize hotel chambermaids into a branch of the Hotel Workers' Union. She also supported Margaret Sanger in the promotion of birth control for women, and was actively involved in the woman's suffrage movement.

After the Russian Revolution (1917) and increasingly radicalized, Stokes attended the founding meeting of the Communist Party of America. Not long after, she barely escaped a prison sentence when she was convicted under the Espionage Act of 1917 for writings critical of the U.S. government's role in World War I. The conviction was eventually overturned, but the arrest placed a great strain on her already stressed marriage.

Suffragists protest at the White House in 1917 when President Wilson initially refused to support the Nineteenth Amendment. The words "free Russia" refer to the women's voting rights introduced by the regime that had overthrown the czar. Many suffragists opposed U.S. involvement in the war, highlighting the hypocrisy of fighting for others when women in the U.S. were still deprived of the basic right to vote.

Stokes held a variety of offices on the executive committee of the Communist Party, and attended the Comintern's World Congress in Moscow in 1922. Throughout this period, she spoke out against the discriminatory treatment of African Americans and advocated for improved working conditions for women and children. Her Cinderella romance ended when she and her husband divorced in 1926. In 1933, Rose Pastor Stokes died of cancer in a hospital in Germany. Reflecting her combativeness to the end of her life, she attributed the malignant breast tumor to the blow of a policeman's club during a labor demonstration.

THE UNITED STATES V. STOKES (1918)

Rose Pastor Stokes was convicted of violating The Espionage and Sedition Acts of 1917, passed after the United States' entry into World War I. The laws imposed a fine of up to $10,000 and/or imprisonment for up to twenty years for:

(1) any person who willfully causes insubordination, disloyalty, mutiny, or refusal of duty in the military forces or

(2) any person who makes disloyal, profane, scurrilous, or abusive remarks about the form of government, flag, or uniform of the United States. Also prohibited is the opposition to the purchase of war bonds.

Thousands were arrested for violation of one or both laws during the war. Stokes' indictment was the result of a letter she wrote to the Kansas City Star (March 20, 1918) which included the passage:

". . . A headline in the evening's issue of the Star reads: 'Mrs. Stokes for Government and Against War at the Same Time.' I am not for the government. In the interview that follows I am quoted as having said 'I believe the government of the United States should have the unqualified support of every citizen in its war aims.'

I made no such statement, and I believe no such thing. No government which is for the profiteers can also be for the people, while the government is for the profiteers.

I expect my working class point of view to receive no sympathy from your paper . . ."

Yours truly,

Rose Pastor Stokes

Stokes' conviction was reversed on appeal, but many believe that her experiences during the trial drove her into increasingly radical activities.

Szold never allowed herself to be sidelined as a mere spectator, but played a key role in the unfolding of Jewish history in the twentieth century.

HENRIETTA SZOLD (1860–1945)

FOUNDER OF HADASSAH: THINKER, DREAMER, DO-ER

Henrietta Szold, 1893

Henrietta Szold was a woman of breathtaking intellect, drive, and organizational vision.

She was born into a world where few individuals were endowed with all these gifts—and where any female so blessed was inevitably limited by social convention to certain prescribed activities in the public arena. As an educator, author, editor, Zionist, and social and communal organizer, Szold never allowed herself to be sidelined as a mere spectator, but played a key role in the unfolding of Jewish history in the twentieth century.

Henrietta Szold was born in Baltimore at the onset of the American Civil War, the oldest of five daughters of Sophie and Rabbi Benjamin Szold, recent immigrants from Hungary. Benjamin Szold was a liberal rabbi who nurtured the intellectual gifts of his eldest child, grounding her in traditional Jewish and secular studies.

After high school, Szold embarked upon her first career as a teacher, and she later established a night school for newly arrived immigrants from Eastern Europe. Drawn to her students' nationalist aspirations for a Jewish homeland in Palestine, Henrietta became a passionate Zionist. She was eventually elected to the executive committee of the fledgling Federation of American Zionists in 1898.

Henrietta Szold, 1899

Szold also was developing her skills as an essayist and editor and, under the name "Shulamith," began writing about Jewish affairs. In 1888, she became a member—and the only woman—of the prestigious publications committee of the newly established Jewish Publication Society in Philadelphia. In due course she became its full-time secretary, a position she maintained until 1916.

