

Ruth Bader Ginsburg at the Santa Fe Opera

by Dianne R. Layden, Ph.D.

United States Supreme Court Justice Ruth Bader Ginsburg would have been a great diva. Most of the time, she thought about legal problems. But when she went to the opera, she was lost in it, loving it. If she could have chosen a talent, it would have been a glorious voice.

Starting in the 1980s, Ginsburg and her husband Martin visited Santa Fe in the summer, often joined by their children and grandchildren. In 1995, she began regularly attending the Santa Fe Opera, which she called the best summer opera company in the world. She attended preview buffet dinners, a special treat, and was an avid, knowledgeable listener to informal talks about that night's opera in the seasonal repertory.

Ginsburg knew many of the vocalists and staff and often met artists at intermission and post-performance, accompanied by a retinue of U.S. marshals wherever she went. Her record of achievements and endearing, humble persona evoked royal treatment when she attended, and she often was given standing ovations — in Santa Fe and elsewhere in the U.S.

The architecture of the Santa Fe Opera, a marriage of the building with the land and brilliant firmament, contributes to the productions. The former guest ranch of 199 acres seven miles north of Santa Fe was transformed by John Crosby in 1956-1957 into a marvel of a theater open to the elements. The sides of the opera house remain open to the land, and you can see all the way to the

lights of Los Alamos at night through the back of the stage.

When Ginsburg returned to the subdued skies of Washington, D.C., she would say, “What happened to my beautiful skies?”

She started traveling cross-country to the Santa Fe Opera at the behest of Jean Seth, the first person to establish



Justice Ruth Bader Ginsburg, with President Bill Clinton and her husband Martin Ginsburg, taking the court oath from Chief Justice William Rehnquist, right, during a ceremony in the East Room of the White House in 1993.

an art gallery on Canyon Road in Santa Fe. They met through Ginsburg's acquaintance with Jean's husband, Judge Oliver Seth of the Tenth Circuit Court of Appeals in Denver, and Ginsburg's role as Supreme Court liaison to the Tenth Circuit. Judge Seth died in 1996. After Jean died in 2013, her daughter Laurie took over arranging outings for the Ginsburg family.

Over the years, Ginsburg visited museums and galleries, hiked the hills, climbed ladders at Bandelier National Monument, and toured artist Georgia O'Keeffe's home in Abiquiu. She performed a same-sex wedding, visited

artist Juan Hamilton's home and studio on Canyon Road, and met Taos Pueblo Governor Tony Reyna, as well as a Bataan Death March survivor. She spoke at an international women's symposium and read to young children and their parents at a United Way event, at which a 10-year-old weaver in the Spanish Colonial style gave her a rug.



Dianne Layden

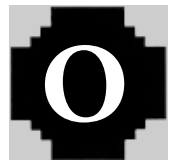
Her involvement with Northern New Mexico resulted in a collaboration between the arts and the law. Ginsburg spoke to the 2016 State Bar of New Mexico annual meeting in a one-hour talk with longtime friend Roberta Cooper Ramo, an Albuquerque/Santa Fe attorney and the first female president of the American Bar Association. The meeting was rescheduled to coincide with Ginsburg's summer visit to Santa Fe, so SBNM members could hear her speak. In 2017, at the Lensic Theater, she provided the legal commentary in “Justice at the Opera,” a program of opera scenes that pertain to a legal matter, performed by Santa Fe Opera apprentices.

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President's Column



One hopes at this writing that there indeed may be a glimmer of light at the end of a very long tunnel for everyone. It goes without saying that the two-plus years of pandemic have been challenging, and on behalf of the board, we hope each of you, your family, and your friends have weathered the storm as well as can be expected.

A huge thanks to you, our members and friends, for sustaining your support of NMJHS through your renewals, new memberships and contributions. As I frequently mention, NMJHS is "the little engine that could!" As many nonprofits have faced daunting challenges to keep the lights on, touch wood, we are alive and well thanks to YOU!!!

