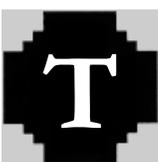




Defining Others to Justify Abolishing Legal and Human Rights: Parallels between Jews in Nazi Germany and Free Blacks in Colonial Virginia

by Sherri Burr



The exhibition “Lawyers without Rights” launched at the University of New Mexico Law School in February 2017, as two hundred attendees crowded into the law school forum to read poster panels sharing stories of Jewish lawyers who lost their rights to practice law. In towns such as Berlin, sweeping rules disbarred half of the attorney population, depriving many citizens of access to courts. Some attorneys even lost their lives, as Nazis went from encouraging Jews to leave Germany to enacting the “Final Solution” to exterminate those remaining.

Having made prior visits to Germany and the Neuengamme concentration camp outside of Hamburg, I have always been astonished by this horrible tale of humans’ inhumanity toward other humans. At Neuengamme, the Nazis tested the gas that would be used outside of Germany to exterminate Jews. They did not wish to alarm the nearby German populations with the horrid smell accompanying the incineration of massive numbers of human bodies. Subsequent research led me to think about some of the parallels between how Nazis governed Jews in Germany with Colonial Virginia’s regulation of Free Blacks.

Four years ago, I stumbled upon census records linking my family to people of African descent who were freed before

the Civil War. Before seeing the 1850 Census table marked Free Inhabitants of Virginia, which contained the name of my great-great-grandfather George Hill and his relatives, I had assumed all blacks were slaves until the enactment of the Thirteenth Amendment to the U.S. Constitution. Instead, the first Africans brought to Virginia in 1619, and for decades afterwards, were treated as indentured servants. Like their English counterparts, they served a term of years and were released. Many of these early African immigrants were accorded full citizenship rights, including the right to vote and own property. Indeed, they so integrated into the territory that eventually some of them imported indentured servants from England to work for them.

It wasn’t until the decade of the 1660s that Virginia passed a law condemning subsequent arriving Africans to terms as servants for life, or slaves, if they had not become Christians. No religious requirement was imposed on English servants to keep them in bondage.

As my research progressed, I noticed the definitions of who was a Negro bore some similarities to the definitions of who was a Jew in Nazi Germany. In 1785, Virginia defined a Negro as a person who had at least one grandparent who was Negro. This classified Sally Hemmings, who was only three-quarters white and the concubine slave of Thomas Jefferson, as a Negro. However,

since her children by the third president were one-eighth African, they qualified as white.



Sherri Burr

As Table 1 indicates, in 1910, the percentage was reduced to one-sixteenth, meaning anyone with at least one great-great-grandparent of African origin would be considered Negro. By 1930, the blood quantum was one drop, or any ancestor. The irony of this rule is that currently, in the age of DNA testing, a majority of the populations in many Southern states might qualify as Negro. By contrast, at the end of the Civil War in 1865, for example, only two states – South Carolina and Mississippi – had majority Black populations.

The Nazis’ Nuremberg Law of 1935, defining who is a Jew, is well known. In Table 2 on p. 7, notice the references to grandparents to determine who is a quarter, half, and full Jew. The consequences for individuals changed with the increasing quantum of Jewish blood. A quarter-Jew (someone with only one Jewish grandparent) was required to marry only Germans, with a goal of full assimilation. This category may have even included the Austrian-born Hitler, who allegedly

(continued on p. 3)

Table 1: Legal Definitions of Negroes

Year	Percent of Negro Blood	Ancestor Requirement
1785	One Fourth	At least one grandparent
1910	One Sixteenth	At least one great-great-grandparent
1930	One Drop	Any ancestor

INSIDE THIS ISSUE

- Abolishing Legal and Human Rights.....1
- President’s Column.....2
- All Roads Lead to Clayton!.....3
- Through The Lens, Part II.....4
- New Mexico Interfaith Dialogue8
- Book Review: *Unexpected Bride*9
- Memorial Day Trip to Clayton, NM.....11
- Calendar of Upcoming Events.....12

President's Column



MJHS received wonderful news in December 2017 that we were awarded two grants for which we applied earlier this year.



*NMJHS President
Linda Goff*

The New Mexico Historical Records Advisory Board Grants Program recommended that the Commission of Public Records fund NMJHS's project entitled "Digitizing and Creating Broader Access of the New Mexico Jewish Historical Society Records." The grant allows NMJHS to scan and digitize selected family records, correspondence, and other documents not currently in the NMJHS collection in the State Archives in Santa Fe, as well as early issues of *Legacy*; Fall Conference programs, other programs and activities, Hurst Award information, and select administrative records. We will also convert approximately 15 early pioneer family oral histories recorded on DVDs to an MP4 format that will, in turn, be posted on our website. All the selected family records, documents, and NMJHS papers will also be posted on the website.

Work began on this project in early November. The project group includes Noel Pugach, Richard Melzer, Pat Carlton, Carla Freeman, and myself. NMJHS gives special thanks to Lance and Jon Bell, whose assistance made this grant possible. Anne McCormick, NMJHS Administrator, and Benjamin Fowler, NMJHS student member, will provide invaluable help and support for the scanning and digitizing tasks. Thank you, everyone!

