



TORAH STUDY

**This Week: Shabbat Parashat T'tzaveh
Sh'mot 27.20-30.10, pages 503-518**

FIRST ALIYAH: Aharon and his sons are to be the priests, Moshe is to tell Israel. Why would Israel believe God commanded this, rather than it being an act of nepotism on Moshe's part?

SECOND ALIYAH: The Urim and the Tumim are to be placed "inside the breastplate of decision," to be used to inquire God about His will. So why did it disappear from use after King David's reign?

The haftarah, Y'chezkel 43.10-27, begins on page 520.

**Next Week: Shabbat Parashat Ki Tissa
Sh'mot 30.11-34.35, pages 503-518**

FIRST ALIYAH: The census is conducted by each person giving a half-shekel as "a ransom for himself," meaning in atonement for a capital crime against God. What capital crime do the people commit?

SECOND ALIYAH: Moshe says to God, "Either forgive the people, or erase me from Your book." God responds that only those who sinned in this incident will be erased—but did He mean everyone?

The haftarah, M'lachim Alef 18.20-39, begins on page 520.

For haftarot, we follow S'fardi custom.

PARASHAT T'TZAVEH: INSPIRATION & PERSPIRATION

Beethoven rose each morning at dawn and made himself coffee. Each cup had to be made with exactly 60 beans, which he counted out each time. He then sat at his desk and composed until around 3:00 p.m., when he would go for a long walk, taking with him a pencil and some music paper to record any ideas he had on the way. Each night after supper he would have a beer, smoke a pipe, and go to bed early, 10:00 p.m. at the latest.

Anthony Trollope, who was also a postman, paid a groom to wake him every day at 5:00 a.m. By 5:30 a.m. he would be at his desk, and he would write for exactly 3 hours, working against the clock to produce 250 words each quarter-hour. Immanuel Kant, the most brilliant philosopher of modern times, was famous for his routine, as was Heinrich Heine.

These and more than 150 other examples drawn from the great philosophers, artists, composers and writers, come from a book by Mason Currey entitled *Daily Rituals: How Great Minds Make Time, Find Inspiration, and Get to Work*. The book's point is simple. Most creative people have daily rituals. These form the soil in which the seeds of their invention grow.

Note the paradox. These were all innovators, pioneers, ground-breakers, trail-blazers, who formulated new ideas, originated new forms of expression, did things no one had done before in quite that way. They broke the mold. They changed the landscape. They ventured into the unknown. Yet their daily lives were ritualized and routine, even boring. Why so? Because—as the saying goes—genius is one per cent inspiration, 99 per cent perspiration. The paradigm-shifting scientific discovery, the path-breaking research, the wildly successful new product, the brilliant novel, the award-winning film, are almost always the result of many years of long hours and attention to detail. Being creative involves hard work.

The ancient Hebrew word for hard work is *avodah*. It is also the word that means "serving God." *What applies in the arts, sciences, business and industry, applies equally to the life of the spirit.* Achieving any form of spiritual growth requires sustained effort and daily rituals.

Hence the remarkable aggadic passage in which various sages debate what is the *k'lal gadol ba-Torah*, "the great principle of the Torah." To Ben Azzai it is, "This is the book of the chronicles of man." (B'reishit 5.1). To Ben Zoma it is "*Shema Yisrael*." To Ben Nannas, it is "Love your neighbor as yourself." Ben Pazzi, however, says we find a more embracing principle in a verse from this week's parashah: "One sheep shall be offered in the morning, and a second in the afternoon" (Sh'mot 29.39)—or, as we might say nowadays, Shacharit, Minchah and Maariv. In a word: "routine."

His meaning is clear: All the high ideals in the world—the human person as God's image, belief in God's unity, and the love of neighbor—count for little until they are turned into habits of action that become habits of the heart. We can all recall moments of insight when we had a great idea, a transformative thought, the glimpse of a project that could change our lives. A day, a week or a year later, the thought has been forgotten or become a distant memory, a might-have-been.