Through all of these difficult times last year, we've succeeded by:

- Co-organizing a very successful virtual Joint Fall Conference with our friends, the Texas Jewish Historical Society, with approximately 150 registrants from across the U.S.
- Continuing a successful Year4 Life & Legacy Endowment Fund campaign.
- Organizing well-attended individual Speaker Programs via zoom/webinar.
- Receiving a grant from the New Mexico Historical Records Advisory Board for continuing work on the preservation of and accession of Rabbi Leonard Helman's voluminous papers

Sharing Your Family History

NMJHS continues to collect New Mexico Jewish family histories through oral interviews to share with the public and preserve in the New Mexico State Archives.

If you are interested in participating, contact the NMJHS office:

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to the New Mexico State Archives.

• Receiving a grant from the New Mexico Humanities Council for technology support for our 2021 Virtual Fall Conference: "West of



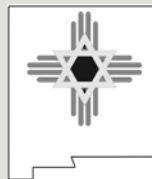
NMJHS President
Linda Goff

Hester Street: The Galveston Movement and Jewish Immigration to the Southwest."

• Hiring former NMJHS President and longtime member, Naomi Sandweiss, as our first part-time Executive Director.

Watch for more information in this issue as well as future emails about our wonderful slate of Speaker Programs through June, and information about the 2022 Fall Conference, October 28-30, in Santa Fe. Our goal is to organize a "hybrid" program, part in-person and part virtual, depending upon public health issues at that time. The conference theme is: *"History ... and a Story to Tell: Cultural and Social Reflections of Jewish Life in New Mexico."*

On behalf of the "Little Engine That Could," join us as we continue to chug up that hill! ☆



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Ruth Bader Ginsburg (continued from p. 1)

Love of Opera

Ginsburg was introduced to opera as a child by a conductor named Dean Dixon, who sought to enrich children's lives by early exposure to beautiful music, including opera. He organized, rehearsed, and conducted youth orchestra performances and presented condensed operas at New York City high schools. At age 11, she attended Dixon's production of *La Gioconda* — and was spellbound!

She considered opera the perfect art form. When she and Marty were dating, they discovered they both loved opera, a passion shared by few of their peers. They raised their children, Jane and James, to appreciate this dramatic and musical medium. During summer breaks from the Supreme Court, the family attended the Glimmerglass Festival in Cooperstown, New York, and the Santa Fe Opera.

In Washington, D.C., she attended every production of the Washington National Opera, often more than once, and other nearby operas. She also traveled to attend opera performances. Beginning in 2002, Ginsburg arranged the musicales the Supreme Court held twice each term.

She wasn't just an observer of opera. Ginsburg performed cameo parts at the Washington National Opera in *Ariadne auf Naxos* with Justice Antonin Scalia in 1994, and as an extra in 2009. With Justices Arthur Kennedy and Stephen Breyer, she played another cameo role in *Die Fledermaus* in 2003, starring Plácido Domingo. Ginsburg had a speaking role in *La Fille du Regiment* in 2016. To her embarrassment, audiences cheered for her in her tiny part.

Following Ginsburg's death, Francesca Zambello, director of the Washington National Opera and the Glimmerglass Festival, called her opera's greatest ad-

vocate. For nine summers, Ginsburg provided a program at Glimmerglass called "Law and Opera with R.B.G.," in which she provided commentary on legal scenes from operas performed by company members.¹

Zambello noted that Ginsburg came to the opera more often after her husband passed away.

Scalia/Ginsburg: A (Gentle) Parody of Operatic Proportions

Derrick Wang is a composer, librettist, pianist, and lawyer with degrees in music and law. A former lawyer, he teaches music and law at Johns Hopkins University. As a law student in a constitutional law course, every time Wang read a Scalia dissent, he heard



Official Portrait of
Supreme Court Justice Ruth Bader Ginsburg

music in his head, a rage aria about the Constitution of the type made famous in Italian opera of the 1700s. He said rage arias are passionate and virtuosic and rooted in certain principles of the 18th century, like Scalia's dissents. To Wang, Ginsburg's words appeared as a counterpoint, a beacon of lyricism with a steely strength and a fervent conviction all their own.