Our second success story is the New Mexico Humanities Council grant award for the NMJHS project entitled, "Telling the Stories: The Personal Accounts of the New Mexico Jews and Community Life." We will focus on four families and their major contributions to their communities prior to and post-World War II. The families represent leading Jewish merchants, and community and civic leaders from the 1930s to the 1980s. The four families and their immediate extended family members whose stories and histories will be collected and whose descendants will be interviewed are:

1. The Bells, leading merchants on the Santa Fe Plaza;
2. Mark and Rose Wechter, owners of the Music Box, a mecca for musicians in Las Cruces;
3. Phillip and Jennie Friedman of Phillip's Mercantile in Albuquerque;
4. Si and Becky Goldman, owners of Simon's Western Wear in Albuquerque.

Upon completion of the project, NMJHS will organize and present public panel conversations involving family members and project directors throughout the state. We also will scan and digitize these interviews and make them available on our website.

Project directors include Noel Pugach and Harvey Buchalter. Naomi Sandweiss will serve as project evaluator.

NMJHS is fortunate to have these new opportunities to continue some of our most important work to collect and preserve New Mexico Jewish history, and we thank both organizations for funding these projects. As we move forward, we'll provide updates on our progress. ☆

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Mission Statement

The New Mexico Jewish Historical Society is a secular organization that promotes greater knowledge and understanding of New Mexico's diverse Jewish experiences within a broad cultural context.

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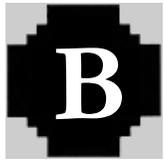
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All Roads Lead to Clayton!

by Linda Goff



Believe it or not, yes, they do in the far northeast corner of New Mexico. U.S. Highways 64, 87, and 412 all meet in Clayton, in addition to major Union County roads.

Intrepid NMJHS members made the journey to Clayton over the Memorial Day weekend in 2017 to visit the Herzstein Memorial Museum and Luna Theatre, and to enjoy an incredible BBQ dinner hosted by Museum Executive Director Victoria Baker's family on their working ranch. They also took us to investigate long-abandoned Indian teepee sites at sunset. Most of the group stayed at the historic Hotel Eklund, where the freight trains could be heard roaring through at 3:00 a.m. A genuine wake up call!

Clayton, the Union County seat, has a population of 3,000, according to the 2010 census. It was founded in 1887 with the arrival of the railroad and served as the first town on the Santa Fe Trail in New Mexico. Clayton also became a center of livestock shipping for the Pecos River and Texas Panhandle areas. Cattle ranches provide a primary livelihood for many in Union County.

Albert Herzstein, who founded the museum, was born in 1907 in Trinidad, Colorado, and was the son of Morris and Lena Herzstein, among the earliest Jewish settlers in northeast New Mexico. Morris and Lena founded Herzsteins Dry Goods store and the Luna Theatre, and owned a considerable ranch. The mercantile store was the largest in the area, and people traveled not only within New Mexico but also from west Texas and Oklahoma to purchase a variety of essential and luxury goods, including "fancy dresses and shirts." After spending his childhood in Clayton, Albert moved to Houston where he became a successful businessman.

Albert was a strong supporter of the Union County Historical Museum. Through the Herzstein Foundation, a building that was originally a Methodist/Episcopal Church was extensively renovated – its beautiful stained-glass windows remained intact. The upper floor of the museum houses several rooms of European-style furniture, art work, and memorabilia from the Herzstein home, as well as old photographs, dry goods sale signs, and ladies' and men's wear merchandise from the mercantile store. Other parts of the museum hold Union County historical exhibits and memorabilia. The museum

is on the list of the New Mexico State Register of Cultural Properties.

Our travelers spent two hours wandering through the museum, where Victoria Baker and volunteers were on hand to answer questions and point out the highlights. After a delicious lunch there, we walked down to the Luna Theatre, which the Herzsteins built in 1916. It remains as the town theater. The interior with its art deco design and velvet seats hasn't changed. Just like the Rockettes at Rockefeller Center in New York City, the NMJHS Rockettes performed on stage!

This was a fun-filled weekend steeped in New Mexico history and Jewish New Mexico history. The Clayton trip was a revival of NMJHS's tradition of Memorial Day weekend field trips. In 2018, we hope to sponsor a road trip to Raton and Trinidad to visit historic Temple Aaron. ✨

Linda Goff is president of the New Mexico Jewish Historical Society. She organized the road trip to Clayton. See page 11 for pictures of Jewish history in Clayton taken by Ed Goff.



Linda Goff

Defining Others (continued from p. 1)

had a Jewish grandmother. A half-Jew, which included someone with two Jewish grandparents, or who had married a Jew, or who practiced Judaism, could retain German citizenship if willing to convert to Christianity. Some half-Jews were deported to death camps. Full Jews (with three or four Jewish grandparents) were designated with yellow stars on their clothing or with "J" stamped in their passports. In 1939, they were evicted from their homes.

While these legal similarities may astonish, what is perhaps less well known is

that the Nazis held a conference during which they deliberately debated modeling their Jewish laws on how blacks were treated in the southern United States. In his 2017 published book, *Hitler's American Model: The United States and the Making of Nazi Race Law*, Professor James Q. Whitman documented that the Nazis used United States race laws as a blueprint to create their laws defining who is a Jew.