Continued on the next page

CBIOTP STANDARDS & PRACTICES

1. Men must keep their heads covered in the building and must wear a talit when appropriate. Women may choose to do either or both, but it is not mandatory.
2. Anyone accepting a Torah-related honor must wear a talit, regardless of gender.
3. Only one person at a time may take an aliyah.
4. No one should enter or leave the sanctuary during a K'dushah. One should not leave the sanctuary when the Torah scroll is being carried from or to the ark.
5. No conversations may be held in the hallway outside the sanctuary, or while standing in an aisle alongside a pew.
6. The use of recording equipment of any kind is forbidden on sacred days.
7. Also forbidden are cell phones, beepers and PDAs, except for physicians on call and emergency aid workers (please use vibrating option).
8. No smoking at any time in the building, or on synagogue grounds on Shabbatot and Yom Kippur.
9. No non-kosher food allowed in the building at any time.
10. No one may remove food or utensils from the shul on Shabbatot. An exception is made for food being brought to someone who is ailing and/or homebound.

MAZALTOV CORNER

[If we don't know about it, we can't print it;
if we can't print it, we can't wish it.]

HAPPY BIRTHDAY

Sunday Janna Issman Stern
Monday Donald Berg
Friday Selma Kamil (her 90th)
and Ayelet Michal Weitzen

HAPPY ANNIVERSARY

Tomorrow Libby and Willy Henikh

BELATED HAPPY ANNIVERSARY

Sarah and Dan Rappoport

THE IMAHOT:

Following is the text adopted by the Ritual Committee for use by the Prayer Leader in reciting the Amidah, and those wishing to insert the Matriarchs in their Amidot:

ברוך אתה אֱלֹהֵינוּ וְאֱלֹהֵי אֲבוֹתֵינוּ וְאֲמוֹתֵנוּ, אֱלֹהֵי
אֲבִרָה וְשָׂרָה, אֱלֹהֵי יִצְחָק וְרִבְקָה, וְאֱלֹהֵי יַעֲקֹב, רַחֵל
וְלֵאָה. הָאֵל הַגָּדוֹל הַגִּבּוֹר וְהַנּוֹרָא, אֵל עֶלְיוֹן, גּוֹמֵל
חֲסָדִים טוֹבִים, וְקוֹנֵה הַכֹּל, זֹכוֹר חֲסֵדֵי אֲבוֹת, וְיַמְבִּיא
גּוֹאֵל לְבָנֵי בְנֵיהֶם לְמַעַן שְׁמוֹ בְּאַהֲבָה.

Recite this only between Rosh Hashanah and Yom Kippur:

זְכַּרְנוּ לְחַיִּים, מִלֶּךְ חַפֵּץ בַּחַיִּים, וְכָתַבְנוּ בְּסֵפֶר הַחַיִּים,
לְמַעַן אֱלֹהִים חַיִּים.

מִלֶּךְ עוֹזֵר וּמוֹשִׁיעַ וּמַגֵּן. בָּרוּךְ אַתָּה אֱלֹהֵינוּ, מֶגֶן אֲבִרָה
וְעִזְרַת שָׂרָה.

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THE KHMISHMAN FAMILY
to mark the end of Sh'loshim for

י"ז ITZIK KHMISHMAN

*May his memory be for a blessing,
and may Sima and her family
know only s'machot from here on.*

Continued from the previous page

The people who change the world, whether in small or epic ways, are those who turn peak experiences into daily routines, who know that the details matter, and who have developed the discipline of hard work, sustained over time.

Judaism's greatness is that it takes high ideals and exalted visions—image of God, faith in God, love of neighbor—and turns them into patterns of behavior. Halachah involves a set of routines that—like those of the great creative minds—reconfigures the brain, giving discipline to our lives and changing the way we feel, think and act.