In 1902, with her then-widowed mother, Henrietta moved to New York to edit her father's papers while studying at the Jewish Theological Seminary. At JTS she established friendships with its intellectual elite who shared her Zionist inclinations, including Mathilde and Solomon Schechter and Louis Ginzberg. The charismatic young talmudist Ginzberg sought her editorial skills and soon the pair was inseparable, collaborating on his monumental work *Legends of the Jews*, and spending all their social time together as well. But in 1908, when Ginzberg returned from a summer abroad with an eighteen-year-old bride, the forty-three-year-old Szold was devastated and sank into a deep depression.

New York office of the Federation of American Zionists, 1915; seated, left to right: Henrietta Szold, Stephen Wise, Jacob de Haas, Robert D. Kesselman, Louis Lipsky, Charles A. Cowen, Shmarya Levin(e), Rabbi Meyer (Meir?) Berlin. Standing: Blanche Jacobson (Shepherd?), Adolph Hubbard, A.H.Fromenson.

To restore her emotional equilibrium, Henrietta traveled to Palestine, a transformative experience that caused her to refocus her life. Returning to the United States, Szold helped found a national organization of women Zionists—the Daughters of Zion—renamed Hadassah in 1912. Under Henrietta's tireless leadership, Hadassah built the foundation of Palestine's medical system and provided support for the continued growth of its other infrastructures. Late in her life, she directed the Youth Aliyah, rescuing thousands of children from Nazi-occupied Europe. Henrietta Szold died in her beloved Zionist homeland in 1945, sadly only three years before the founding of the state of Israel.

Tucker's signature song, whether she sang it in London, Paris, or Miami, never failed to leave her audience weeping.

SOPHIE TUCKER (1884–1966)

THE LAST OF THE RED-HOT MAMAS

Sophie Tucker's Red Hot Remedy

For fifty years Sophie Tucker entertained Jews and non-Jews alike, belting out her provocative songs in Yiddish and English. She always maintained that her trademark song, "My Yiddishe Momme," was homage to mothers everywhere.

Born Sophie Kalish in Russia, she immigrated to the United States with her family when she was an infant. When the family finally settled in Hartford, Connecticut, and opened a restaurant, the gregarious Sophie entertained while waiting on tables. In 1903 she eloped with Louis Tuck, a beer-wagon driver, and they had one son before they separated.

Sophie changed her last name to Tucker and moved to New York City, where she began singing for little pay, meals, and "throw money" in cafés and beer gardens, sending most of her earnings home to her family. Sophie's break in vaudeville came in 1907 when she performed in a local amateur night. Concerned that her ample size and unglamorous looks would short-circuit a career, she worked initially in blackface. Lost luggage forced

her to work "bare" one evening, and from that point on she sang to increasingly receptive audiences. Songs such as "A Good Man Is Hard to Find" and "I'm Livin' Alone and I Like It" were particularly popular with women in the audience.

Tucker's racy earthiness had universal appeal; her act received ovations wherever she toured. In England "When They Start to Ration My Passion, It's Gonna Be Tough on Me" and "I'm the Last of the Red-Hot Mamas" warranted this characterization of her in a London paper: "a big fat blond genius, with a dynamic personality and amazing vitality." But audiences wherever she went—even in pre-war European cities rife with anti-Semitism—clamored for "My Yiddishe Momme."

Her signature song, whether she sang it in London, Paris, or Miami, never failed to leave her audience weeping. More importantly, the song propelled Yiddish into the cultural mainstream; it was a self-conscious emblem of ethnic pride and nostalgia, which were once again emerging in the American Jewish community. For Tucker, however, it was not enough merely to affirm her Jewish identity; her staunch commitment to *tzedakah* is well-known. She established the Sophie Tucker Foundation and contributed to a number of charities, including the Jewish Theatrical Guild, the Negro Actors Guild, Israel Bonds, a chair at Brandeis University, and many organizations in Israel.

Over three thousand mourners attended Sophie Tucker's funeral in 1966. She would have *kvelled* that her last gig was standing room only.

HER YIDDISHE MOMME

"My Yiddishe Momme," written by Jack Yellin, became immortalized when Sophie Tucker made it her show-stopping piece. (Yellin's other famous works include "Happy Days Are Here Again" and "Ain't She Sweet?")

