their radical approach to Reform Judaism. *UPB-1* and *UPB-2* were revised right after World War I, but again, nobody was really happy with the new texts. They were further challenged in the beginning of the 1930s, but the Movement had a mechanism at that point to make adjustments. The suggestion was made in 1930 that *Kol Nidrei* be reentered into the liturgy, but through the *Union Hymnal*, not through the *UPB-2*. That "reform" became part of a greater debate during the course of the 1930s that, of course, led to the Columbus Platform. Then in 1940 the revised *UPB-1* was issued. Five years later, delayed by World War II, a revised *UPB-2* was published, and again, a big fight over *Kol Nidrei* took place. First it was in, then it was out, then it was back in. The Conference also did something very interesting, with respect to holiday practice. I don't know if we'll return to this practice or not, but the CCAR sold shofarot that had metal mouthpieces on them as a way of reintroducing the shofar to our services.

Reform rabbis, even if it was not wholly successful. Why do you think this was important to them? What do you see as the importance or value of this goal? Do you agree or disagree with this goal, and why?

The *Union Hymnal* was a book of songs and hymns published in 1932 and served as a supplement to the *Union Prayer Book*.

The Columbus Platform: http://ccarnet.org/Articles/index.cfm?id=40&pge_prg_id=4687&pge_id=1656

When *Gates of Prayer* first came out in 1975, in part stimulated by liturgical developments in England, it added something else brand-new to the holiday liturgical debate—it added color to the cover. So when *Gates of Repentance* was published, instead of all the subdued Protestant tones, now we had a red *machzor*, making it easier to distinguish from the blue Shabbat book.

How much do you think that design issues, from the color of the cover to the design of the interior pages, shape our relationship with the content of a prayer book? How much do the design decisions matter? Explain your response.

Following the publishing of *Gates of Repentance* in 1978, all types of additional liturgies were developed by the CCAR that had not been part of the Movement for approximately one hundred years, including *S'lichot*. Several prayer books were offered by the CCAR for the High Holy Day experience for young people of different ages. The issue of gender finally came forward, resulting in a revised, gender-sensitive edition of *Gates of Prayer* in 1994 and *Gates of Repentance* in 1996. Given the rapid evolution of Reform liturgy in the twentieth century, it was not entirely surprising that a return to the *UPB-2* style was longed for in some quantity. The Sinai editions of the *UPB-1* and 2 (which appeared in 2000 and 2001) are one example of looking to the past. And this brings us up to *Mishkan T'filah*, now in circulation as of 2007. The first question before us, of course, is to what extent *Mishkan T'filah* will be the paradigm for our new High Holy Day book. Given our tradition of liturgical adaptability, this will be only one of many discussions and opportunities to meet the contemporary spiritual challenges of the High Holy Days.

Gates of Forgiveness: Shaarei Selicha was published in 1993. This publication was meant to be used for *S'lichot* services and provided a reintroduction of this practice for Reform Jews.

High Holy Day prayer books for children included *Gates of Repentance for Young People*, which included services for young children and those in primary grades.

The Sinai editions were published by Chicago Sinai Congregation for those who wanted to go back to an earlier style of Reform worship more in keeping with the values of Classical Reform.