

***THE BRONX CLUB OF VEGAS
VALLEY NEWSLETTER
SEPTEMBER-OCTOBER 2011***



NYBG built in 1891 by Lord & Burnham Co.

If you require any information concerning the Club, know of anyone interested in joining, or have ideas for upcoming events you would like to host, please contact me Leslie Schoenberg, 838-3560, ls1166@aol.com, or Sue Braun, suefromtustin@yahoo.com cell 510-7788. In addition, I am also the Newsletter Editor. If you have, any articles about The Bronx that you would like to have put in the Newsletter, please forward them to me at the above email address.

UPCOMING EVENTS

September 18, Leslie Schoenberg will host this event. The event will be at 6:00 pm and held at Cathay House, www.cathayhouselv.com, 5300 Spring Mountain Rd., #107, 876-3838. The last day to respond is September 13. As always, we will have separate checks and there will be a \$2.00 cover charge for expense.

Our guest speaker this month will be Michael Green, PhD., Professor of the History of Las Vegas at Community College of Southern NV. He will tell us about "early" Vegas, the Jewish influence in Vegas, what Vegas has grown to today. He is bringing his Father with him since his Dad grew up in The Bronx.

October 16 –The Braun's will be hosting this month's event at IHOP,9651 Trailwood Drive, 6:00 pm, Sue also worked out where the Manager will give us a 20% discount on our meals. Their speaker Mr. Terry Revella is a first responder. A retired Captain of the New York State Department of Environmental Conservation Police, and 9/11 World Trade Center Disaster survivor, Mr. Revella was last assigned to the New York State Office of Homeland Security, serving in New York City. During 9/11, he served as the New York State Health and Safety Officer as Governor Pataki's liaison for the entire duration of the Ground Zero clean-up operation.

He is also a Marine Corps, Vietnam Veteran; accumulating over 30 years of incident command experience in field, on scene and as Incident Commander.

Mr. Revella was instrumental in the development of numerous anti-terrorism programs, which have been implemented throughout the world. His presentation on Public Building Security has been utilized in Australia and England by various law enforcement agencies. Mr. Revella served as a police commander for over 15

years. He was the Governor's liaison to the New York City's Office of Emergency Management for all major incidents, which included: ferry accidents, New Year's Eve in Times Square, parades, building collapses, building explosions, and an outbreak of the West Nile Virus, where he worked closely with Mayor Rudolph Giuliani. He is also a HAZMAT Specialist and performed dignitary Protection for the Republican National Convention, foreign dignitaries, as well as, the President of the United States.

His achievements include NY State's highest heroism award, the Samuel S. Taylor Award, the NY State Medal of Valor, NY's highest achievement award, and two Meritorious Service Awards. He graduated Summa cum Laude from Kaplan College with a B.S. in Criminal Justice. He is also, a member of the National Scholars Honor Society.

November 13, 6:00, The Memphis BBQ, 1401 S. Rainbow Ave., 254-0520; diverse new menu selections available ranging from \$10 -\$13. Please note that this is the 2nd Sunday of the month not the 3rd as usual. This is because of Thanksgiving. Ken and Rochelle Goodman and Denise and Steve Needleman, will host this month's event, which is a Trivial Pursuit Challenge. There will be three teams and great prizes given out. As always, separate checks will be issued.

Please RSVP no later than Thursday November 10 to Rochelle at 462-9930, kendg@msn.com or Denise at 396-8887, dfneedleman@gmail.com. As usual, \$2.00 will be collected at the door, to cover the cost of prizes. Please RSVP so that we can guarantee you a slot for the games.

December 17th – 11:30 am. We will be having a potluck holiday brunch at the home of Les and Sue Braun, 11021 Cherwell Court. Les, Sue, and I, will host the party. Please note: This is on Saturday not Sunday. Following are directions to the Braun's home. The house is behind Costco at the 215 and W. Charleston. From the 215, turn east towards the Strip; make a left on Pavilion Center. Drive past the park behind Costco. Turn left into the very first housing development called 'Manorwood.' This street is Maryville. Then, make an immediate left on Runbridge, continue on Runbridge for one block. It curves and becomes Salford. Continue one block; make the first right onto Napatree, then a sharp left onto Cherwell Court. They are up the block on the left, 11021 Cherwell Court.

Please respond by December 13 to Sue at 360-2232, cell 510-7788, suefromtustin@yahoo.com, or Leslie at lsis1166@aol.com, 838-3560. When you respond, please let us know which of your favorite dishes you would like to bring. It should serve 10-12 and if needed can be reheated, not cooked when you arrive at the Braun's. Cold dishes such as salads and fruits are good too. Since we only need so much of one type of dish, you may be asked to bring something other than your first choice. Please bring copies of your recipe to share with others. We are having a White Elephant Auction. If you would like to participate, bring a wrapped gender less gift

costing about \$7.00-\$10.00. Only those bringing a gift may participate. There will be a \$2.00 charge per person to cover the cost of coffee, tea, soft drinks, paper goods and incidentals.