The song plays to the stereotype of the self-sacrificing mother, rendered more poignant by the nostalgic imagery of the old country, and the singer's guilt for having forsaken that world for the glamour and convenience of the new.

Of things I should be thankful for, I've had my goodly share.
And as I sit here in the comfort of my cozy chair,
My fancy takes me to a humble East Side tenement.
Four flights up to the rear, where my childhood days were spent.
It wasn't much like paradise, but mid the dirt and all,
There sat the sweetest angel, one that I fondly call . . .

Chorus:
My Yiddishe Momme, I need her more than ever now.
My Yiddishe Momme, I'd love to kiss her wrinkled brow.
I long to hold her hand once more as in days gone bye,
And ask her to forgive me for things I did that made her cry.

How few were her pleasures, she never cared for fashion's styles.
Her jewels and her treasures, she found them in her baby's smiles.
Oh I know that I owe what I am today, to that dear little lady so old and gray,
To that wonderful Yiddishe Momme, of mine.

Wald began to teach newly arriving immigrants about basic principles of hygiene and how to combat household vermin.

LILLIAN WALD (1867–1940)
FROM RICHES TO RAGS

Lillian D. Wald, founder of the Henry Street Settlement

Lillian Wald, a young nurse, credited her "call" to service to the day in 1893 when she was approached by a little girl who wanted Lillian to help the child's sick mother. As Lillian followed the child through disease-infested alleys and filthy hallways, she determined that she would dedicate her life to tenement work. Lillian referred to that experience as her "baptism by fire."

Lillian Wald (left) with nurses from the Nurses' Settlement, circa 1897.

Lillian was born in Cincinnati, Ohio, in 1867 to affluent German-Jewish parents who had fled the 1848 revolution. Their home exuded middle-class gentility. After helping to deliver her sister's child, Lillian decided to pursue a career in nursing. In 1892 she graduated from the New York Hospital Training School and accepted an offer to teach classes in home nursing for immigrant women on the Lower East Side.

Lillian's innovative approach to her profession, for which she coined the term "public health nursing," was designed to bring health care to the impoverished in New York's tenements. In 1895, Lillian and several dedicated staff took up residence on Henry Street, in what they called the Nurses' Settlement. With little institutional support, she began to teach newly arriving immigrants about basic principles of hygiene and how to combat household vermin, advising pregnant women about nutrition, and dispatching the seriously ill to the city's hospitals. Over the next decade, Lillian helped to establish a number of nursing projects, including New York

City's first public-school nursing service (1902) and Columbia University's Department of Nursing and Health (1910). Before long, public health nurses had become visible and essential fixtures in the tenement community.

As the Lower East Side continued to swell with new immigrants, Lillian assessed the need for even more services to the community, and the Nurses' Settlement became the Henry Street Settlement. In addition to its health programs, the house residents created a variety of cultural programs, as well as classes in English, homemaking, art, music, and all manner of vocational training. The spectacular successes of the Henry Street Settlement attracted New York philanthropist Jacob Schiff, who became Lillian's most generous benefactor.

In addition to Lillian's full-time occupation, she served on many New York civic commissions, was involved in union activities and the suffrage movement, and campaigned as a pacifist against American intervention in World War I.

Lillian never married—her profession was her life. The quintessential example of selflessness, she epitomized the accomplished woman so venerated in the last line of the book of Proverbs: "Wherever people gather, her deeds speak her praise."

Henry Street Settlement, early 1900s

Wasserman was deeply committed to the preservation of Yiddish language, literature, and culture through the medium of theatre.

DORA WASSERMAN (1919–2003)
GRAND DAME OF THE YIDDISH THEATRE

Dora performs Yiddish theatre in Russia, late 1930s.

When Dora (Goldfarb) Wasserman established a Yiddish theatre in Montreal, she was finally able to realize a dream that had traveled with her across a continent and an ocean, and that had survived the ravages of Nazism in her native Ukraine.

As a teenager, Dora left her birth city of Chernikov to study voice at the Rimsky-Korsakov Conservatory in Moscow. She then transferred to the Moscow Yiddish Art Theatre to study drama under the legendary actor and director Solomon Mikhoels. By the late 1930s, Dora had become a member of the Ukraine State Theatre. When war broke out in 1939, she escaped to Kazakhstan, supporting herself by performing with the State Theatre there. In Kazakhstan, she met and married Sam ("Shura") Wasserman. After the war, Dora ended up in a displaced persons camp in Austria where she boosted morale by entertaining survivors.