Much of Judaism must seem boring, prosaic, mundane, repetitive, routine, obsessed with details and bereft of inspiration. Yet that is precisely what writing a novel, composing a symphony, directing a film, perfecting a killer app, or building a billion-dollar business is: hard work, focused attention and daily rituals. That is where all sustainable greatness comes from.

We in the West have developed a strange view of religious experience: that it is what overwhelms you when something happens completely outside the run of normal experience. You climb a mountain and look down. You are miraculously saved from danger. You are awed by the presence of something vast. We have all had such experiences. But that is all they are: experiences. They linger in the memory, but they are not part of everyday life. They are not woven into the texture of our character. They do not affect what we do or achieve or become. Judaism is about changing us so that we become creative artists whose greatest creation is our own life. And that needs daily rituals: Shacharit, Minchah, Maariv, the food we eat and how we eat it, the way we behave, the choreography of holiness which is the special contribution of the priestly dimension of Judaism.

These rituals have an effect. We now know that repeated spiritual exercise reconfigures the brain. It gives us inner resilience. It makes us more grateful. It gives us a sense of basic trust in the Source of our being. It shapes our identity, the way we act and talk and think. Ritual is to spiritual greatness what practice is to a tennis player, daily writing disciplines are to a novelist, and reading company accounts are to Warren Buffett. They are the precondition of high achievement.

Serving God is *avodah*, which means hard work. If you seek sudden inspiration, then work at it every day for a year or a lifetime. That is how it comes. The more you seek spiritual heights, the more you need the ritual and routine of halachah, the Jewish "way" to God.

—Adapted from the writings of Rabbi Lord Jonathan Sacks

THE MISHKAN: ITS HISTORICAL REALITY

Until fairly recently, scholarly opinion held the account of the Mishkan to be entirely unhistorical. It was claimed that it arose from a fictional retrojection of King Solomon's Temple into the narratives about the wilderness wanderings. Questions were raised about procuring all the construction materials in Sinai—the wood, the precious metals, the costly fabrics, the expensive gems, and so forth. It was calculated, for example, that according to the summations of Sh'mot 38.24-31, the erection of the Mishkan would have required about one ton of gold, over three tons of silver, and about two and one-half tons of bronze. The Ark together with its solid-gold cover have been estimated to have weighed at least five tons. All these amounts, in turn, vastly complicate the problems of transportation, which are compounded by the issue of the k'rashim. If these were really planks of acacia wood, and not frames, then each of the 48 such would have weighed at least half a ton. This raises the additional issue of their own height being out of proportion to the load they would have needed to bear. Other challenges to historicity concerned the ability of semi-nomads to recruit from their own ranks the needed skilled craftsmen and artisans. It was pointed out that hundreds of years later King Solomon had to hire Phoenicians in order to build his Temple. For all these reasons, critical scholars regarded the idea of a mobile Mishkan as an idealized fabrication, unrelated to reality.

Of course, not all these problems are of equal gravity. The narratives themselves often tacitly exhibit sensitivity to them. The emphasis on the Israelites' bespoiling the Egyptians before they left the country may well be intended to explain in advance their ability to produce in the wilderness the raw materials for the erection of the Tabernacle. The transportation of the various elements of the structure is explicitly said to have been facilitated by the use of wagons drawn by oxen. Finally, there is no reason why, during their many years of forced labor in Egypt, the Israelites should not have acquired high proficiency in the many skills and techniques needed for the construction work. After all, they had experienced firsthand for a considerable period of time the most materially advanced civilization of antiquity.

Irrespective of how convincing or otherwise may be these possible answers to the formidable problems raised by the narratives, it is quite fatuous, on other grounds, to deny the basic historic reality of a wilderness tabernacle. First of all, the internal biblical evidence cannot be ignored. When King David proposed the idea of a permanent Temple edifice to house the Ark, the divine response is given as follows:

From the day I brought the people of Israel out of Egypt to this day, I have not dwelt in a house, but have moved about in Tent and Tabernacle. As I moved about wherever the Israelites went, did I ever reproach any of the tribal leaders whom I appointed to care for My people Israel: Why have you not built Me a house of cedar?

