

EZRATH ISRAEL BULLETIN

A monthly publication of the activities of Congregation Ezrath Israel, "the Actors Temple"

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TEBETH 5697

SOPHIE TUCKER RECALLS "SOME OF THESE DAYS"

By Paula Gould

When Sophie Tucker, "Public Sweetheart No. 1," celebrated her birthday recently, at a grand party held in her honor, one of the newspaper men present asked Sophie if she could recall "Some Of These Days" . . .

So Sophie reminisced:

"My family fled a dreaded pogrom in Odessa, Russia. I was born an hour after they took ship for America. My family name, as you may know, is Abuza. Let me tell you how I came by it.



Sophie Tucker

"My father gave shelter to an Italian deserter, whose name was Abuza. He was ill, and died in our house. My father took his name, and we used it to get across the border.

"My next memory is that of my father's tiny hole-in-the-wall restaurant in Hartford, Con-

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JERRY—A GREAT CONTRIBUTING FORCE TO OUR SHUL

Weghed down with his business duties and philanthropic responsibilities everywhere, Jerome R. Klarsfeld has always seen to it that each theatre benefit given by the Actor's Temple is successful.



Jerome R. Klarsfeld

The show held at the Alvin, Sunday night, December 13, 1936 was the best yet. For the first time in the history of the shul an S.R.O. sign was displayed at the box office.

Not only does he manage the fiscal affairs of the Shul, but as chairman of the entertainment committee, "Jerry" as his intimates call him, has a real *kopdreynish*. Yet he does not regard his philanthropic work both here and elsewhere as at all unusual. He has that deep social conscience so characteristic of clergyman, social workers and reformers. Whatever he does for others is impelled by a desire to help humanity.

His deep interest in other people is seen by his affiliation with Ohab Zedek Congregation, Elmer Lodge No. 909 F. & A. M., Denis J. Mahon Club, the National Democratic Club, Hebrew University of Palestine, Brith Sholem P'nai Yitzchok, the Home of the Daughters Israel and others.

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Congregation Ezrath Israel

339 West 47th Street, New York City
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RABBI

BERNARD BIRSTEIN
318 West 51st Street
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(Because "The Eternal Road" was never intended as a money-making venture but to present a better understanding between Jew and Christian, do we endorse this play. We feel that a Max Reinhardt production is in itself an index of high merit.)

In the morning of history, in the austere stillness of the Oasis of Quadis, the nomadic tribes gave heed to the inner Voice and proclaimed God the principle of their life. Through storm and stress, through exile and ages of persecution, they have carried this message forward to our time, constantly enlarging the horizon of their vision, always insisting on the absolute right of God over the life of man in every sphere. With this vision the Hebrews, as was inevitable, acquired a passion for the unification of mankind. To proclaim this message at all times, in the teeth of the most ruthless persecution, to demonstrate daily by a striving for justice and righteousness that God is right, even when the outward reality would destroy faith in God then again change, transform, and explain the world so that it shall again testify to God's glory, this is the burden the Jewish people have carried to our time.

Max Reinhardt's presentation of "The Eternal Road", which opens at the Manhattan Opera House this week, brings home to the spectator with a glamorous wealth of detail and a beauty of overwhelming grandeur, the continuity of the Hebraic ideal. Never yet has an opportunity arisen for Jew and Gentile, not merely to see, but to live the whole story of Jewish tradition, as it is afforded today by the magic performance of the greatest living stage director.

The music by Kurt Weill sweeps the listener along alternately with the overwhelming volume of a European cathedral organ and choir and then again with the sweet or passionate voices of some of the greatest singers of America, who represent those turbulent tales whose life stories were the insti-

ment to widen the vision of the oneness of humanity.

Mr. Reinhardt's production is an event of surpassing interest in our time, not only from a technical theatrical point of view, but as the most valuable contribution that could be imagined to interpret the soul of Israel in throwing a new light on the inner motives and forces which have caused the Jewish people, with all the fates set against them, to survive to our present day. No Jew, nor Gentile in New York should miss "The Eternal Road" at the Manhattan Opera House.

THANKS TO THOSE WHO AIDED A SUCCESSFUL BENEFIT

The officers of the Congregation wish to express their gratitude to all those who helped make the annual theatre benefit a success.

So great was the cooperation and publicity that there was a complete sell-out of tickets.

For this unprecedented success we are indebted to: Phil Baker, Milton Berle, Block & Sully, Billie & Millie, James J. Braddock, Borden Quartette, Eddie Cantor, Jerry Cooper, Coots & Davis, The Davies, Vic Earls, Bert Frohman, Leo Fuld, Norma Gallo, Sid Gary, Mitzi Green, Dan Healy, Harry Hines, Holm & Jarrett, Bob Hope, Aunt Jemima, Tony Lane, 3 De Marcos, Marty May, Moore & Revelle, Kay Picture, Jack Powell, Vivian Ray, Billy Reeve, David Rubinoff, Yvette Rugel, Cyril Smith, Dick Stabile, Estelle Taylor, Tramp Band from Cotton Club, Rudy Valee, O. Z. Whitehead, Ross Wyse, Jr. & Miss June Mann, and Henry Youngman.

