

The Newsletter of the *Vancouver Holocaust Education Centre*

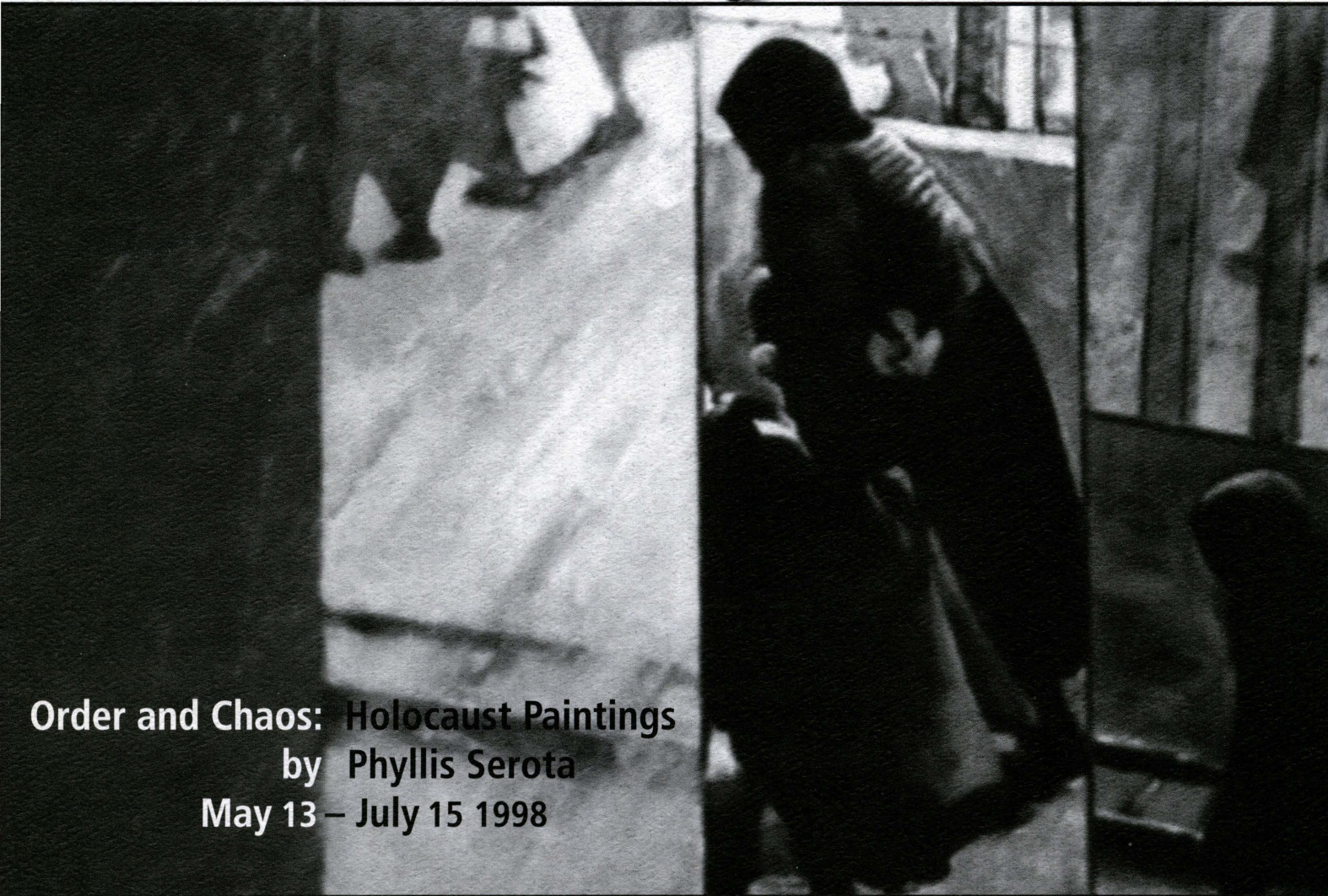
50 - 950 West 41st Avenue  
Vancouver, BC V5Z 2N7  
tel. (604) 264-0499  
fax (604) 264-0497

# Zachor

"Remember"