Another interesting historical parallel with Free Blacks in Virginia developed after the Nazis encouraged Jews to leave Germany. Several European countries

reacted by passing laws prohibiting the emigration of Jews into their territories. Switzerland passed the Laws of Foreigners to prevent Jews from relocating to Switzerland. Even though France had a Jewish prime minister (Léon Blum), the government restricted the influx of Jews.

Across the Atlantic Ocean, the United States initially approved visas for 7,000 Jewish refugees in 1936 and increased that number to 20,000 by 1938. Later that year, however, an opinion poll

(continued on p. 7)

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THROUGH THE LENS: The Jew in American Film as a Reflection of the Jewish Experience in America, Part II

by Marcia Torobin, Festival Director, Santa Fe Jewish Film Festival

Editor's note: Below is Part II of Marcia Torobin's keynote address at the NMJHS Annual Meeting in Santa Fe on June 4, 2017. Part I was published in the Fall 2017 Legacy, available from the NMJHS office and online at NMJHS.org. Contact Anne McCormick, 505-348-4471, admin@NMJHS.org

The Thirties

By the beginning of the 1930s, the Hollywood moguls were firmly in control of the major studios. With the exception of Twentieth Century Fox's chieftain, Darryl F. Zanuck, the heads of the majors – Louis Mayer, Harry Cohn, Samuel Goldwyn, Marcus Loew, Joseph Schenk, Carl Laemmle, Bud Schulberg, the Warner Brothers, and Adolph Zukor – were all Jewish. They were first- or second-generation immigrants with a deep desire to become part of the American fabric, despite accents and sometimes fractured English. If they couldn't belong to the Gentile country clubs, they built their own. They bought horses, frequented night clubs, intermarried, and lived lives as far away as they could from their immigrant roots.

When a director asked Harry Cohn, the much-feared head of Columbia Pictures, to use a particular actor in a film, Cohn responded: "He looks too Jewish. Around this studio the only Jews we put into pictures play Indians." In the 1930s, few parts existed for Jewish character actors, and Jewish actors "de-Semiticized" their names: Julius Garfinkle became John Garfield, Leo Jacobi became Lee J. Cobb, Marion Levy became Paulette Goddard, and the list goes on.

These were turbulent times in America and Europe. The Great Depression cast its grip on the American economy and abroad, and fascism was on the rise in Europe. American sentiment was to keep America out of war, if there was one, and the Hollywood moguls were loath to do anything that looked as if they were pushing the country in that direc-

tion. Anti-Semitism was alive and well, stoked by Henry Ford, the Ku Klux Klan, and Father Coughlin's speeches of the late 1930s. The moguls had made it in America, and they wanted to keep it that way. They may have been Jewish, but they saw themselves first and foremost as Americans.



Marcia Torobin

This tendency to "lay low" and not draw attention to one's Jewishness is a current that runs until the decade of the sixties. The thirties were the nadir of the Jew on screen. Even a film like *The Life of Emile Zola*, in which Zola famously accuses the French government of wrongly accusing the Jew Alfred Dreyfus of espionage, doesn't make clear that the false accusation is spurred by anti-Semitism.

There were other reasons for the disappearance of the Jew on the screen in the thirties. Over half of studio revenues came from the European markets, Germany in particular. Films with Jewish characters would be difficult to market abroad, and anti-fascist films would be similarly rejected. The "don't rock the boat" syndrome, however, was the connective tissue for three decades.

The Forties and Fifties

Once America entered the war, Jewish characters reemerged, but they were typically portrayed as one of America's many ethnic groups that fought side by side without particularly Jewish traits. Even when the war ended and the horrors of the Holocaust became widely known, the subjects of anti-Semitism and the Holo-

(continued on p. 5)

THROUGH THE LENS *(continued from p. 4)*

caust were barely touched. The mentality of the thirties continued into the 1940s and 1950s. Two notable exceptions were *Crossfire* and *Gentleman's Agreement*, films that almost weren't made. The reasons they encountered so much resistance is a window on the attitudes of the times.

Gentleman's Agreement was based on a novel by Laura Z Hobson, the daughter of a former editor of the *Jewish Daily Forward*. The idea for the book came about when Ms. Hobson read an article in *Time Magazine* in 1944 that quoted Congressman John Rankin. Rankin had called the journalist Walter Winchell a "little kike" in a speech in the U.S. House of Representatives that was greeted by applause. Ms. Hobson decided her next book would be about anti-Semitism.

Gentleman's Agreement is the story of a widowed journalist, Philip Schulyer Green, who is asked by a magazine to write a cover story about anti-Semitism. Green decided that the best way to understand the issue is to pose as a Jew. He changed his name to Greenberg and, in doing so, noticed a change in attitudes among those he meets. In a pivotal scene, the manager of a swanky hotel refused to honor his reservation, suspecting he is Jewish. Phil experienced firsthand the difference that a single word, Jew, can make.