At age 29, while a student, Wang thought he could make a funny opera about the two justices' widely divergent judicial views, as well as their deep friendship. Wang's comic opera, *Scalia/Ginsburg*, was for Ginsburg a dream come true. The 70-minute opera integrates constitutional theory (Scalia's originalism versus Ginsburg's living constitution), legal scholarship, judicial opinions, and speeches they gave. Almost every line of the libretto is documented in footnotes.

Scalia/Ginsburg evolved over the years. Wang presented excerpts to Scalia and Ginsburg in 2013, prior to performances in 2014. Wang published the libretto in a law journal in 2015,² when *Scalia/Ginsburg* premiered at the Castleton Festival in Virginia. In 2017, after Scalia's passing, the opera was revised for the Glimmerglass Festival production. Performances have been broadcast on the radio in the U.S. and produced in cities throughout the U.S. and in Australia.

The music was inspired by works of Handel, Mozart, Bellini, Rossini, Verdi, Offenbach, Bizet, Sullivan, Puccini, Strauss, and others. And just as Supreme Court opinions must quote, paraphrase, or otherwise be based on precedent set by previous court decisions, the score is a mosaic of allusions and references to influential musical styles of the past.

The opera opens with Scalia's rage aria, which begins: "The Justices are blind / How can they possibly spout this / The Constitution says absolutely nothing about this." When he is locked in a dark room for excessive dissenting, Ginsburg comes to rescue him, entering through a glass ceiling (and noting that she has done so before). Later, Ginsburg sings a rage aria of her own: "You are searching in vain for a bright-line solution, / To a problem that isn't

(continued on p. 4)

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Ruth Bader Ginsburg (continued from p. 4)

so easy to solve. / But the beautiful thing about our Constitution is that / Like our society, it can evolve.”

A third character, the Commentator, prods the justices, ties matters together, and moves them forward. Toward the end, tenor Scalia and soprano Ginsburg sing a duet: “We are different, we are one,” different in their interpretation of written texts, one in their reverence for the Constitution and the institution they serve.

When asked by feminists how Ginsburg could allow Scalia’s name to appear first in the title, she explained that seniority counts at the Supreme Court. He was appointed seven years ahead of her.³

Ruth Bader Ginsburg died on September 18, 2020, at age 87, having served 27 years on the Supreme Court. For many of us, Ginsburg is a star in the firmament for her brilliant mind and numerous achievements on behalf of women’s rights. She loved New Mexico, Santa Fe, and the people, and had many friends here. Roberta Cooper Ramo once confessed to Ginsburg that she, Roberta, stood up every time Ruth called, a compliment that made Ginsburg laugh. ☆

Notes

¹Zambello, Francesca. “Ruth Bader Ginsburg Loved Opera, and Opera Loved Her Back.” *New York Times.com*, September 19, 2020, <https://www.nytimes.com/2020/09/19/arts/music/ruth-bader-ginsburg-opera.html>.

²The libretto for *Scalia/Ginsburg* is available in *The Columbia Journal of Law & the Arts* (2015), <https://journals.library.columbia.edu/index.php/lawandarts/article/view/2119/1071>, and on

Derrick Wang’s website, derrickwang.com/scalia-ginsburg.

³Scalia had a play written about him before he died, *The Originalist* by John Strand, performed first in Washington, D.C., in 2015. In the play, he hires a young liberal law clerk to sharpen his arguments through her opposition. In a post-show discussion in 2018, Ginsburg noted that Justice Scalia sometimes deliberately picked a liberal clerk, because he enjoyed the sparring. ☆

Dianne R. Layden is a semi-retired college professor and writer in Albuquerque. Her field is American Studies. She traveled to Las Vegas, Nevada, to see the Opera Las Vegas performance of Scalia/Ginsburg. The New Mexico Humanities council selected Dr. Layden to portray Ruth Bader Ginsburg in its Chautauqua program.



Ruth Bader Ginsburg and her husband, Martin Ginsburg, listen to Justice Stephen Breyer speak at Columbia Law School on September 12, 2003.