Dora, Sam, and their two daughters, Ella and Bryna, arrived in Canada in 1950. Dora immediately began to teach drama in several schools and community institutions, attracting many devoted students who formed the nucleus of her first theatrical ensemble, the Yiddish Drama Group. She introduced a modified form of Stanislavski techniques to promote emotional expression and imagination, which she considered essential attributes both for theatre and life.

After many successful productions, Dora found a permanent home for her repertory company in 1970 at the Saidye Bronfman Centre for the Arts. It remains the only resident Yiddish theatre company in North America, and the company still tours widely across Canada, the U.S., Europe, Russia, and Israel.

Dora Wasserman

Dora Wasserman, 1960s

For close to half a century, Dora worked as an artistic director, director, and actor. During that time she directed over seventy plays, Yiddish classics as well as selections from the international and regional repertoires. Her name became synonymous with Yiddish theater and she has been recognized worldwide for her contributions to Jewish cultural life.

Dora received numerous awards from both Jewish and non-Jewish organizations, including the prestigious Order of Canada and a Masque Award for Lifetime Achievement from her peers in the theatre community. In 2002 the name of the Saidye Bronfman Centre was changed to the Dora Wasserman Yiddish Theatre. In October 2003, just before her death, the province bestowed on her the Order of Quebec.

Throughout her career, Dora remained deeply committed to the preservation of Yiddish language, literature, and culture through the medium of theatre. Her theatre continues the legacy as she had planned, with her daughter Bryna Wasserman at the helm.

Dora and Bryna Wasserman. Following Dora's death in 2003, Bryna was appointed artistic director of the Dora Wasserman Yiddish Theatre in Montreal.

Weil held a firm conviction that reform in the area of women's rights was not just desirable, but necessary for civic health and well-being.

GERTRUDE WEIL (1879–1971)

JUSTICE, JUSTICE YOU SHALL PURSUE

Gertrude Weil

Gertrude Weil's life was spent defying convention. Born to a prominent German-Jewish family in Goldsboro, North Carolina, she learned at a young age about the importance of philanthropy and civic duty. But unlike other Southern families of Jewish gentility where the parents sought, first and foremost, successful marriages for their daughters, Mina and Henry Weil understood the value of formal education for theirs. In an act of bold non-conformance to regional social expectations, they sent sixteen-year-old Gertrude north where she attended Horace Mann High School in New York City. She then went on to Smith College, graduating in 1901 as its first alumna from North Carolina.

Gertrude Weil with Smith College class of 1901 Gertrude is directly behind girl in front row, center.

Smith College was an eye-opening experience for Gertrude as she acclimated to its en-

vironment of strong and independent women, and its curriculum that stressed the social responsibilities incumbent upon college graduates. Students took trips to New York where they toured immigrant neighborhoods, rife with poverty and deprivation. Additionally, Smith College—a pioneer in courses on women's economic and political history—provided Gertrude with a firm conviction that reform in the area of women's rights was not just desirable, but necessary for civic health and well-being. Although Gertrude wanted to pursue a teaching career in New York City following graduation, family pressure persuaded her to return home. So she left Smith and returned to Goldsboro with the inspiration and credentials to heal the world.

Young spinners, 1911
Throughout her life, Weil was a passionate activist for social reform, including suffrage, civil rights legislation, and child welfare reform. Some of the worst abuses of child laborers were carried out in factories throughout the South until the 1930s.

At the turn of the century, however, North Carolina was not ready for any challenges to its institutions, which were long-steeped in racism and sexism. Nonetheless, Gertrude became the first president of the Goldsboro Equal Suffrage Association in 1914, despite opposition from even her own mother. In 1919, she was elected president of the North Carolina Equal Suffrage League, and she worked assiduously in support of North Carolina's ratification of the Nineteenth Amendment (which failed ratification until 1971).