The obvious, irrefutable implication of this statement is reinforced by the terminology used in the various narratives to denote the wilderness sanctuary. The two basic Hebrew terms are mishkan and ohel, both of which unmistakably point to the

nomadic origins of the institutions. The first designation has traditionally come to be rendered into English by "tabernacle," while ohel is translated "tent." In actuality, the two words are synonymous and are used indiscriminately and interchangeably. They both go back to conditions that obtained prior to the Israelite settlement in Canaan.

The two stems מ-נ-ש and א-ה-ל are frequently paired and associated both in nominal and verbal forms in biblical Hebrew texts. Moreover, mishkan is specifically employed in passages where it can only be taken in its literal meaning of "tent." Thus it is so used to describe the dwellings of the rebellious Korach, Datan, and Aviram in the wilderness, of the Kedemite tribes who roamed the fringes of the Syro-Palestinian desert, and of shepherds in a pastoral setting.

Further evidence of the original meaning of mishkan is provided by Ugaritic and Akkadian texts, and in Targumic Aramaic mashkana, which is its rendering for biblical Hebrew ohel.

All this leaves no doubt that the Hebrew designations for the sanctuary are terms that go back to nomadic origins. This explains why they could be employed poetically in archaizing reference to the fixed, monumental Temple in Jerusalem. The usage is a carryover from pre-settlement times. On philological grounds alone, therefore, there should never have been any reason to question the existence of a portable sanctuary in Israel in the course of the wilderness wanderings.

Archeological finds and literary sources from the ancient world have also had the effect in recent times of promoting a more positive evaluation of the story of the Mishkan. Attention has been drawn to analogous Arab Bedouin practices. Two Islamic institutions, the 'utfah and the mahmal, are of special interest in this connection. The former is a tentlike structure made of thin wooden boards and having a domed top. It is fastened on the baggage saddle of a camel, and is in the custody of the Ruwala tribe. Allah is believed to reside in it, and supernatural properties are attributed to it. When the camel carrying it begins to move, the entire tribe follows suit, and where it kneels is where the camp is pitched. At critical moments in battle, the 'utfah is brought out to ensure victory.

The mahmal, known in various forms over a wide area of the Islamic Near East, is basically a pavilion made of a wooden framework covered with richly embroidered fabrics. It too was mounted on the saddle of a camel, and was believed to be able to select the route of the caravan on its way to Mecca.

Even earlier, and still more pertinent to the subject, is the pre-Islamic qubbah, which was a small portable tent shrine constructed of red leather. The color is thought to be particularly significant because of the contrast with the usual black of Bedouin tents and because one of the coverings of the wilderness tabernacle was made of rams' skins dyed red, for which color no explanation is forthcoming in the text. The qubbah contained the idols and cult objects of the tribe, and was often mounted on the back of a camel. When the tribe pitched camp, the tent shrine was unloaded and set up beside the tent of the sheikh. People would

come to it seeing oracles. Given the innate and stubborn conservatism of nomadic traditions, the qubbah is likely to have represented a widespread custom of venerable antiquity among wandering tribes of the ancient Near East.

Evidence that such was indeed the case comes from material that harks back to pre-Christian times. Qubbahs are portrayed on two first-century B.C.E. images from Syria, and on a bas-relief from a temple of Bel at Palmyra, the oasis in the Syrian desert, which may derive from the fifth century B.C.E. The Greco-Roman historian Diodorus Siculus (first century B.C.E.), in his *Bibliotheca Historica* (xx, 65), mentions the sacred hut possessed by the Carthaginian armies, which was placed in their camp near the altar next to the hut of the general. This seems to be the descendant of Phoenicia's highly venerated wood statue and shrine, or portable temple, drawn by yokes of oxen, whose existence is reported by the 6th-century B.C.E. Phoenician writer Sanchuniathon. True, remnants of his work were preserved only in the translation made by Philo of Byblos 400 years later, but his reputation for reliability has been repeatedly confirmed and enhanced ever since the discovery of the Ugaritic epics.