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Gloria Abella Ballen, *The Garden of Eden*

by Ron Duncan Hart



Gloria Abella Ballen has been awarded the Best Book in Religion prize 2021 by the New Mexico-Arizona Book

Awards, for *The Garden of Eden: Plants of the Hebrew Bible*. The book is a combination of art, biblical study, history, and science. Abella Ballen starts with the five most frequently mentioned plants in the Bible, then goes on to document all the plants, from acacia to wormwood, each accompanied by beautiful images.

Abella Ballen says of her work,

In this book I include the Hebrew name and the Latin scientific name for each of the plants, as well as the common name in English. Along with the images, I include a biblical reference to the plant with my interpretation of the verse, based on the 1917 JPS translation. The text focuses on the five most mentioned plants: fig, grape vine, olive, date palm, and pomegranate.

The generic Hebrew term for fruit (peri) is used throughout the Bible. In many cases the reference is to the olive, fig, or grape, the three

most important fruits to the Israelites after they left Egypt. Isaiah predicts that the descendants of Jacob will blossom and fill the world with fruit, making Israel a gift to the world.

The Jewish historian Josephus in the first century C.E. described the land of Israel as "a garden of God" because of the beauty and lusciousness of the amazing variety of trees and orchards.

This harmony and beauty of plants, the plentiful seeds, fruit trees, herbs and grasses made the land a paradise.

Award-winning author Ilan Stavans says of *The Garden of Eden*, "...this is your chance to recognize the floral characters awaiting you in Paradise... there is no need to wait. Most of them are our companions here on earth and their magnificence is legendary. In *The Garden of Eden* Gloria Abella Ballen's depictions are sumptuously executed."



Ron Duncan Hart

Gloria Abella Ballen is an award-winning author, and this is the third Best Book award that she has received. The first two awards were for *The Power of the Hebrew Alphabet* (2014) and *The New World Haggadah* (2016). Abella Ballen



Gloria Abella Ballen

has also won international awards in painting and graphics. Her art has been shown from Christie's in London to Louis Stern in Los Angeles, from the Carrillo Gil Museum in Mexico City to the Bellevue Art Museum in Seattle. Her art is in the international collections of museums, corporations, and private individuals.

She has been a visiting artist in England at the University of Essex and the Camberwell School of Art (London), in China at Xinjiang University, and in Israel at the Mishkan Omanim in Herzliya. She lives in Santa Fe and is co-founder of the Santa Fe Distinguished Lecture Series.

The New Mexico-Arizona Book Awards is a partnership of over 1,500 publishers and authors from across the United States, who either live in or write about the Southwest. Jurors select the outstanding books of each year. ☆

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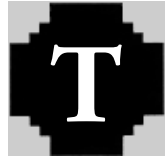
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2022 Hurst Award Recipients

by Linda Goff



The Dr. Allan and Leona Hurst Award is given to a person, persons, or organization that has contributed to New Mexico Jewish history, culture, and community over a substantial period of time. In keeping with the nonsectarian nature of the New Mexico Jewish Historical Society, the recipient of this award does not have to be Jewish.

On behalf of the NMJHS Hurst Award Committee, we are delighted to announce that this year's Hurst Award goes to Patricia Carlton of Santa Fe and the Montefiore Cemetery Association (MCA) of Las Vegas, New Mexico. Lewis Terr, Albuquerque (formerly of Las Vegas), President of the MCA, will accept the Award.

A formal presentation of the Hurst Award will be made at our annual business meeting on June 12, 1:00 p.m., at the Jewish Community Center-Albuquerque. We hope to hold a hybrid meeting, in-person and via Zoom/webinar, that will also feature our guest speaker, Dr. Avinoam Patt, Chair of Jewish Studies and Contemporary Life at the University of Connecticut. His topic will be: "Tragedy Plus Time? Jewish History and Jewish Humor."

Pat Carlton, this year's co-recipient, received her BS and MA Degrees in French from Georgetown University and Master of Library Science from Catholic University in Washington, D.C. After many years of teaching French, Pat became Senior Cataloguer for the Library of Congress. From 2010 - 2017, Pat

was NMJHS Volunteer Archivist, dedicating numerous hours to organizing, re-housing, and accessing many documents from the Society's collection at the State Archives in Santa Fe. Her extensive background and experience with the Library of Congress was a gift to the Society in assisting in this important part of our mission. Thank you, Pat!