Number 2  
April 1998

**Order and Chaos: Holocaust Paintings**  
by **Phyllis Serota**  
May 13 – July 15 1998





# EVENTS AND ANNOUNCEMENTS

## April

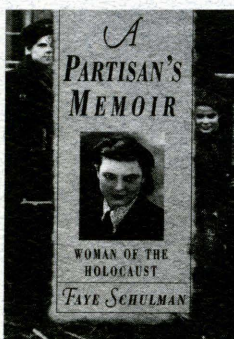
Thursday April 23  
**Yom HaShoah Memorial Service**  
 12 NOON, Schara Tzedek Cemetary  
 2345 Marine Dr.,  
 New Westminster

**Yom HaShoah Commemorative Evening** (see page 3)  
 7:30 PM, Beth Israel Synagogue  
 4350 Oak St., Vancouver

Sunday April 26  
**Jewish National Fund Dinner Honouring Holocaust Survivors of British Columbia**  
 Hyatt Regency Hotel  
 Call 257-5155 for tickets and information.

## May

May 6 and 7  
**23rd Annual High School Symposium on the Holocaust**



Wednesday  
 May 6  
**Public Reading by Faye Schulman**  
 (see page 6)

Ms. Schulman is the author of *A Partisan's Memoir: Woman of the Holocaust*  
 7:30 PM, Vancouver Public Library Central Branch

Tuesday May 12  
**Survivor Drop-In**  
 2-4 PM, Holocaust Education Centre  
 ★ No drop-ins will be scheduled in the summer.

Wednesday May 13  
**Exhibit Opening Order and Chaos: The Holocaust Paintings of Phyllis Serota** (see page 5)  
 8 PM, Holocaust Education Centre

Sunday May 17  
**Paul and Edwina Heller Tribute Evening and Celebration Concert** (see page 12)  
 7:30 PM, Rothstein Theatre  
 950 W. 41st. Ave., Vancouver  
 Call 264-0499 for tickets.

## June

Wednesday June 10  
**Annual General Meeting** of the Vancouver Holocaust Centre Society  
 7:30 PM, at the HEC  
 All VHCS/HEC members are invited to attend.

## Reminder

**Tribute Card Receipts** will be issued at the end of June.

**Membership Renewal Campaign** will begin in June. Please consider renewing your pledge to Holocaust Education.

## Thank You !

### To Our Recent Volunteers

**Newsletter & Mailings**  
 John Bernard, Susan Bluman, Lyliane Fryfield, Inez Levitz, & Pearl Minkoff

**Special Projects**  
 John Welfley, Daniel Fromowitz, David Zack, Andrea Jordan, Julia Zarankin, Aiden Fox, Danya Fox, Aylee Fox & Hayden Kremer

**Library**  
 Ruth Fraser, Sheila Barkusky, & David Schaffer

**Open Hearts Program Committee**  
 Ruth Hess Dolgin, Gloria Levi, Shani Levin & Baruch Weiss

**Open Hearts Exhibit Docents**  
 Bonnie Belzberg, Fay Davis, June Earnshaw, Leonore Freiman, Daniel Fromowitz, Frances Grunberg, Sheryl Kahn, Gabriella Klein, Kirsten Lind-Pedersen, Craig McAdie, Sally Rogow, & Baruch Weiss

**Exhibit & Outreach Speakers**  
 David Ehrlich, Agi Bergida, Mariette Doduck, Klara Forrai, Jack Benisz, Anne Derek, Regina Feldman, Peter Parker, Paul Meyer, Louise Sorensen, Leo Lowy, Bronia Sonnenschein, Irene Kirstein-Watts, Ruth Sigal, Alex Buckman, Lillian Nemetz, Robbie Waisman, Serge Haber, Serge Vanry, Marion Cassirer, Saul Cohn, Bente Thomsen, Michel Mielnicki, David Reed, & Peter Suedfeld

## In This Issue. ...

Yom HaShoah	3
The Legacy of <i>Open Hearts - Closed Doors</i>	4
Order and Chaos: The Holocaust Paintings of Phyllis Serota	5
No Longer Alone	6
Faye Schulman's <i>Partisan Memoir</i>	7
Book Reviews	8
Cards & Donations	10
From the Board and Staff	12

This month's cover: Detail from Phyllis Serota's "Women and Children" and "Order and Chaos."