Darryl F. Zanuck of Fox, the only major head of a studio at the time who was not Jewish, purchased the film rights to the book in 1946. He understood anti-Semitism firsthand. When Zanuck was younger, the Los Angeles Country Club had refused him membership, incorrectly assuming he was Jewish.

At the same time, the House UnAmerican Activities Committee, or HUAC, was ramping up its investigation of Hollywood. John Rankin was a member of that committee, and Zanuck knew that a film with a liberal theme would be scrutinized. The Fox board of directors was concerned, too. The board thought the government would intervene should Fox

move forward with the film. They pressured Zanuck to produce a less controversial movie instead.

Zanuck had produced controversial films before and was not backing down. Instead, he doubled down, deciding to make *Gentlemen's Agreement* Fox's big movie for 1947 and one that he would personally produce. He brought in Moss Hart, who was Jewish, to write the screenplay, and Elia Kazan, who wasn't Jewish but people thought he was, to direct. Gregory Peck, Dorothy McGuire, John Garfield, Celeste Holm, June Havoc and Jane Wyatt were in the cast, an A-list of actors.

The principals involved in making *Gentleman's Agreement* were enthusiastic about the film, but leaders of the Los Angeles Jewish community were not and applied pressure from the start. Anti-Semitic sentiment was still quite high in America, although not necessarily openly expressed. The Jewish community feared that calling attention to anti-Semitism would cause anti-Semitic feelings to increase. The attitude wasn't new. During World War II, Jewish leaders were equally reluctant to speak out and urge the rescue of Europe's Jews. Rabbi Edgar Magnin was said to remark at the time, "The more you tell gentiles that nobody likes us, the more they say there must be a reason for it."

The anxiety of L.A.'s Jewish leaders increased further when the release of *Crossfire* was announced. *Crossfire* was the idea of two non-Jews. Producer Adrian Scott and director Edward Dmytryk wanted to make a film about anti-Semitism. They planned to adapt a novel about the murder of a homosexual by changing the homosexual character to a Jew. Scott and Dmytryk approached Dore Schary, head

of production at RKO. Schary, a committed Jew, was very interested. It was a film that addressed a serious subject but would have wide audience appeal because of the crime-story angle. The story is told through a series of flashbacks that reveal the killing of a Jewish war hero who is murdered simply because he's Jewish.

RKO executives were apprehensive and concerned that *Crossfire* wouldn't draw an audience. The film also gained the attention of the American Jewish Committee, and AJC's Richard Rothschild tried to convince Schary to turn the Jewish character into a black one. Schary was not to be dissuaded.

Further pressure was applied when the AJC's president sent a letter to an RKO executive decrying the film, saying that it spreads "a gospel of hatred culminating in murder." Next, the Chicago Censor Board rejected the movie, contending that it showed "race hatred," and Warner Brothers, which owned movie theaters at the time, announced it would not exhibit *Crossfire*.

Schary finally found an ally in the Anti-Defamation League. ADL was interested in assessing the impact that such a film would have on anti-Semitic beliefs and convened a group of psychologists, psychiatrists, educators, film scholars, and members of the ADL and AJC. Although opinions were mixed about the film's impact on anti-Semitic beliefs, the majority agreed that such beliefs could neither be "affected by a single film nor a series of films." ADL endorsed the movie, agreeing to conduct a follow-up study gauging audience reaction.

Despite the endorsement, the RKO sales force remained nervous and initially mar-



(continued on p. 6)

THROUGH THE LENS (continued from p. 5)

keted the film as a murder mystery with little reference to anti-Semitism. But when the film was released in August 1947, it met both audience and critical acclaim. It was nominated for five Academy Awards and won the Best Social Film Award at the Cannes Film Festival. *Gentlemen's Agreement* was released shortly thereafter, in November 1947, and won that year's Academy Award for Best Picture.

November 1947 was also when HUAC found 10 members of the Hollywood community, six of whom were Jewish, in contempt of Congress and sentenced them to jail. Among those were *Crossfire's* Adrian Scott and Edward Dmytryk. Subsequently, Dore Schary, John Garfield, June Havoc, Albert Dekker, and Anne Revere were called to testify before HUAC, all of whom were associated with *Crossfire* or *Gentleman's Agreement*.

The Jew in film continued to be relatively absent through most of the fifties and was once again near its historic low during this decade. HUAC had taken its toll. Many of the Jewish writers and directors who could have given a Jewish voice to the screen had been blacklisted. With Hollywood's liberals eviscerated, progressivism died. Studios continued to run scared and backed off of controversial topics, not wanting to stir the pot. The Jews who ran Hollywood had fought hard to fit in and were less than eager for screen portrayals of anything other than the homogenized Jew or a character with a Jewish name, but not much more than that.

The Sixties and Beyond

By the end of the 1950s, the studio system was a thing of the past and film production was in more independent hands. In the meantime, a whole school of Jewish-American literature had developed as Herman Wouk, Norman Mailer, Leon Uris, Saul Bellow, Bernard Malamud, and Phillip Roth established themselves on the literary scene. Beginning in 1958, a series of films was made based on their work, work that openly portrayed American Jewish life. These authors were embraced

by a whole new generation of Americans, Jewish or not.