Linda Goff

The Montefiore Cemetery Association was established in the mid-1990s. Its mission is the protection and preservation of the Montefiore Cemetery, the oldest designated Jewish cemetery in the West. Temple Montefiore, also in Las Vegas, was the oldest synagogue in the West. Marvin Taichert, a pillar of the Las Vegas Jewish community, provided the leadership and initial funding for the cemetery, which encompasses approximately 3-5 acres. Burials at Montefiore first appear in the early 1900s. Prior to then, individual burials can be found in the adjacent Masonic and Odd Fellows cemeteries.

The MCA, with the additional financial support of the Herzstein Foundation in Houston, Texas, has ensured the perpetual care and upkeep of the cemetery, after many of the graves were vandalized and fell into disrepair. NMJHS has been an active partner in annual cemetery clean-ups over the years. Now, with the invaluable custodial and maintenance work of Ted Herberger, the cemetery is appropriately maintained.☆

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The New Mexico Mystery Stone

by John Taylor



Sixteen miles west of Los Lunas and about half a mile up a steep arroyo on a small hill, a location that could best be described as “the middle of nowhere,” sits a huge, 60-ton basalt boulder. In and of itself, there is nothing special about this boulder. It fits perfectly into the surrounding geology which has been there for hundreds of thousands of years. What makes this particular boulder unique is that carved on its flat surface are 216 Paleo-Hebraic characters, which translate into the Ten Commandments. As one might imagine, this inscription, as well as another smaller Paleo-Hebraic inscription on the top of the hill, have given rise to a great deal of discussion and speculation.

The so-called “New Mexico Mystery Stone,” or “Decalogue Stone,” was first identified by UNM anthropology and archeology professor Frank Hibben, in 1936. Hibben reported that he had been told of the artifact by a local individual (who has never been identified), who said that his ancestors had known about the inscription as early as 1800. In addition, Hibben reported that he had heard reports that a local landowner, Franz Huning, had spoken about the stone in the 1870s.

Many individuals and organizations have provided explanations for this unusual artifact in the middle of the New Mexico desert. People have speculated that it was carved by a Greek exile named Zakyneros, from the island of Samos, who had somehow been marooned in North America around 500 BCE; others have said that it was Native Americans fleeing an eruption of Mount Taylor in 2000 BCE (the last eruption was between 1.4 and 3.3 million years

ago). Still others have attributed it to crypto-Jews or the pre-Columbian inhabitants of North America as described in the Book of Mormon.

Some biblical scholars have suggested that it was carved by one of the Lost Tribes of Israel, or the traders dispatched by King Solomon, or even exiled Samaritans. On the skeptical side of the ledger, many have argued that this is a 20th-century forgery, perpetrated by



Decalogue Stone

Hibben’s intellectual opponents or even by Hibben himself.

When the inscription is analyzed from a dispassionate, archeological point of view, a number of problems arise. For example, if this was an inscription by ancient scribes, where is the other evidence of their presence in the area—where is their garbage? Another concern raised by epigraphers is the presence of non-Paleo-Hebraic characters and punctuation, some of which are considered to be modern rather than ancient. As to the assertions of evidence of Latter Day Saints, the LDS church has disavowed any connection, and there is no evidence that the famous Mormon Battalion that passed through the area during the Mexican-American War had any Paleo-Hebraic scholars: most of the soldiers were simple Missouri farmers.

The New Mexico Laboratory of Anthropology has explored ruins on the top of the hill and makes no mention of the carving as a part of their analysis of the site, suggesting that they do not believe it to be an authentic artifact.



John Taylor

The possibility of crypto-Jews, while more appealing than many of the others, still appears to fall short of explaining the inscription. There have been scholarly works that suggest that some of the prominent conquistadores and their followers were Jewish refugees, perhaps fleeing the Inquisition, both when they came to Mexico and when they came to New Mexico. However, these men, while literate, were soldiers, not Hebraic scholars, and they were strongly monitored by their Franciscan companions.