PLEASE NOTE:

We need hosts for February to December 2012. Please contact me Leslie Schoenberg ls1166@aol.com, or 838-3560, or Sue Braun, suefromtussin@yahoo.com, 360-2232, if you would like to participate in the growth of The Bronx Club by hosting an event.

DeWitt Clinton High School

The first (and hopefully not the last) Southern and Central Arizona DWC Alumni Brunch is scheduled for Sunday, January 8, 2012.

Location will be in Scottsdale or Tempe and is planned from 11am-3pm. NV and CA, DWC alums who want to make the trip are welcome. For more info contact me via e-mail lewaaronson@ca.rr.com or call 310-836-9260.

A 55 year reunion of the Class of 1957 is planned in conjunction with the 115th annual DWC reception/dinner. This will be Thursday, May 24, 2012, at the Marina Del Rey restaurant in DA Bronx. For more information, please contact me at the above email address.

I CAN'T CRY ANYMORE
BY
HARRIET STEIN

My heart is heavy and I cry
Every time I see those images of terror in the sky.

My heart is broken, but my spirit is strong
And I know that soon we will right this wrong.

I cry with sadness for all the lives lost.
We must bring those terrorists to justice, but at what cost?

I cry for the lives lost. I cry for the waste
And these tears leave me with such a bad taste.

I cry when I see our flag at half-staff.
I don't want to cry anymore...when will I laugh.

Every time I think, I am out of tears,
I see a firefighter or a policeman and then come those fears.

I can't cry anymore, these tears are hurting my heart.
I can't cry anymore, I can't cry any more, I can only do my part.

I can't cry anymore.... But I do.

*This is dedicated to those who perished
On September 11, 2001
And to all our service men and women who still
Suffer from the war.*

Congratulations to the following members celebrating their birthdays in September and October.

September –

<i>Ken Goodman</i>	<i>September 9</i>
<i>Carol Madris</i>	<i>September 12</i>
<i>Jane Niedelman</i>	<i>September 15</i>
<i>Marjorie Karp</i>	<i>September 16</i>
<i>Robin Johnson</i>	<i>September 17</i>

October –

<i>Elaine Robinson</i>	<i>October 4</i>
<i>Steve Brodsky</i>	<i>October 5</i>
<i>Rochelle Goodman</i>	<i>October 6</i>
<i>Larry Schwartz</i>	<i>October 6</i>
<i>Joann Geller</i>	<i>October 11</i>

Congratulations to the following members celebrating their anniversaries in September. We have no one celebrating an anniversary in October.

<i>Les and Sue Braun.</i>	<i>September 2, 51 years.</i>
<i>Bob and Carol Seskin,</i>	<i>September 8, 48 years.</i>
<i>Steve and Sandy Brodsky,</i>	<i>September 10, 22 years.</i>
<i>Sheldon and Sharon Gottlieb,</i>	<i>September 13, 30 Years.</i>

THE LADIES BRONX CLUB OF VEGAS VALLEY OCTOBER INVITATION

WHERE: The Cheesecake Factory, Boca Park (Charleston & Rampart)

WHEN: Thursday, October 6, 11:30 AM

HOST: Susan Blonder

RSVP: 395-6878

NOTES: Come join us for a delicious lunch and good company.

New York Botanical Garden

The New York Botanical Garden (NYBG) is one of the premier botanic gardens in the United States. It is located at Southern and Bedford Park Boulevards, The Bronx, NY. Amid the 250 acres of this botanical beauty, you will find 40 acres of NYC original forest, a river and a cascading waterfall, undulating hills, wetlands, ponds and more. The Enid A. Haupt Conservatory, a landmark turn of the century crystal palace which houses jungles, deserts, a palm court, fern forest and seasonal displays. It is built in the Victorian Style and was constructed by Lord & Burnham Co. On May 28, 1967, it was declared both a National Historic Landmark and National Register of Historical Places.

The Gardens is home to some of the world's leading plant laboratories. It offers major exhibitions and flower shows year round. The NYBG is an advocate for the plant kingdom. The gardens are a museum of living plant collections arranged in gardens and landscapes across its sites.