Others responsible for the successful outcome of this benefit are: Charles Allen, Harry Bernstein, Mrs. Jesse Block, Harry Cooper, Dr. J. Chaitovitz, Eugene Coen, Jess Feinberg, I. J. Fox, Mr. & Mrs. Joseph Goldman, Charles C. Greene, Al Grossman, Mack Grossman, Ira Guilden, D. H. Jassy, Sam Klinger, Louis Lane, Jesse Libien, Emil Lustig, Sam Lyons, Louis Phillips, Sidney Piermont, A. H. Pincus, Norman Pincus, Arnold Reuben, H. Richards, Samuel Rosoff, Louis T. Rogers, Saul E. Rogers, Benny Rubin, Carl Rosenthal, Louis K. Sidney, Monroe Silver, Herman Stark, D. Tapps, Tannenbaum Bros., Willie Weber, Georgie Wood and J. W. Zucker.

KINDLE THE SABBATH LIGHTS

Friday, January 1st—4:31 P. M.
Friday, January 8th—4:27 P. M.
Friday, January 15th—4:34 P. M.
Friday, January 22nd—4:42 P. M.
Friday, January 29th—4:50 P. M.

SOPHIE TUCKER

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necticut, where I acted as waitress, cook and handy man. At that time, I was a big, stout girl of 18 with two long braids down my back. I had a big voice, very much like my voice today, but I utilized it mostly in calling for 'gefulte fish', 'noodle zoup', 'tsimmiss' and other delicacies for which my dad's restaurant was famous . . .

"The Howard Brothers found their way into my father's restaurant, and told me I could sing. They were kidding, mind you, but I took them seriously, and believed every word they told me about my wonderful voice. I left home with about five dollars in my purse and high hopes in my heart . . .

"I landed in the old German Village Cafe in New York, where my salary was \$15 a week and a bonus. The bonus were the pennies that were thrown at me while I sang . . .

"From the German Village I went to Tony Pastor's, on the Bowery. Those were the days.

"Then I landed in vaudeville, in blackface. Why blackface? Because one of the managers told me that I had such an ugly face I ought to cover it. Well, I did . . .

"Then Ziegfeld saw me in Holyoke, Mass., and put me in the Follies. I stopped the show and only lasted two nights for the principals weren't keen about my overnight success . . . I was young and impetuous in those days . . . and I let Ziggy know in no uncertain terms what I thought of him for the shortness of my engagement.

"Then to Chicago in 'Louisiana Lou'. What a cast that play had! Trixie Friganza, Lenore Ulrich, a chorus girl; 'Bunny Granville and Alexander Carr' making one of their earliest appearances.

"When the show hit Cincinnati, a mother brought her son to see me for a position as piano player. The boy showed remarkable talent, but I was afraid the Juvenile Society would get after me if I hired him . . . Harry Richman . . .

"Then, Orpheum vaudeville . . . Blossom Seeley at the head of a small band, maestroed by Vincent Lopez. Also present the Avon Comedy Four with Smith and Dale as mere members. The Howard Brothers, who had not heard me since I shouted 'one gefulte fish' at

my dad's restaurant, among the other name acts . . .

"In 1911 I introduced the song that made me famous . . . 'Some of These Days' . . . the first time I worked for Balaban and Katz at the Circle Theatre in Chicago . . . they paid me \$150 a week . . . Ultimately they hired me for \$8,500 . . .

"I remember going out to make pictures in California in '28 . . . I made one of the first talking pictures. It's still being shown, and I'm still getting fan mail on it . . .

"Jack Yellen, my lyric writer, writes me the first song that had Yiddish words . . . It was 'Papa Goes Where Momma Goes'.

"I remember my first European tour . . . London accepted me socially, and much to my surprise even Hannen Swaffer, the toughest critic of them all, liked me.

"I have just returned to America from another six months' tour of London and the British provinces, and have just been photographed at the boat wearing the first Coronation Street Suit seen in America.

"I am on my way to Hollywood to be starred in 'Broadway Melody of 1937' for MGM . . . and later, may make that tour of South Africa that has been offered me time and time again.

"My charities? That is not for me to say . . . let others tell you about them.

"Benefits? I've never refused one, in my entire career on the stage, particularly benefits for my own people."

IN MEMORIAM

HARRY SCHIFFMAN

Of what use are eloquent phrases to tell how grieved we are at the loss of our friend and associate, the late Harry Schiffman?

Since our words can not bring him back, the least all of us can do is to assure the safety of his widow and five children, none of whom is able to earn a living.

With this view in mind of helping the living as a gesture of true sympathy, Mr. L. T. Rogers, Henry Richard and Harry Cooper started a drive in thus honoring the memory of our beloved cantor and sexton.

Address all contributions to the Harry Schiffman Memorial Fund, 339 West 47th St.