Tel. (604) 264-0499  
 Fax (604) 264-0497

The Newsletter of the Vancouver Holocaust Centre Society 30 - 510 West 41st Ave., Vancouver, BC V6Z 2B7 October 1998

# Zachor

"Remember"

Editor: Roberta Kremer  
 Layout & Design: Graham Sharpe



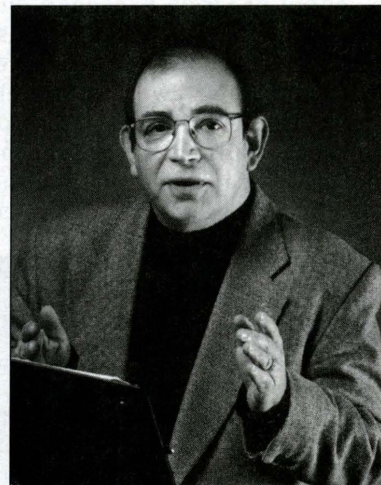
## A Gathering of Voices: The Yom HaShoah Commemorative Evening

by Ethel Kofsky, Yom HaShoah Committee Co-chair

On Yom HaShoah, Jewish communities throughout the world participate in this meaningful day which commemorates those individuals who perished in the Holocaust. Sometimes described as "Holocaust Remembrance Day" the Yom HaShoah Memorial Service and Commemorative Evening provides us with an opportunity to remember those individuals who were taken from us – often without a trace – and also to pay respect to those who survived. As time passes and fewer witnesses remain, it is of great importance to strengthen the bond and create a personal link between the Jewish people of today and those who perished under the Nazi regime. With this in mind, the Yom HaShoah committee has chosen as its theme for this year, "A Gathering of Voices." We ask you to join us for this commemorative evening **Thursday April 23, 7:30 PM, at the Beth Israel Synagogue.**

As part of the "Gathering of Voices" Hank Greenspan will perform

REMNANTS, a stark and haunting collection of stories about life after the Holocaust. Greenspan, a University of Michigan professor and clinical psychologist, combined his interests in history and psychology and began writing monologues based on the "stories" he recorded directly from Holocaust survivors. Twenty years of conversations between the author and Holocaust survivors evolved into REMNANTS – a play which represents survivors' memories and reflections. As a stage play, REMNANTS has been produced professionally throughout the United States. It is being performed in secondary schools and universities, as part of Holocaust Education projects and remembrance observances. Dr. Greenspan has received much recognition and numerous awards for his work, and this year REMNANTS will also be presented at Yad Vashem in Israel. As audiences have remarked, "REMNANTS says more about the Holocaust in fewer words than just about anything I know," and "succeeds in ways I had thought out of



Hank Greenspan in performance.

reach of any kind of dramatization, and it does so with great integrity as well as passion."

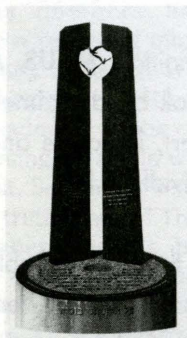
The Yom HaShoah Committee asks you to join us in honouring our survivors and allowing the "voices" of those who did not survive to be heard once more.

Included in the program is the traditional Candle Lighting Ceremony in memory of the six million Jews who perished in the Holocaust. ❧

### DAYS OF REMEMBRANCE / YOM HASHOAH

27 Nisan 5758

Memorial Service and Unveiling of Names



12 NOON  
Thursday April 23, 1998

Schara Tzedek  
Cemetery

2345 Marine Dr.  
New Westminster

Please Join Us In Remembering

Yom HaShoah Commemorative Evening  
***A Gathering of Voices***

7:30 PM, Thursday April 23, 1998  
Beth Israel Synagogue, 4350 Oak St.

Candle Lighting in Memory of the Six Million

With a presentation of REMNANTS  
by Hank Greenspan

Sponsored by  
Vancouver Holocaust Centre Society  
Congregation Beth Israel  
Jewish Federation of Greater Vancouver



## THE LEGACY OF OPEN HEARTS – CLOSED DOORS

On April 3, the *Open Hearts – Closed Doors* exhibit closed. The project has been very successful on many levels.

The school program exceeded our expectations with eighty five classes, representing sixty schools, in attendance. Students from as far away as Sechelt heard from survivor speakers – many of whom had been part of the War Orphans Project – and were guided through the exhibit by knowledgeable and dedicated docents.

A unique feature of this school program was Helen Mintz' storytelling performance "Keeping The Promise." This one act play written by Helen and directed by Lynna Godhar Smith, was acclaimed by teachers and students alike. Commissioned by our Centre, Helen succeeded in capturing many of the orphans' experiences and transforming them into a dynamic and moving presentation. Helen wished to thank Regina Feldman, Celina Lieberman and Robbie Waisman for their trust and for the gift of the stories they shared with her. "Keeping The Promise" has been performed for schools and public audiences and will travel to the schools. You can book Ms. Mintz's performance for your school, festival or community event by contacting her directly.