If melting into the melting pot was the dream in the first part of the twentieth century, asserting one's ethnic pride marked the sixties. Black was now beautiful, and ethnic differences were to be celebrated. Pluralism replaced assimilation. HUAC still existed, but it was no longer relevant. Filmmakers felt a new freedom to find ways to pry audiences from their television sets and back to movie theaters. And one way was through films that emphasized ethnic identity, initially through comedy and then through serious treatment of issues related to ethnicity.

The films in the sixties portrayed a much broader range of Jewish characters, and more Jewish actors were cast in Jewish roles. George Siegel, Elliot Gould, Richard Benjamin and Barbara Streisand all got their start during that decade, and Woody Allen made his first film. Jewish characters were identifiable as such, identification not solely because of their names but because their Jewishness was part of the story. Among the films of the period were *Funny Girl*, *Goodbye Columbus*, *Gypsy*, *Judgment at Nuremberg*, *The Pawnbroker*, *The Fixer*, *Enter Laughing*, *The Producers*, *Ship of Fools*, *Take the Money and Run*, and *Exodus*.

Anti-Semitism still existed, but the idea of "silence" was a thing of the past. The Jew was secure in America. If the settings of films during the silent era were tenements of the Lower East Side, now they were homes in the suburbs. Another mass migration had taken place, this time from the immigrant neighborhoods to the suburbs.

Jews were no longer portrayed as blue-collar workers on the lower rung of the economic ladder – they were executives, lawyers, doctors and other professionals. The suffering mother of the silent films was portrayed less sympathetically as a nagging one. Themes of assimilation and intermarriage still existed, but in the

early 1900s, the intermarriage rate was assumed to be negligible, about the same as intermarriage between blacks and whites. By the end of the century, the intermarriage rate of Jews exceeded 40 percent. Times had changed and so had the movies.✧

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Define Others (continued from p. 3)

revealed that 82 percent of Americans were opposed to admitting large number of Jews. The next year, the United States refused to admit 20,000 Jewish children.

In 1802, Virginia mandated that newly manumitted blacks must leave the state within a year and a day of obtaining their freedom from their masters. States surrounding Virginia passed laws refusing to admit those whom Virginia sought to discard.

The Virginia law led to some unusual results. One woman named Sarah, for example, had had children with an enslaved man named Bob. Because of the rule of matrilineal descent, Sarah's children were born free because she was free. After purchasing Bob from his master, Sarah chose not to free him upon her death. Instead, she willed him as a slave to their children so that Bob could remain in Virginia with his offspring. Thus, he would not risk being kidnapped and resold into slavery if he journeyed through surrounding hostile states.

Finally, as in all deeply abhorrent situations, angels appear to help the downtrodden. The stories of Schindler's list

and Anne Frank's protectors are well known. Less acknowledged is that within Virginia there were whites who stood up for their neighbors in courts to protect black neighbors from having their property confiscated or from being evicted from the state.



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Whoever said that history is an art gallery with few originals and many reproductions could have been thinking about how horrible laws reproduce themselves with dire consequences for unfortunate

victims. The "Final Solution" evolved from other countries refusing to take Jews, and Free Blacks engaged in strange machinations to keep their loved ones safe when they could not emigrate from Virginia. Currently, millions of refugees are persecuted in the countries of their births and seek asylum elsewhere. These historical lessons urge us to become compassionate about their plight lest they too face having their freedom appropriated or genocidal extermination. ✧

Sherri Burr, a Yale Law School graduate, is the Regents Professor and Dickason Chair in Law Emerita at the University of New Mexico School of Law. For more information about the "Lawyers Without Rights" exhibit, including panels, visit <https://lawyerswithoutrights.com/>.

Fritz Glaser, a lawyer in the city Dresden, was prohibited to practice due to his faith and various clients he represented.

After 1945 Glaser was re-admitted as a lawyer, but was ostracized from society when he represented the interests of a Nazi judge.

Artist: Otto Dix. "Dr. Fritz Glaser and Family, 1925." Staatliche Kunstsammlungen Dresden, Galerie Neue Meister.

Table 2: Legal Definitions of Jews

Legal Definitions	Ancestry Requirement	Consequences
Nuremberg Law of 1935	Prove Aryan Ancestry back to 1750	
Mischling Second Degree (Quarter Jew)	Anyone with one Jewish grandparent	Only permitted to marry Germans.
Mischling (Cross breed in German) First Degree (Half Jew)	Two Jewish grandparents, may also belong to the Jewish religion, or have married a Jew	Could retain citizenship if they converted to Christianity. Excluded from membership in the Nazi Party; drafted in the military; no officers; some incarcerated in concentration camps and deported to death camps.
Full Jew	Descended from three or four grandparents	Reich Citizenship Law abolished German citizenship for Jews. In 1938, Jews had to register businesses, wealth and property, had to add either "Israel" or "Sara" to their given names, and were prohibited from owning guns. Nazis stamped "J" in their passports. In 1939, Nazi's evicted Jews from their homes.