Still more evidence for the antiquity of the use of portable shrines can be extracted from the Egyptian bas-relief of the battle scenes featuring Rameses II (ca. 1290-1224 B.C.E.), which portray the tent of the divine king and sacred objects of various kinds placed in the center of the oblong-shaped military camp. As

a matter of fact, the construction technique employed for the Israelite tabernacle can be traced back to at least the middle of the third millennium B.C.E. The tomb at Giza, Egypt, of Queen Hetepheres of the Fourth Dynasty, wife of King Snofru and mother of the great pyramid builder Khufu (Cheops), yielded gilded wooden frames and beams equipped with hooks for the hanging of curtains to form a large canopy. Together with these was a wooden box overlaid with gold foil to house the draperies, as well as other gold-cased furniture such as the royal carrying chair and the queen's bed, to which was appended a detachable footboard and silver headrest.

Other Egyptian finds exhibiting similar portable canopy-like structures testify to the prevalence of the basic construction technique of the Israelite tabernacle long before Mosaic times. Closest to the period of the Exodus are the exemplars from the tomb of Tutankhamen (ca. 1350 B.C.E.), which consist of prefabricated oak shrines covered without and within with a thin layer of plaster to which thin leaves of gold foil adhere. In addition, a linen cloth hanging over a wood stand separated the two shrines.

In light of all the foregoing variegated data, it is beyond cavil that the Mishkan, both as an institution and in its mode of construction, was well rooted in the cultural and religious traditions of the ancient Near East.

—Adapted from Nahum Sarna's *Exploring Exodus*

THE DIVINE INSTRUCTIONS AND THE CELESTIAL IMAGES

Two distinctive and dominating features of the account of the construction of the Mishkan deserve further discussion. The first is that the initiative for it and the detailed instructions for its execution are said to have come from God. The second, closely related to the first, is the oft-repeated reference to celestial images of the completed structure, and of certain individual elements that Moshe is said to have been shown on Mount Sinai. How indispensable to the Mishkan narrative are these twin features is further emphasized through the meticulously reiterated fulfillment formula that all was indeed made as God "commanded Moshe."

Apart from these explicit statements, the conception of the Mishkan as the terrestrial objectification of a celestial image also finds implicit expression in a manner that is not immediately apparent: Two master craftsmen—B'tzalel and Oholiab—are appointed to execute and oversee the construction work. But while they possess the necessary skills to do the work according to Moshe's instructions, it is he, not they, who personally assembles the parts into an integrated whole. This really has to be so, since only he carries a mental picture of the Mishkan in its completed, coherent form. No one else knows the disposition of the individual components and the harmonious interrelationships of the constituent elements.

Similar ideas about the origins and construction of sacred edifices were widespread in the ancient world. The earliest analog is to be found in the inscription of the Sumerian King Gudea of Lagash (ca. 2200 B.C.E.), who stated that the gods, in a

dream-theophany, communicated to him the need to build the temple of Ningirsu, god of fertility, thunderstorms, and the annual rise of the Tigris. The Babylonian creation epic known as *Enuma Elish* basically expresses the same idea regarding the building of Marduk's temple in Babylon.

A variant of the conception of the temple as the earthly reproduction of a celestial image is to be found in Egyptian religious thought in which the actual physical sanctuary is conceived to be an extension and continuity of a mythical prototype on the same locality.

In essence, such notions constitute a way of affirming the validity of the bold undertaking of the building of a sanctuary. They are necessary to the legitimacy of the sacred edifice, which thereby receives divine sanction. The temple is not a human institution, but a divine one, and so the rituals performed therein are seen to be assured of divine acceptance. Doubtless, Israel shared some of these beliefs, but there is more to it than this.