Long before the eruption of civil rights unrest in the 1950s and '60s, Gertrude joined a small cohort of like-minded social reformers in a direct challenge to racial segregation and discrimination. In the 1930s she participated in the Anti-Lynching Conference of Southern White Women, and was appointed by the governor to the North Carolina Commission on Interracial Cooperation. This placed Gertrude in conflict not only with people in her local community, but with her own family members, who—like most Southern Jews—were not sympathetic to civil rights agitation. Gertrude never married, and maintained her profound social conscience and Jewish identity to the end of her life.

Weilerstein realized that Americanized Jewish children needed stories that could weave together Jewish tradition with a modern appreciation of childhood.

SADIE ROSE WEILERSTEIN (1894-1993)
CREATOR OF K'TONTON

K'tonton, the lovable little guy who constantly courts danger, whether on the blade of a chopping knife or in a sticky bowl of honey, was the creation of children's author Sadie Rose Weilerstein. Her books spiked the imaginations of generations of Jewish children, from the character's first harrowing appearance in *Outlook Magazine* in 1930 until the present.

Sadie Rose Weilerstein

Weilerstein signs books at a Women's League Convention, 1956.

Sadie was born in Rochester, New York, to American-born parents of East European heritage. She attended the University of Rochester, graduating in 1917 with a degree in English in one of the first classes to admit women. For the next few years, Sadie taught in the high school for the deaf in Rochester, communicating with students via the then-popular finger alphabet. She met Reuben Weilerstein, a young rabbi who had interviewed for a pulpit in Rochester, and they were married shortly thereafter.

After first living in Brooklyn, the couple moved to the Community Synagogue in Atlantic City, New Jersey, where they remained for many years. Sadie became an active *rebbetzin*, working in the

Generations of Jewish children have delighted in the harrowing adventures of Weilerstein's diminutive hero who made his debut in the first issue of Outlook.

sisterhood, writing plays, and serving in a variety of offices. But most of her time she devoted to raising her four children, Herschel, Judith, Ruth, and Deborah. It was in telling stories to them that Sadie was inspired to create the now-famous Jewish storybook hero.

The first appearance of K'tonton in *Outlook* heralded the beginning of a new genre of children's literature: stories for Jewish children written in English. Weilerstein's oeuvre included not only stories of the antics of the Jewish Tom Thumb but also other books incorporating the names of her own children as central characters. She recognized that recently Americanized Jewish children needed stories that could weave together the strands of Jewish tradition, its holidays and rituals, with a modern appreciation of childhood and playfulness.

Sadie Rose Weilerstein at a book signing, 1970

Her first version of *The Adventures of K'tonton* was published by the National Women's League of the United Synagogue in 1935. By 1964, Weilerstein had authored eleven books, which were subsequently translated into several languages, including Hebrew, and can be found in many children's anthologies.

Weilerstein was twice awarded the annual Juvenile Award of the Jewish Book Council of America: in 1956 for her "cumulative contribution to Jewish juvenile literature" and in 1962 for *Ten and a Kid.* She was recognized by Women's League for Conservative Judaism on several occasions, including the celebration of the fiftieth anniversary of *K'tonton* at its 1980 convention.

Yalow was resigned to taking a secretarial job at Columbia as a back door into graduate school at night.

ROSALYN YALOW (b. 1921)
SCIENTIST/NOBEL LAUREATE

Rosalyn Yalow was the first woman born and educated in the United States to win a Nobel Prize in a scientific field. This singular achievement was the result of her pioneering work in the use of radioactive substances in the diagnosis and treatment of disease.

Medal for Nobel Prize for Physiology or Medicine

She was born Rosalyn Sussman to immigrant parents in the South Bronx. It was apparent to her teachers at the Walton Girls High School and Hunter College, from which she graduated with high honors, that she had the makings of a world-class scientist. Unfortunately, the fact that she was a woman and Jewish caused her to be rejected from countless graduate programs. She was resigned to taking a secretarial job at Columbia University as a back door into graduate school at night.

At the last moment, however, she was offered a fellowship and teaching assistantship from the University of Illinois at Urbana-Champaign, primarily because the war had decimated the number of male applicants to the physics department. When the twenty-year-old Rosalyn entered the university, she was the only woman among four hundred faculty and teaching assistants, and one of only three Jews. Aaron Yalow, son of an Orthodox rabbi from upstate New York, was one of

Rosalyn Yalow

the others Jews. They were married in 1943 and both were awarded doctorates in physics in 1945.