The Teacher's Guide was our most comprehensive and well designed one to date, thanks to Graham Sharpe's careful editing and

layout, and Daniel Fromowitz's research assistance. Hayne Way, of Multiculturalism BC, praised the Guide for its cultural inclusiveness. Talmud Torah teacher, Tiki Goldenberg said that the guide helped her extend class discussions beyond the Holocaust, to current immigration issues, giving some of her newly arrived Russian students a special opportunity to contribute. The



Feldman family at the Open Hearts – Closed Doors opening



Helen Mintz

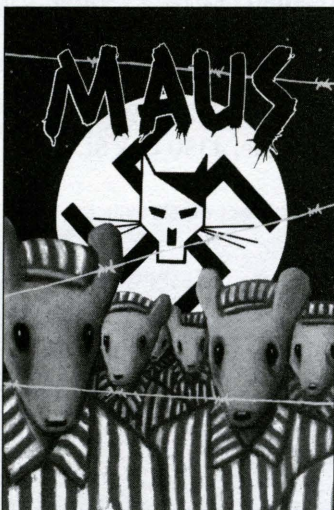
teaching team from Rockridge Middle School commented that the guide anticipated the needs of both students and teachers with sensitivity and a real practical sense of what happens in the classroom.

One of the most rewarding aspects of our work is the setting in motion of initiatives and projects that continue and live on in

ways we did not initially anticipate. The exhibit *Open Hearts – Closed Doors* is on the move... growing in both vitality and significance as it travels to Calgary. The exhibit will open there on April 23rd, and will be the focus of their Yom HaShoah commemorative program. A special ceremony will honor the fifteen war orphans who came to Calgary and the adoptive Jewish families who assisted them. Robbie Waisman, one of the original Calgary war orphans and now one of the Vice-Presidents on our VHCS Board, will travel to Calgary to speak at the opening.

This exhibition is serving as a catalyst for the Jewish Historical Society of Alberta to undertake oral interviews with their local war orphans who were part of this unique group. As a result of the exhibit, more of the history of this immigration project undertaken by the Jewish communities across Canada is being recorded and saved. More scrapbooks and individual stories will be added to the exhibit as it travels. The HEC still hopes to create additional scrapbooks of others from this group.

We are proud of the many legacies this project has spawned. ❧



### A comic book about the Holocaust?

Historical record, novel or comic book? **MAUS** defies easy definition. **MAUS, A Survivor's Tale** is the two volume Pulitzer Prize winning book by acclaimed graphic artist Art Spiegelman. **MAUS** combines elements of art, literature and history, bringing the story of his father's Holocaust experiences vividly to life.

**MAUS, A Memoir of the Holocaust** is an exhibit which brings these remarkable books to an even broader audience. The exhibit of Spiegelman's original art work has been shown worldwide and makes its Canadian debut this October at the Vancouver Holocaust Education Centre.

Get involved...

Coming Fall 1998



## Order And Chaos: The Holocaust Paintings of Phyllis Serota

by Diana Brooks, with Phyllis Serota

In February 1997, Victoria artist Phyllis Serota began to paint images of the Holocaust. Starting with two or three images, she soon realized that she had initiated a much larger project than she had originally conceived. The work continued until she had completed a total of fourteen paintings. The concept of *tikkun olam*, or the responsibility of the Jewish people to "repair the world" guided her; she felt that wounds must be opened and cleansed in order for healing to occur. It is in this spirit that she offers these paintings. They reveal a profoundly human identification with all those who suffered and continue to suffer the horrors of genocide.

Born into a Jewish family in Chicago in 1938, the year of Kristallnacht, Serota's family and community kept silent about the events unfolding in Europe. Her first knowledge of the Holocaust came from a book she read at age thirteen. Many of us whose first awareness of the Holocaust came through books or archival film can understand the shock of that terrible revelation: the abrupt and brutal end of childhood, replaced by the dead weight of history.

Serota's strong identification as a teenager with that written account of a young girl in a train car became the first image she explored in paint thirty-five years later. As she approaches her 60th birthday, this identification has only intensified. The following quote by Henri Raczymow addresses this "guilt of the survivor":

*I spoke earlier of a cloud of neurosis, our only legacy. I believe it has to do with the feeling all of us have, deep down, of having missed a train. You know which train.*

Trains, numbers, hands and stars are a recurring motif in the first nine paintings. Working on as many as seven at a time, Serota experienced different states, beginning with rage and ending ultimately with "a terrible sadness" as she connected with her personal grief.