By virtue of this very concept, the wilderness Mishkan takes on a wholly new dimension. The extra-biblical accounts arose out of a reality of existing temples. King Gudea, for example, visited the other sanctuaries of his land. Our narrative, however, knows nothing of any prior history to the institution. It is presented as an innovation so unprecedented that, without divine instructions, it would be unintelligible. In this way, the narrative deliberately disconnects and dissociates the Mishkan from anything that is in Israel's world of experience.

—Adapted from Nahum Sarna's *Exploring Exodus*

May He who blessed | מי שברך

May He who blessed our ancestors bless and heal all those whose names are listed here, those whose names will be called out, and those whose names we do not know because either we are unaware of their illness or they are. We pray He mercifully quickly restore them to health and vigor. May He grant physical and spiritual well-being to all who are ill. אמן

Sydelle Klein	Rita bat Flora	Norma Sugerman
Bonnie Pritzker Appelbaum	Rifkah bat Chanah	Julia Yorke
Deenah bat Sarah Leah	Rut bat Hadassah	Susan Yorke
Nili bat Simchah	Shimona bat Flora	Alter ben Hassia
Rut bat Esther	Sura Osnat bat Alta Chayah	Aharon Hakohen ben Oodel
Miriam Zelda bat Gittel D'vorah	Tzipporah bat Yaffa	Chaim ben Golda
Miriam Rachel bat Chanah	Yospeh Perel bat Michlah	Ezra ben Luli
Harav Mordechai Volff ben Liba Miryam	Michelle Blatteis	Gil Nechemiah ben Yisraela
Michael Bybelezer	Diane Fowler	Mordechai Yitzchak ben Tirtzach
M'nachem Mendel ben Chaya Dina	Marj Goldstein	Harav Shimon Shlomo ben Taube v' Avraham
Simchah bat Zelda	Judy Golub	Yidel ben Etil
Adina bat Freidel	Ruth Hammer	Yisrael Yitzhak ben Shayndel
Baila bat D'vorah	Goldy Hess	Yitzchak ben Tziviva
Basha bat Surah	Fay Johnson	Yonatan ben Malka
Chavah bat Sarah	Selma Kamil	Yosef ben Flora
Chayah bat Flora	Micki Kuttler	Larry Carlin
Devora Yocheved bat Yehudit	Katie Kim	Alan Edwards
Esther bat D'vorah	Elaine Laikin	Joseph Favia
HaRav Ilana Chaya bat Rachel Esther	Mira Levy	Shannon Johnson
Malka bat Esther	Robin Levy	Adam Messing
Masha bat Etil	Karen Lipsy	Gabriel Neri
Masha bat Rochel	Barbara McClanahan	Jeff Nicol
Mindel bat D'vorah	Gail Schenker	Ed Sodosky
Ninette bat Aziza	Linda State	Mark Alan Tunick
Pinyuh bat Surah	Mary Thompson	
Ruchel Leah bat Malkah	Michelle Lazar	

We pray for their safe return...

May He who blessed our ancestors bless, preserve, and protect the captive and missing soldiers of Tzahal—Ron Arad, Zecharia Baumel, Guy Chever, Zvi Feldman, Yekutiel Katz, and Zeev Rotshik—as well as those U.S. and allied soldiers, and the civilians working with them and around them, still missing in Afghanistan and Iraq, and all other areas of conflict, past and present.

And may He bless the men and women of the U.S. Armed Forces and Tzahal, and those who serve the United States and Israel in foreign lands in whatever capacity, official or unofficial, members of our community or related to members, and their colleagues and companions. Guide them in peace and return them speedily to their families alive and unharmed. אמן

Are we in your will? Shouldn't we be?