Yalow returned to Hunter as a physics professor and as a researcher at the Bronx Veterans Administration Hospital. In 1950, she was offered a full-time research position at the hospital, where she began to collaborate with a young VA doctor, Solomon Berson. Their research in the application of nuclear physics to clinical medicine led to their discovery of radioimmunoassay. This process enabled the measurement, with radioisotopes, of even slight traces of biological and pharmacological substances in the body. Their findings were considered revolutionary in the scientific community.

Following the publication of their findings, Yalow was inundated with awards, prizes, and appointments to organizations and academic societies. The most prestigious of her awards were the Albert Lasker Award for Basic Medical Research (1976) and then the Nobel Prize in Physiology or Medicine (1977). She continued to accumulate dozens more awards, well into the 1990s.

During her life of rigorous research and writing, Rosalyn Yalow, brilliant scientist, medical pioneer, and Nobel laureate, raised her children, Benjamin and Elana, returning home every night to cook dinner for the family in her kosher kitchen.

EQUALS AMONG FIRSTS: FEMALE *AND* JEWISH NOBEL LAUREATES

Since 1901 when the first Nobel Prizes were awarded, 797 men and 34 women have received the much coveted prize. Of the 34 women, five are Jewish.

THE NOBEL PRIZE IN PHYSIOLOGY OR MEDICINE

Gertrude Elion (1988), Rita Levi-Montalcini (1986), Rosalyn Yalow (1978)

Rita Levi-Montalcini was born in Turin in 1909, and lived there until the family went into hiding when the Nazis occupied Italy in 1943. She later became director of the Institute of Cell Biology of the Italian National Council of Research in Rome. Rita Levi-Montalcini and Stanley Cohen shared the Nobel Prize for their research into the functions and structures of cells.

THE NOBEL PRIZE IN LITERATURE

Nadine Gordimer (1991), Nelly Sachs (1966)

Nelly Sachs (1891-1970) shared the Nobel Prize with the Israeli novelist Shmuel Yosef Agnon for their presention of Jewish experience through the written word. Sachs' poetry gave voice to the worldwide tragedy of the Jewish people, combining modern metaphor with biblical and mystical imagery.

Nadine Gordimer (b.1923) was born to Jewish immigrant parents in South Africa. She was awarded the Nobel Prize for her extensive literary oeuvre of novels and short stories that focus on the corrosive consequences of apartheid.

APPENDIX I - THE KID'S LAMENT: IF I RAN THE SCHOOL

By Lillian Rifkin Blumenfeld

If I ran the school,
I'd let the kids paint their desk and chairs,
And decorate the halls, and paint the door
And hammer nails in the floor and build a stage
At one end of their room if they wanted to
Because it would be their school
If I ran the school.

If I ran the school,
I'd let the kids eat their lunches in peace
So nobody would be breathing down their necks saying,
"Hurry Up! Eat faster! Hurry Up! No talking! Hurry Up! Hurry, Hurry!"
The kids could all carry their lunch trays to their rooms
Where the could laugh and talk, and eat just like ordinary people do
If I ran the school.

If I ran the school,
I'd use the cafeteria for important things.
There would be a trampoline in there, and climbing ropes,
And a big, gigantic plastic swimming pool.
And outside the door would be a big cemented place with a roof
So kids could roller-skate, even in the rain, and ice-skate in the winter
If I ran the school.

If I ran the school,
I'd hire teachers who could do at least one other good thing
Besides knowing how to teach out of a book.
Some could show us how to make apple butter and plant the garden.
And some could help us dissect the frogs and write real plays,

And we could learn to hook rugs and build rockets and even
Construct an amphitheater out in the Nature Garden Center that we would have
If I ran the school.

If I ran the school,
I wouldn't let any old newspaper print the reading scores of the kids in my school
Unless they also told about how good we were doing in science experiments,
And making teaching tapes for the little kids,
And in operating the videotape machine and writing our own books to put in the library.
Then everybody would see how great we were at making it together
If I ran the school.

If I ran the school,
I'd treat the kids just like they were real people.
I wouldn't embarrass them in front of their friends
Or ignore them like they were the chairs.
If they got too noisy and weren't bothering anybody but me, I'd just wear my earplugs.
If they never got noisy, at all, I'd tell the teacher she'd better liven up the environment
'Cause learning would be busting out all over the place
If I ran the school.