Immersing herself in written and visual documentation of the Holocaust, Serota felt that "to use photographic imagery lent a sense of truthfulness." These photographic sources can be seen in a number of works, but of particular note is the image of *Prisoner #6831- name and fate unknown* in the left panel of *Order and Chaos*. Serota admits that this image of a young Polish woman was the hardest to paint of the entire series. This nameless face caught on film in a moment of unspeakable loneliness speaks to everyone; for an artist who believes that she too "could have been one of these people," the identification is profound.

Despite her research, Serota works from an intuitive place in the process of painting. She pushes herself to "the edge," relying on inner imagery to surface through her media explorations. The painting *Contrasts - Journey into Darkness and Light* predates and presages the Holocaust series. Stylistic similarities include the multiple use of media, abrupt transitions from dark to light, and the use of vertical lines to divide the canvas. This device may allude to the concept of time, or movement through a series of spatial vignettes. Although Serota won't impose a reading on the work, she admits that the references to Matisse, to the climate of an advanced European culture, and to the domesticity of doilies and interiors, highlight the environment which sowed the Holocaust and was shattered and swept away by it.

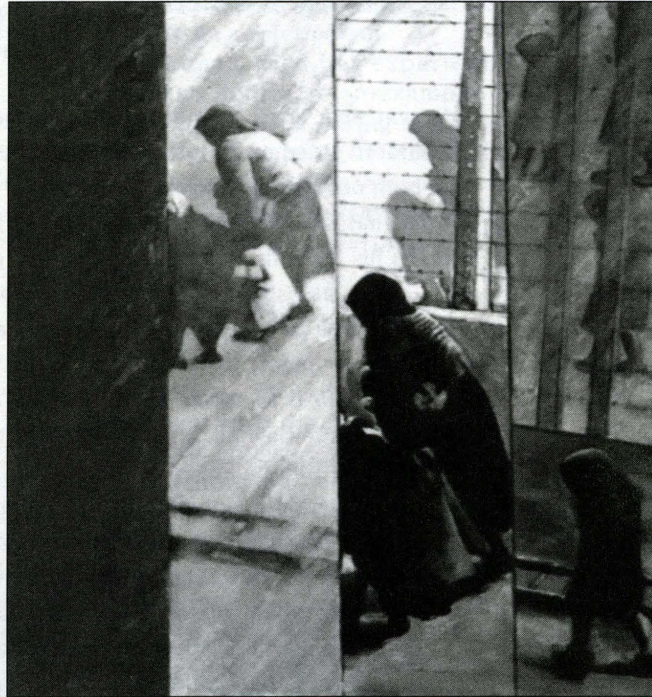
The final image titled *Fire* which was originally inspired by a photograph, came to the artist "all in one second." The photograph had great resonance for Phyllis, both as a woman and as a mother. Enclosing the image in a black frame was a visual metaphor for the camps which allowed no way out and also for the dark terror underneath the artist's own identity. The flames make the image inaccessible; in her words: "Pain lies under everything - we ignore what lies below, we won't traverse the flames." The contrast between the black and white image with the colour of the people dancing in the sky sets up a dialogue between the two and allows myriad interpretations.

It has required considerable strength to explore and complete these images, but Serota welcomed the process. A quote by Yehuda Bauer sums up her commitment:

*Study of the Holocaust, the ultimate realm of death, is in a profound way also the study of life, for it exhibits the extremes of human nature ... By itself, the Holocaust is an unmitigated disaster, it is only the application to it of the intelligence and the imagination that can transform it into tragedy, that is, an event upon which some pattern of meaning, however grim, can be imposed.*

Referring to "the Nazi within me," Serota believes that "we are all capable of this kind of evil, and unless we realize that, it will continue to happen." For real healing to occur, we must confront this recognition and challenge it.

We can read these paintings as a very personal struggle to reveal the face of suffering, or as a recollection of images and readings that pertain to that particular time. They also point to the struggle, of people the world over, against racism. ♪



Phyllis Serota's "Women and Children" (oil on canvas)

Order And Chaos: The Holocaust Paintings  
of Phyllis Serota runs May 13th to July 15th

Please Join Us For  
The Opening Reception & Artist Talk  
Wednesday May 13th at 8PM





### SWEAT LODGE

By Leo Vogel

He said I was a great healer,  
Blue, the Medicine Man.  
His words, golden reflections  
dancing through the dark, steamy heat.  
All my relations; polyzygotes, umbilically threaded  
in the moist, soft womb;

chanting, drumming.