Founded in 1891 and designed by Columbia University botanists, Nathaniel Lord Britton and his wife, Elizabeth, The NYBG was modeled after England's Royal Botanic Gardens at Kew. Prominent New Yorkers Andrew Carnegie, Cornelius Vanderbilt, and J. Piermont Morgan agreed to match the City's commitment to finance the buildings and improvements. Today the 250-acre, National Historic Landmark houses 48 gardens and plant collections such as a rose garden, perennial garden, rock garden, as well as a children's garden and a Victorian glass conservatory dating back to 1902.



SPANISH PARADISE: GARDENS OF THE ALHAMBRA

Location: Enid A. Haupt Conservatory | Travel to southern Spain in just an afternoon.

A complementary exhibition in the LuEsther T. Mertz Library, [Historical Views: Tourists at the Alhambra](#), features rare prints, historical photographs, watercolor drawings, and objects from the rich collections of the Hispanic Society of America, immersing visitors in the Alhambra's history and design.

The plants of the Mediterranean region flourish in strong sunlight and hot weather, and they are quite at home in the glasshouses of the Conservatory, especially during the warmer months. The intense summer light of New York, like that of Andalusia and the city of Granada, suits the plants in the exhibition, which are gorgeous, fragrant, and evocative of early European horticulture.

Medieval Spanish garden design is not often seen or easy to learn about in New York City, and related as it is to Roman villa, Persian, and Near Eastern garden design; this little-known subject is fascinating for everyone interested in Islamic culture or the history of gardens and landscape architecture. Medieval Spanish garden architects often endowed their gardens with a mirador, the Spanish word for window or a place from which to experience a view. We present this multifaceted exhibition as a kind of mirador--looking out to Medieval Spain, Islamic culture, and the Spanish landscape.

Temptations Found in Gardens of Islamic Delight



The smell was sensuous and sweet in the early summer morning but airy, light, with an almost spicy edge. In addition, it shifted character as I walked past the murmuring fountains and groomed myrtle bushes. Eight years ago there were other impressions to attend to, made by the honeycombed ceilings and ornamented stucco, the interweaving geometries on tiles and stone, the views of tall cypresses and corrugated rooftops. The place, in uniting opposites, seemed to insist on a mythical significance as fortress and pleasure garden, a seat of power and a meditative retreat: the [Alhambra](#).

[‘Spanish Paradise’](#)

You would hardly expect the [New York Botanical Garden](#) in The Bronx to have reproduced the sensations of that 14th-century palace complex in Granada, Spain, in its exhibition, [“Spanish Paradise: Gardens of the Alhambra.”](#) What point could there have been in trying to replicate the heavens depicted on the ceiling of the Hall of Ambassadors, its wooden pieces inlaid with mother-of-pearl stars? Or to imitate the “Escalera del Agua” – the staircase in the palace gardens whose hand rails have carved channels in which currents of

water flow, so that as you descend under overhanging trees you feel immersed in a rushing stream? The exhibition catalog tells us that the garden designer Russell Page called the staircase "the best thing in gardening that I know anywhere in the world."

Any such reproduction would have been doomed to failure, so instead the Botanical Garden has created an exhibition of allusions and images, a three-part homage to the impact of the Alhambra and its gardens. Outdoors, in collaboration with the Poetry Society of America, the Garden mounted 16 panels of nature poems by Federico García Lorca, who was born near Granada and was intoxicated by the Alhambra.

In its library gallery, a show of four centuries of rare prints, folios, paintings and other artifacts evokes the lure the Alhambra had for visitors. Organized by Patrick Lenaghan, a curator at the Hispanic Society of America, the exhibition includes some of the first portrayals of the palace interior from the 17th century, etchings of Romantic images created by the artist David Roberts and others, and pioneering 19th-century photographs of its stunning facades and courtyards. There are also materials associated with Washington Irving, whose [1832 book](#), "The Alhambra," so popularized the palace — then a pile of relics and ruin — that it still pays homage to Irving by preserving the rooms in which he stayed.

However, the heart of the garden's exhibition is a 15,000-square-foot portion of the Haupt Conservatory. Visitors are welcomed into the central court with a modest reproduction of one of the Alhambra's fountains and the gentle sound of flowing water that accompanies any walk through the palace's courtyards or its terraced gardens (known as the Generalife).

Nevertheless, how do you honor the beauty of those gardens without mounting a cheap imitation? Through allusions and impressions, once you enter here, you are struck first by the smell, which awakens the recollections of a visit to the Alhambra. Here are two varieties of lavender flowers; citrus trees, bearing sour oranges, lemons and calamondin; jasmine vines in bloom, winding up pillars;

crepe-myrtle, safflower, rosemary and valerian arrayed in geometric beds. In addition, the scents, with their sweet spice, seem to invoke the mythic imagery of the place and its hold on the imagination.