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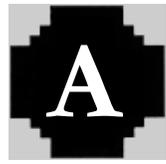
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New Mexico Interfaith Dialogue: A Brief History

by Gail Rubin, Certified Thanatologist



rabbi and a priest walk into a bar... actually, it was a New Mexican restaurant. And it was the start of something important and enduring – the

New Mexico Interfaith Dialogue.

New Mexico’s Jewish-Catholic Dialogue began in 1984 as a conversation between Father Ernest Falardeau, Director of Ecumenical and Inter-Religious Affairs for the Archdiocese of Santa Fe, and Rabbi Paul Citrin, then the rabbi of Congregation Albert in Albuquerque. They met in response to the Vatican II document *Nostra Aetate*, which translates to “In Our Time.”

The document, also called the Declaration on the Relation of the Church with

Non-Christian Religions, became effective in 1965. It provided a new starting point for the Church’s relationships with Judaism, Islam, and other non-Christian religions. It opened the door for today’s ongoing interfaith conversations.



Father Ernest Falardeau and Rabbi Paul Citrin

This passage from *Nostra Aetate* specifically guided Catholics to enter into dialogue with Jews: “Since the spiritual patrimony common to Christians and Jews is thus so great, this sacred synod wants to foster and recommend that mutual understanding and respect which is the fruit, above all, of biblical and theological studies as well as of fraternal dialogues.”

After Rabbi Citrin and Father Falardeau started the Jewish-Catholic Dialogue, it quickly expanded to include educators within both faith traditions. During the early years, from 1984 to 1993, the Dia-

logue held educational programs and joint prayer services.

During those years as the Jewish-Catholic Dialogue, the purposes were:



Gail Rubin, CT

“... to promote understanding and goodwill among the peoples of the Jewish and Catholic religions;

to conduct religious, social and educational programs designed to increase community awareness and sensitivity toward issues relating to Christians and Jews;

to engage in various forms of ecumenical dialogue and interaction; and

to engage in such other similar activities permissible under law to nonprofit corporations of this nature and character.”

Father Falardeau transferred to New York City in 2003. In an *Albuquerque Journal* interview before he left for New York, reporter Paul Logan wrote: “Falardeau likened ecumenical work to bringing together a symphony orchestra. He said each faith plays a different instrument, contributing to the richness in

(continued on p. 10)

Welcome New Members

New Members

- Ron Goldsmith
- Paul and Marcia Greenbaum
- Dave Harris
- Sandra Hollingsworth
- Judy Klinger
- Ellen Romm Lampert
- Paddy Levick
- Nick Manole
- Rahmaneh Meyers
- Shoshana Pava
- Rivera Funeral Home
- Tim Rivera
- Marcia Rosenstein
- Randy Rubin
- Ron and Karen Rubin
- Jane Setttee Seitchik
- Carolyn Silver
- Lewis J. Terr
- Ron and Nancy Winger

Life Members

- Robin Berry
- Michael and Mina Jo Linver
- Victor C. Weisskopf

Many Thanks for Your Contributions

Pioneer

- Phyllis Arlow
- George Donoho Bayless
- Ben Goff
- Linda and Ed Goff, in honor of Dorothy Amsden’s 75th birthday
- Sara Goff
- Noel Pugach
- Randy Rubin

Friend

- Lance and Julia Bell
- Myra Bernard

- Stuart Feen and Carol Sonnenschein
- Norma Libman
- Deborah Peacock and Nathan Korn
- Jerry and Mary Carole Wertheim
- Iris Weinstein and Steven Margulin

Sponsor

- Susan Michelson and William Stein
- Nancy Paxton
- Santa Fe Jewish Film Festival
- Paula Sklar

Iris Keltz's *Unexpected Bride in the Promised Land: Journeys in Palestine and Israel: Memory, History, Advocacy*

by Dianne R. Layden

In *Unexpected Bride In The Promised Land: Journeys in Palestine and Israel* (2017), New Mexico Jewish author Iris Keltz presents her experiences hiding with a Palestinian family during the 1967 Six-Day War, historical information about Israeli-Palestinian relations, and advocacy for improved treatment of Palestinians by Israelis, including recognition of past injustices.

Born between the liberation of the Holocaust concentration camps and creation of the state of Israel, Keltz was warned about Arabs by her family and community: “Arabs hate us. They want to drive Israel into the sea.” But her unexpected welcome in 1967 into a Palestinian family living in East Jerusalem showed these warnings to be unfounded.

Moreover, her travels in the occupied West Bank and Israel disclosed unfair and even cruel treatment of Palestinians, including destruction of homes, schools, graveyards, mosques, businesses, and communities by Israelis.

Unexpected Bride opens with Keltz, age 20, crossing the Atlantic by ship to Paris in 1966, after finishing college, to be a writer and live as a free spirit. She writes, “I was always drawn to those who spoke of faraway places. My wanderlust was likely embedded in my DNA.”

She describes her arrival in East Jerusalem, then controlled by Jordan, where she met Faisal Khatib, and how she fell in love with his “poet’s soul and restless spirit” and married him weeks later. They were planning their honeymoon when war broke out. The fierce support of Palestinians that she developed stems from

the warm welcome and protection she received from Faisal’s family and friends during the Six-Day War.