As to a modern forgery, there is the concern over the archeological methodology of Frank Hibben himself. He was accused of “salting” the Sandia Man Cave with Clovis arrowheads and then “discovering them” himself, and his excavation techniques at nearby Pottery Mound, which included using a small bulldozer, have also been criticized.

Hibben was one of only a few individuals who might have had a rudimentary working knowledge of Paleo-Hebraic. So, why might he have done something like this? Certainly, if it had proven to be a truly ancient artifact, his discovery would have been a real feather in his cap, something hard to come by in the anthropology/archeology world. However, after his “discovery” of the stone

(continued on p. 8)

New Mexico Book Association Names Award for Jim Mafchir

by Dianne Layden Ph.D.

On December 1, 2021, the New Mexico Book Association named the Best of Show award in its annual contest for Jim Mafchir, an NMBA founder in 1994. At the meeting, Jim was praised for all he did for writers through NMBA and as an independent book publisher.

According to president Jordan Jones, the NMBA is for everyone in the book trade - writers, publishers, designers, and marketers - to foster interest in books throughout the state, particularly books important to New Mexico history. Annual awards are given for book design, for a book that has a lasting impact on New Mexico, and to people who get

books in the hands of readers, such as librarians, teachers, and book reviewers.

Richard Polese, also an NMBA founder, was Jim's colleague in the 1980s at the Museum of New Mexico, which oversees four state museums in Santa Fe. Richard edited *El Palacio Magazine*, and Jim was director of the museum's press, which published books about exhibitions and collections. They edited books together and were good friends until Jim's passing. Both became publishers: Jim created Red Crane Press and then Western Edge Press, and Richard created Ocean Tree Press. With others, they formed NMBA to represent New Mexico when the state, remarkably, was invited to the Guadalajara, Mexico, Book Fair as a

"country." Both Richard and Jim advised writers and book designers over many years and published their works.



Dianne Layden

Suzan Campbell and Jim became friends in the 1980s, when both worked for the museum, Suzan as curator of contemporary art at the Museum of Fine Art. Jim's Western Edge Press published three of Suzan's books. Notably, Suzan was involved in the New Mexico Jewish Historical Society, following Jim as president, although she is Episcopalian. They remained good friends until Jim died. ☆



HaMakom Continuing Education Series

Tuesday, April 12 at 7 PM MDT on Zoom
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Daily Life within the Colorado and Santa Fe WWII Japanese Internment Camps



Using the presenter's research and historical documents, this talk will bring understanding to the realities of Japanese internment camps in the United States. With particular focus on the Amanche/Grenada Japanese internment camps in Southern Colorado and the Santa Fe Internment Camp, participants will also understand the extent of historic anti-Asian sentiments and their echoes in the United States today.

Naomi Sandweiss is a researcher and writer whose publications include *Jewish Albuquerque 1860-1960*. She recently was awarded first place for Historic writing by the New Mexico Press Women. She serves as Executive Director of the New Mexico Historical Society.

Join Zoom Meeting

<https://us02web.zoom.us/j/89124015896?pwd=WmF4SnB3MkRnL1pjSCtLOVpMQWFqQT09>

All are welcome. Suggested Donation \$10-\$18



The New Mexico Mystery Stone (continued from p. 7)

in 1933 and his first report in 1936, he did not go on to publish much on it, perhaps suggesting that he was worried that he would be exposed as the "scribe" who did the engraving.

Regardless of the conclusions that individuals draw about the stone and its origins, it remains one of the most asked-about points of interest in the Rio Abajo. If individuals are interested

in tours to the Mystery Stone, they should contact the Los Lunas Museum of Heritage and Arts (505-352-7720) for more information. ☆

The New Mexico Jewish Historical Society presents

Sharing the Story:

The Descendants of the Crypto-Jews

Co-recipients of the 2021 Hurst Award, Isabelle Sandoval and Norma Libman, will present a program addressing issues surrounding the Crypto-Jewish community today.