When people prepare their wills, they usually look to leave a mark beyond the confines of their families. Thus it is that general gifts are left to hospitals, and other charitable organizations. All too often ignored, however, is the synagogue, even though its role in our lives often begins at birth, and continues even beyond death. We come here on Yom Kippur and other days, after all, to say Yizkor, the prayer in memory of our loved ones. Our Virtual Memorial Plaques remind everyone of who our loved ones were, and why we recall them. All of us join in saying the Kaddish on their yahrzeits.

Considering this, it is so unfortunate that, in our final act, we ignore the one institution in Jewish life that is so much a part of us. The synagogue is here for us because those who came before us understood its importance and prepared for its preservation. By remembering it in our wills, we will do our part to assure that the synagogue will be there for future generations, as well.

Think about it. We have always been here for anyone who needed us in the past. Do not those who need us in the future have the same right to our help? Of course they do. Do not delay! Act today! Help secure the future of your communal home.

Yahrzeits for Today Through Next Friday

זכרונם לברכה — May their memories be for a blessing!

16	Craig Sakin, <i>son of Barbara Sakin</i> Jacob Carl Sawyer* Henry Weintraub* Paula Ambrosio Harriet Gordon-Lubetkin Gerald Potack Michael Soussa	19	Abraham I. Safro* Melvin Poster Joseph Rosenbluth
17	Mary Sohmer, <i>Harvey Sohmer's aunt</i> Rebecca Levine*, <i>aunt of Ros Lobel</i> Edward R. Hollender* Lillie Lazarus* Margaret Gutman* Fannie Gartner* Michael Joseph Dale* Joseph Mezei* Louise Zipser*	20	Leah Bergen* Dr. Ashur Massarsky* Joseph Sakofs* Harry Pozner*
18	Lillian Sudack, <i>aunt of Lynda Sussman</i> Tzippa Giller* Frances Phillips* Hanna Gottlieb	21	Al Gilden*, <i>father of Ruth Gilden</i> Emma Brody* Irving Zablow* Julius Ehrlich* Tillie Schlow* Louis Turbiner* Morris Katz* Sarah Glaser Levy*
19	George Tischler* Sarah Barnett*	22	Blossom Cass, <i>Al Sussman's sister</i> Arthur Lewis Blum* Mary Feifer* Goldie Yatwitsky* Morris Silverstein* Leila Pascariu, <i>wife of Dr. Benu Pascariu</i>

* A plaque in this person's name is on our memorial board; yahrzeits are observed beginning sundown the night before.

Is there a yahrzeit we should know about?

Kaddish list

Julius Birnbaum
Larry Frank
Tamara Galperin
Myrna Badiner Gitter
Ruth Gordon
Raul Green
DeMing Huang
Asa Kaplan
Ray Kaplan

Itzik Khmishman
Karol Lang
Arline Levine
Alan Maltz
Marcia Weis Meyers
Binyamin Ovadia
Samuel Rosenblum
Marvin Sakin
Steven Sakin
Abe Tauber



Form of bequest to CBIOTP

The following form is suggested for guidance in preparing a bequest:

I, the undersigned, give and bequeath to Congregation Beth Israel of the Palisades, or its successor, the sum of \$_____ for its educational and religious work.

Signed

Date:

Witness 1:

Witness 2:

Congregation Beth Israel of the Palisades
at the New Synagogue of Fort Lee
ק"ק בית ישראל של הפלייסד

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website: www.cbiotp.org
general e-mail: shul@cbiotp.org

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*Have you joined a committee?
If yes, GREAT!
If no, why not?
This is your shul,
Be involved!*

PURIM IS COMING!

Please respond ASAP to our Mishloach Manot project and to our request for Matanot La-evyonim ("Gifts to the Poor").

And remember: We will read the M'gillah following a light dinner on Wednesday, March 20, and we will be celebrating Purim—and dedicating our new home here in Fort Lee—with a catered luncheon on Sunday, March 24.

Don't delay! Respond today!

*The rabbi's Torah Study class
continues this Wednesday at 7:15 p.m.
There's still time to join!*

Shabbat ends tonight with havdalah at 6:18 p.m. EST