Her writing can be eloquent, as in this description of time spent with Palestinian women who sat on the ground weaving and invited her to join them: “As morning wore on, I became lulled by the rhythmic weaving and the babble of voices. My mind wandered freely while my hands flung the wooden bobbin between rows of magenta, umber, and grey, as if I’d been doing this all my life. I watched the threads form an intricate geometric pattern and envied these women whose lives were like their rugs – each warp and woof intertwined into a life-sustaining fabric. They worked hard caring for children and livestock, gardening, cooking, weaving, hauling water, gathering fuel for the ovens, but their lives did not give the impression of hardship. They were as much a part of their village as the rocks and mud that made up the walls of their homes.”

Unexpected Bride is dedicated to Keltz’s mother, who is mentioned throughout the book, and the Khatib family. Her father passed away when she was age three.

In recounting history, Keltz notes that by 1936, European Jews who came to Palestine fleeing anti-Semitism and poor economic conditions represented about 30 percent of the population: “Palestin-

ian farmers watched as absentee landlords sold village lands they had farmed for centuries.”

While the creation of Israel in 1948 was cause for celebration among Jews, the event is called *Al-Nakba* – The Catastrophe – in Palestinian history: “During the course of this war, over 700,000 Palestinian Arabs were expelled from their homes, and more than 400 villages were destroyed and over four million acres of land were confiscated. Days and weeks of people waiting to return home became generations of people living in refugee camps scattered across the Middle East.”

Keltz contrasts the cultures of East and West Jerusalem after the Six-Day War: “The physical border between East and West Jerusalem may have been gone, but the psychological barrier remained. No one asked for passports, but the moment we crossed the former international border between Jordan and Israel, we were

aware of having entered another country. In West Jerusalem people did not dress as if the prophets were still alive, and most commerce happened in shops and offices, not the outdoor marketplace.”

In 1967, when her brother was about to be sent to the Vietnam War, Keltz returned to the United States at the request of her mother. Faisal joined her in 1968. When they traveled through New Mexico, Keltz became

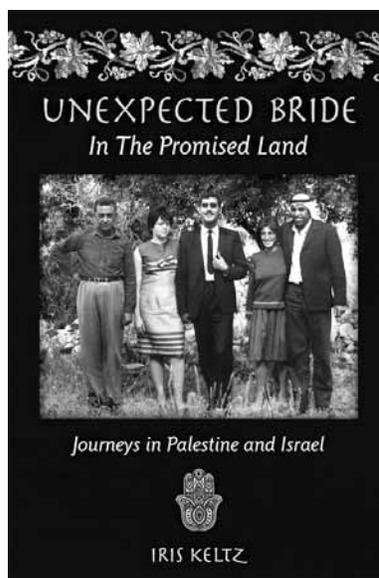
enamored with the communal hippie lifestyle.



Dianne Layden



Iris Keltz



(continued on p. 10)

Iris Keltz (continued from p. 9)

She and Faisal divorced in 1970, but have remained good friends all their lives. Keltz moved to New Buffalo commune in Taos. Her first book is *Scrapbook of a Taos Hippie: Tribal Tales from the Heart of a Cultural Revolution* (2000). Keltz and Khatib married other people and had children, yet, she says, "Faisal and I had woven each other into our family stories."

Keltz returned to the West Bank and Israel in 1998 and 2007. Throughout her book, she conveys her perspective: In noting the Wailing Wall had been located in a poor Moroccan neighborhood established in 1193, she observes, "Ramshackle houses pressed close together left

only a 12-foot-wide alley for Jews to pray. On June 10, 1967, the inhabitants of this 800-year-old quarter were given hours to vacate. Israel demolished more than 100 homes and several small mosques and schools to create the world's largest open-air synagogue. Amidst the joyful frenzy, I thought of the dispossessed."

Keltz seeks peace, cooperation, and friendship. The epigram at the book's opening, by Rabbi Nachman of Bratslav, Jewish mystic of the 1800s, is: "The whole world is a narrow bridge, just a narrow bridge: The thing is not to be afraid." Near the end of the book, she presents a Mayan proverb: "One can pay

back the load of gold, but one dies forever in debt to those who are kind." ☆

Iris Keltz is a journalist, teacher, and co-founder of several social justice groups in New Mexico. She is featured in the New Mexico History Museum exhibit, "Voices of Counterculture in the Southwest," on display in Santa Fe through February 11, 2018. Keltz's review of Benjamin Klein's book of photography by Irwin Klein of the counterculture in New Mexico appeared in the Fall 2016 Legacy.

New Mexico Interfaith Dialogue (continued from p. 8)

diversity. 'I tried to stress what I thought was important,' he said. 'Talking about things we have in common and celebrating that and respecting our differences.'"

Father Falardeau returned to Albuquerque for a reunion with Rabbi Citrin when they were special guests at the Dialogue's 2013 Colloquium, "50 Years of Vatican II: Where Are We?" Their pictures are featured on the Dialogue's website, www.NMInterfaithDialogue.org.

Interfaith Dialogue Colloquia

The first Jewish-Catholic Dialogue Colloquium was held in 1994. A colloquium is an hours-long gathering with knowledgeable speakers providing thought-provoking presentations, followed by discussion among audience participants.