Norma Libman will talk about her 25 years of learning and teaching about Crypto-Jewish/Converso experience; how the response to the story has evolved and how her presentations have been received in various areas of our Country.

Isabelle Sandoval, grounded in her New Mexico ancestry and experience, will voice her perception of key groups/persons, the impact of the internet/social media, listening to the voice of descendants of Crypto-Jews, and confronting pandemic and Portuguese/Spanish citizenship challenges.



NORMA LIBMAN



ISABELLE SANDOVAL

April 20, 2022

2:00 PM MT via Zoom

Register at nmjhsevents.com

NMJHS Service Opportunities

by Estelle Miller



ello fellow NMJHS members.

We are looking for a few good men and women to provide support in open board positions and to serve on some committees. If your personal talents include experience with QuickBooks, you might be the right person to step into our treasurer position. Currently, the NMJHS has a contracted bookkeeper, and a finance committee to provide oversight of

financial transactions. If numbers are your cup of tea, please contact Executive Director, Naomi Sandweiss, on her cellphone 505-514-8075 or by email at admin@nmjhs.org.

There is also an opening for a corresponding secretary. Feel free to reach out to Naomi and discuss the responsibilities, if you feel that this is a fit for your skills. In addition, our Board would welcome individuals to assist in making policy decisions for our organization. These

committees are looking for additional support: membership, programs, finance, fall conference, and our Speaker's Bureau. The New Mexico Jewish Historical Society continues to provide excellent programs and is happy to have members throughout the state. Your participation will be rewarding, and we welcome your contribution. ☆



Estelle Miller

NMJHS Donors Spring 2022

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Haven Tobias



Annual Meeting
Hybrid Meeting
In person JCC
and Zoom

Business Meeting
1:00 pm

Keynote Talk
2:00 pm
Prof. Avinoam Patt



Prof. Avinoam Patt
Director
Center for Judaic Studies
& Contemporary Jewish Life
University of Connecticut

New Mexico Jewish Historical Society

2022 Annual Meeting
Sunday, June 12
1:00 pm

Tragedy Plus Time? Jewish History and Jewish Humor



Purim in Landsberg DP camp, March 1946

Register at: <https://nmjhs.org>



NMJHS “Pioneer” Society Donors

The following members have made their commitment to ensure our Legacy will be passed down to the next generations by contributing to our Endowment Fund. We continue to work on identifying additional participants. Won't you join us today?

As of April 1, 2022

Rick & Kathy Abeles	Talia Freedman	Kathleen Kahn Mahon
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NMJHS Legacy Team

Lance Bell
Linda Goff
Naomi Sandweiss

Legacy

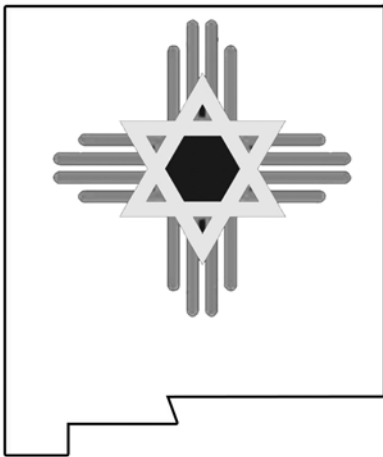
NEWSLETTER OF THE NEW MEXICO JEWISH HISTORICAL SOCIETY

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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



Future Events

April 20, 2:00 pm MDT, via Zoom. “Sharing the Story: The Descendants of the Crypto-Jews,” Norma Libman and Isabelle Sandoval

June 12, 1:00 pm MDT, Annual Business Meeting - in person and via Zoom, Jewish Community Center, 5520 Wyoming Blvd. NE Albuquerque, New Mexico, 87109. Guest Speaker via Zoom 2:00 pm MDT, Dr. Avinoam Patt, Director of the Center for Judaic Studies and Contemporary Life, University of Connecticut. “Tragedy Plus Time? Jewish History and Jewish Humor”

October 29-30, Annual Fall Conference, Courtyard Marriott, 3347 Cerrillos Rd., Santa Fe, 87507. “History ... and a Story to Tell: Cultural and Social Reflections of Jewish Life in New Mexico”