But I don't run the school.
And nobody ever asks me what I would do If I did.
They never ask me which workbook is best,
Or would I help them choose the new filmstrips.

They make me look at the TV program even if it's terrible.

And they never leave any time for surprises.
We always know exactly what is going to happen next.

They're so organized that even if a Man from Mars landed on the school ground,
They'd never give us any time to discuss it.
Why the only time I get to talk to my friends is in the restroom,
But only then, 'til they catch us.

They run the school exactly how they like it.
They make us walk in straight lines.

We tiptoe.
We whisper.

We don't move chairs around in the room because it makes it too hard to sweep.
We don't stick stuff on the walls 'cause it'll ruin the paint.
We don't have a rabbit, or a school cat with kittens because we might get germs.
We don't skip inside the school because we might get heel marks on the floor.

We don't paint because there isn't any.
We don't go to the library until next time even if we checked out a book we don't like.
We don't all talk at once even if what we have to say can't wait another minute.
We even had to line up and whisper at the Christmas party when
We pinned the whiskers on Santa Claus.

They keep trying to make us believe that this is our school.

But we're not dummies.
We know this is their school.

But it would be our school
If I ran the school

APPENDIX II - FELICE COHN: 1911 RESOLUTION FOR SUFFRAGE

Assembly Joint and Concurrent Resolution **No. 6**

INTRODUCED BY MESSRS. ARNOLD AND BYRNE

JANUARY 31, 1911

Rules suspended, reading so far had considered first reading, rules further suspended, read second time by title, and referred to Committee on Elections.

ASSEMBLY JOINT AND CONCURRENT RESOLUTION

RELATIVE TO AMENDING SECTION ONE OF ARTICLE TWO OF THE CONSTITUTION OF THE STATE OF NEVADA, PERTAINING TO THE RIGHT OF ELECTIVE FRANCHISE.

Be it Resolved by the Assembly, the Senate concurring, That section one of article two of the Constitution of the State of Nevada be amended to read as follows:

SECTION 1. That at the general election to be held in this State on the Tuesday next succeeding the first Monday in November, 1915, there shall be submitted to the qualified electors of this State for their adoption and approval an amendment to section one, article two, of the Constitution of the State of Nevada, and it is hereby proposed that section one, article two, be amended by inserting in lieu thereof the following, to be known as section one of article two of the Constitution of the State of Nevada:

Section 1. All citizens of the United States (not laboring under the disabilities named in this Constitution) of the age of

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twenty-one years and upwards, who shall have actually, and not constructively, resided in the State six months, and in the district or county thirty days next preceding any election, shall be entitled to vote for all officers that now or hereafter may be elected by the people, and upon all questions submitted to the electors at such election; *provided*, that no person who has been or may be convicted of treason or felony in any State or Territory of the United States, unless restored to civil rights, and no person who, after arriving at the age of eighteen years, shall have voluntarily borne arms against the United States, or held civil or military office under the so-called Confederate States, or either of them, unless an amnesty be granted to such by the Federal Government, and no idiot or insane person shall be entitled to the privilege of an elector; *provided, further*, the legislative authority shall enact laws defining the manner of ascertaining the qualifications of voters as to their ability to read and speak the English language, and providing for punishment of persons voting or registering in violation of the provisions of this section. There shall be no denial of the elective franchise at any election on account of sex.

SEC. 2. The Secretary of State shall cause the amendment proposed in section one of this Act to be published for three months next preceding in some weekly newspaper in every county wherein a newspaper is published throughout the State.

SEC. 3. There shall be printed on all ballots provided for the said election the words: "For the proposed amendment of section one, article two, of the Constitution pertaining to the right of elective franchise within this State." "Against the proposed amendment to section one, article two, of the Constitution pertaining to the right of elective franchise within this State."

SEC. 4. If it shall appear from the ballots cast at the said election that a majority of the qualified electors voting upon the

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question of the adoption of the said amendment have voted in favor of the same, the Governor shall make proclamation of the same in the manner provided by law, and the said amendment shall be held to have been adopted and to have been a part of the Constitution from the time of such proclamation.