By 2012, the Dialogue and Colloquium included enough Christian non-Catholic participants that changing to a more inclusive name was determined to be appropriate. The organization changed its name to the Jewish-Christian Dialogue.

During Colloquia held 2006 to 2009, and intermittently in subsequent years, the presentations included all three Abrahamic faith perspectives: Jews, Christians,

and Muslims. In post-event evaluations, many attendees requested continuing and increased Muslim engagement. In 2015, the organization's name was changed once again to the New Mexico Interfaith Dialogue (NMID), expanding the conversation to become more inclusive.

Over the past 12 years, Colloquia themes have included "Beyond *Nostra Aetate*: The Children of Abraham Look to the Future," "Three Faiths, One God: I'm Right, You're Wrong," "Abraham's Sacrifice: Perspectives of Three Religions," and "Food for Thought: Healing Mind, Body, Spirit, and World."

The New Mexico Interfaith Dialogue's 2018 Colloquium has the theme, "The Nature of Evil: What is Our Response?" Rabbi Deborah Brin, Reverend Frank Yates, and Imam Reda Bedeir will address this question as the featured speakers. The event will take place Tuesday, March 27, 2018, 7:30 a.m. - 2:30 p.m., at Congregation B'nai Israel, 4401 Indian School Road NE. Breakfast and lunch will be provided.

The year-round activities of the NMID include monthly meetings to continue interfaith conversations and foster friend-

ships. Monthly meetings are usually held on the third Thursday of the month in the late afternoon/early evening at different houses of worship around Albuquerque. You can keep apprised of upcoming meetings and topics by joining the email list at the Dialogue's website, www.NMInterfaithDialogue.org.

Gail Rubin, Certified Thanatologist, is past president of the New Mexico Interfaith Dialogue and now serves on the board of directors. She is also a pioneering death educator and coordinator of the Before I Die ABQ Festival. The 2018 festival, October 30 to November 4, will feature an interfaith panel discussion on life, death, and the afterlife. For information, visit www.BeforeIDieABQ.com. Rubin's books include A Good Goodbye: Funeral Planning for Those Who Don't Plan to Die, and her TED talk is online at YouTube.com, <https://www.YouTube.com/watch?v=r9qRZiGX2Y> ☆



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Memorial Day Road Trip to Clayton, New Mexico



Above: Clayton's Herzstein Memorial Museum is housed in a former church building.

Above left: Ethel and Al Herzstein, who founded the Herzstein Charitable Foundation. The Foundation provided significant support to the Union County Historical Society to enable the creation of this museum.



Left: The Herzstein family Bible.

NMJHS members visited Clayton NM on May 28 and 29th. Clayton was home to a small Jewish community with mercantile roots dating to the end of the 19th Century.



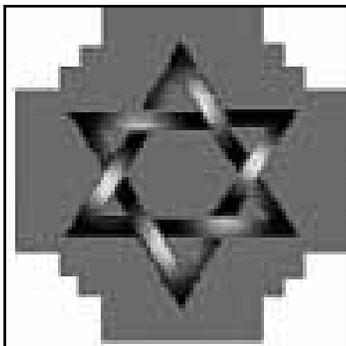
The art deco Luna Theater was built by Morris Herzstein on the site of a family store which burned to the ground in 1915.

Editor's note: Luna Theatre as it looks today, still open for business. See the article on p. 3. Photos: Ed Goff

New Mexico Jewish Historical Society
 5520 Wyoming Blvd. NE, Suite B
 Albuquerque, NM 87109

Membership in NMJHS

For information contact the NMJHS office at 505-348-4471 or admin@nmjhs.org to request a membership brochure. Alternatively, you can download a membership application from the NMJHS website www.nmjhs.org



Calendar of NMJHS Upcoming Events

Check for future events at www.nmjhs.org

February 11: Justin Ferate, Visiting Scholar, “Back When Harlem was Jewish: An Illustrated Lecture,” 2:00 PM, JCC, Albuquerque.

March 10: Siona Benjamin, “The History of Jewish India” (working title), Temple Beth Shalom Scholar/Artist in Residence, 7:00 PM, Santa Fe. Havdalah service, presentation, and reception.

April 22: Los Alamos Film, *The Trials of J. Robert Oppenheimer*, Fuller Lodge, 2:00-4:30 PM. Rabbi Jack Schlacter, discussion leader.

May 6: Montefiore Cemetery annual clean-up with Temple Beth Shalom religious school students, 10:00 AM, Las Vegas. See map at <http://nmjhs.org/montefiore-area-map/>.

May 26-27: Memorial Day Road Trip, possibly to Raton and Trinidad-Temple Aaron.

June 3: Annual Meeting, 2:00 PM, JCC, Albuquerque. Visiting Scholar: Dr. Jeffrey Mark Paull, “The History, Adoption, and Regulation of Jewish Surnames in the Russian Empire” (working title).

Santa Fe Jewish Film Festival: Sundays, 11 AM, Center for Contemporary Arts: February 18, *Foxtrot*; March 18, *Monsieur Mayonnaise*. www.SantaFeJff.org, 505-216-0672.