The exhibition's curator is Penelope Hobhouse, one of the world's authorities on Persian gardens, who has explained that they are designed around corridors of walkways and the sounds of flowing water. Courtyards are divided into quadrants with central fountains, their arrangements and vistas meant to inspire contemplation while suggesting Persian notions of Paradise – which is, of course, a garden.

Therefore, here too, at the Botanic Garden is a long main corridor of plantings inspired by a 19th-century watercolor showing the palace's Patio de la Acequía. Rows of Italian cypresses create green architectural boundaries near the conservatory windows; myrtle hedges enclose beds of flowering plants; there are evocations of the arches of the Alhambra visible at the far end, where a miniature version of one of its keyhole-shaped fountains murmurs. The plants on display are all associated with the cultivation of gardens in Islamic Andalusia, in southern Spain.

The gardens of Andalusia, we learn from a fascinating book cited by the exhibition, "Gardens, Landscape, and Vision in the Palaces of Islamic Spain," by D. Fairchild Ruggles. It drew on the technologies of irrigation established in the region by the Romans but expanded the area's repertory of plants, bringing in seeds from distant parts of the Islamic empire, transforming the Spanish landscape.

The fig tree that we see here like its ancestors, could have, been cultivated with seeds from Asia; one suggestion is that the poet Yahya al-Jazal took them in a stack of books from Byzantium to Cordoba in the year 840. In the 10th century, we also learn, the ruler Abd al-Rahman I, received pomegranates as a gift from his sister; though the fruit was spoiled during the journey from Syria, the seeds were still cultivated and ultimately became a "natural" part of southern Spain. The Damask Rose plants here might have

been used for rose water and teas, their name referring to origin in Damascus, Syria.

The thing is, it is impossible to know precisely what the gardens held in the 14th century. The Alhambra itself was damaged first by the intrusion of a full-scale Western Renaissance courtyard after the Christian conquest of this last holdout of Muslim rule in 1492, and again a century later by a gunpowder explosion. Initially, there were probably no [arching jets of water](#) as can now be seen in one Alhambra courtyard.

By the end of the 17th century, Ms. Hobhouse notes in the catalog, "The gardens had become almost totally neglected." After a fire in 1958, the Acequía Court was excavated; showing original architectural features, but no botanical analysis was done to discover historical traces of particular plants. Moreover, as the exhibition explains, some of the plants that are now used in the Alhambra gardens and in the show were unknown in the 14th and 15th centuries.

Thus, there is no "authentic" version of the gardens that can be reproduced or imagined. What we have is a shifting reality that pays tribute to the heritage. Moreover, there is surely enough of a similarity to other such gardens to be certain about some aspects of design. In this, the state of the gardens is not unlike the Alhambra itself, which contains structures erected over the course of centuries, many modified by later restorations and transformations.

What we do not get, though, is an understanding of how the gardens were aesthetically linked to the Alhambra. This is, admittedly, beyond the scope of the show, but it also seems essential in understanding the gardens. In various parts of the palace, a playful approach is taken to ideas of exterior and interior. This is true of the nighttime heavens depicted in the Hall of the Ambassadors, but also of the way, the apparently abstract ornamentations and decorations invoke the natural world with exotic floral and vegetal motifs. Windows in the palace are calculatedly placed to provide visions of the cultivated landscape

giving way to the region beyond, with its homes and farms. Such framed "miradors" – framed views through arches or windows – are found throughout.

There is a religious intention here, called attention to in quotations from the Koran, their calligraphy intertwined with the ornamentation, affirming a unifying power. Nevertheless, an earthly sensuousness is also evident, heralded in poetry praising the Alhambra and its rulers – words that are also part of the palace's decorative design. Both forms of devotion were, no doubt, meant to be combined, just as the gardens and courtyards seem to extend the exquisite order of the interior outward.

It is easy to idealize such an achievement and, indeed, Lorca himself did: he liked to dress as a Moor at the Alhambra, paying homage to Spain's pre-Christian past. Perhaps that sense of a lost world was part of the Romantic fascination with the palace as well. Now the temptation persists in other ways: the catalog mentions the "cosmopolitan perspective" of seven centuries of Islamic rule, even though the history itself is much more knotty, periods of great achievement combined with eras of ruthless warfare and sweeping repression.

The Alhambra, too, for all its meditative eloquence, was witness to rebellion and assassination. Moreover, complicating matters further, its achievements came not at a period of supreme Islamic confidence, but closer to that era's twilight, as Granada became the last Islamic redoubt in Spain.

Nevertheless, at the Botanical Garden, which for now, is the closest most of us can easily get to the Generalife, none of this matter much. The scent sounds and signs of those Spanish gardens are evoked. In addition, you readily give in to their allure.