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APPENDIX III - FULL, ORIGINAL TEXT OF FRANCES SLANGER'S LETTER

It is 0200 and I have been lying awake for one hour, listening to the steady, even breathing of the other three nurses in the tent. Thinking about some of the things we had discussed during the day. The rain is beating down on the tent with a torrential force. The wind is on a mad rampage and its main objective seems to be to lift the tent off its poles and fling it about our heads.

The fire is burning low and just a few live coals are on the bottom. With the slow feeding of wood, and finally coal, a roaring fire is started. I couldn't help thinking how similar to a human being a fire is; if it is allowed to run down too low and if there is a spark of life left in it, it can be nursed back . . . So can a human being. It is slow, it is gradual, it is done all the time in these Field Hospitals and other hospitals in the ETO.

We had read several articles in different magazines and papers sent in by grateful GIs, praising the work of the nurses around the combat areas. Praising us—for what? I climbed back into my cot. Lt. Bowler was the only one I had awakened. I whispered to her. Lt. Cox and Lt. Powers slept on. Fine nurses and great girls to live with . . . of course, like in all families, an occasional quarrel, but these were quickly forgotten.

I'm writing this by flashlight. In this light it looks something like a "dive." In the center of the tent are two poles, one part chimney, the other a plain tent pole. Kindling wood lies in disorderly confusion on the ground. We don't have a tarp on the ground. A French wine pitcher, filled with water stands by. The GIs say we rough it. We in our little tent can't see it. True, we are set up in tents, sleep on cots and are subject to the temperament of the weather.

We wade ankle deep in mud. You have to lie in it. We are restricted to our immediate area, a cow pasture or hay field, but then, who is not restricted? We have a stove and coal. We even have a laundry line in the tent. Our GI drawers are at this moment doing the dance of the pants, what with the wind howling, the tent waving, precariously, the rain beating down, the guns firing, and me with a flashlight, writing. It all adds up to a feeling of unrealness.

Sure, we rough it, but in comparison to the way you men are taking it, we can't complain, nor do we feel that bouquets are due us. But you, the men behind the guns, the men driving our tanks, flying our planes, sailing our ships, building bridges and to the men who pave the way and to the men who are left behind-it is to you we doff our helmets. To every GI wearing the American uniform, for you we have the greatest admiration and respect.

Yes, this time we are handing out the bouquets . . . but after taking care of some of your buddies, seeing them when they are brought in bloody dirty, with the earth, mud and grime, and most of them so tired. Somebody's brothers, somebody's fathers and somebody's sons. Seeing them gradually brought back to life, to consciousness and to see their lips separate into a grin when they first welcome you. Usually they kid, hurt as they are. It doesn't amaze us to hear one of them say, "How'ya, babe," or "Holy Mackerel, an American woman!" or most indiscreetly, "How about a kiss?" These soldiers stay with us but a short time, from 10 days to possibly two weeks. We have learned a great deal about our American soldier, and the stuff he is made of. The wounded do not cry. Their buddies come first. The patience and determination they show, the courage and fortitude they have is sometimes awesome to behold. It is we who are proud to be here. Rough it? No. It is a privilege to be able to receive you, and a great distinction to see you open your eyes and with that swell American grin, say, "Hi-ya babe!"

—Stars and Stripes, *November 7, 1944*

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This book has been a long time in the making. The process began at a Women's League for Conservative Judaism biennial convention steering committee meeting in June of 2003. In planning our convention, we were committed to include some manner of celebration of the 350th anniversary of the Jewish arrival in the New World. Thus was born *Beauty, Brains & Brawn: The New World Balabuste,* the first generation of this initiative, our biographic/photographic exhibit of Jewish women. Successful far beyond our expectations, the exhibit maintained a shelf life and many tours of duty long after convention. Funding for this original exhibit was provided by the Mattel Children's Foundation, Sandy and Arnold Rifkin, the Rosen Hotel and Resorts, and the Arlene and Harold Schnitzer CARE Foundation. The project might have ended there, but my revered teacher of Jewish history at the Jewish Theological Seminary, then Chancellor Ismar Schorsch, continued to prod us into putting the exhibit into print. And so, through the generosity of two major donors, the Rona Jaffe Foundation and Women's League member Diane Wohl, the second generation was born with an increased cast of celebrants, and its new title, *With Strength and Splendor: Jewish Women as Agents of Change.*

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—Lisa Kogen

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