The ancestors conversing silently  
exchanging hues of red glow.

Footsteps of rain treading softly  
on our protected home.

He said I walked a long path.

He, himself a Great Healer.

A path searching for another path,  
searching for the spirits.

The ancestors smiled

and hissed their approval.

The relations sighed in agreement.

My tears mixed with the Grandfathers' drink.

A blessing for a journey only just begun.

He said my Indian name is Greytail.

His voice as powerful as thunder.

Greytail the squirrel, Greytail the nurturer.

Rivulets of sweat pour down my face.

Which salt is tears, which is sweat?

At last the grandfathers are all united,  
a union of heat.

Men and women are as one.

Separateness dissolved.

Only then, the mother's sex opens wide  
to painlessly spill out the cleansed souls.

February 3, 1997

### IN THE NAME OF MY MOTHER

By Jean Zeydmann

*This was written in French by my cousin, Jean Zeydmann, born in 1930 in Belgium. Jean and I never knew either of our grandparents; now we are each proud grandfathers of two little boys. Jean's mother – my mother's sister – and my own mother died together in Birkenau in 1943. At that time, Jean was 13 and I was four years old. In 1945, Jean and I went to live in Belgium, he to live with our mother's sister and I to live with my father's sister.*

*Many thanks to David Reed for his careful translation of this text.*

*– Alex Buckman*

At that time, most pessimists did not imagine death camps, where 10-year-old children stood on tiptoes to look like 15-year olds, where mother and child were both doomed to the gas chamber.

I am that mother, who strokes her child, reassures him, wipes his tears, deadens his anguish and his terror before disappearing with him in the black abyss of the hellish chimney. I am that mother, who in the attic, our refuge, rocks her child to sleep, erases his nightmares, and shudders for him at each noise from the night.

The Gestapo is knocking at our door! I am that mother who, in her cattle car going to the beyond, writes with care to her son, in a language she does not know well; he is hidden with friends. "Eat well. Don't catch a cold. Have fun. Be good and think of Daddy and Mommy."

I am that mother, who dies slowly every day, every hour, and whose battered, gaunt, tortured body is thrown in the cinders toward an indifferent sky, but I come to life again in my child who lives.

I am all the mothers, who will never know the sweetness of getting old, of seeing with pride their child grow, of admiring his natural talent, his qualities, of crying at his wedding, and leaning over a cradle as they become grandmothers.

I am not forgetting those wonderful women, who at risk of their lives hid, protected, raised other people's children. I think of the nuns, who welcomed in their convents - as if they were sacred depositories - Jewish children, small and mournful groups. We called them my sister and our mother; they were just that by their sweet kindness and the love they were showing us. I am not forgetting every mother, who in the midst of her own, cherished the child hit by misfortune. Worried when we were ill, erasing our worries and pains with a motherly word or gesture.

We were privileged children, always the youngest who had to be coddled more, loved better, because we were orphans.

Already 50 years... This editorial is a tribute to the agony of women who, forced by the barbaric forces, brought themselves their child to the executioner.

To the heroism of other women who entrusted often unknown hands with the fate of their young. In the name of my mother, in the name of all the missing mothers I thank with love, with gratitude, all the women who protected, raised, and loved innocent children.

#### *The Child Survivor Page*

"No Longer Alone" welcomes submissions

Send to the Editorial Committee:

Louise Stein-Sorensen, Irene Kirstein-Watts  
& Lillian Boraks-Nemetz

c/o The Holocaust Education Centre  
50 - 950 W. 41st Avenue  
Vancouver, BC V5Z 2N7



# FAYE SCHULMAN'S PARTISAN MEMOIR

## A Partisan's Memoir: Woman of the Holocaust by Faye Schulman

Second Story Press, 1997

Reviewed by Julia Zarankin

*My family is dead; my town has been occupied. I will never live here again. I do not want the murderers to have use of our home. In less time than it takes to form these thoughts I shout back at him, 'Burn it!' He pours gasoline on the living room floor. I light the matches. The house is instantly ablaze.*

This is the startling beginning of Faye Schulman's book *A Partisan's Memoir*, which chronicles the author's experiences during the Holocaust as well as her years as a member of the Soviet partisan movement. As we watch Faye Schulman set fire to her own house in the Polish town of Lenin, we wonder who this woman is, where she comes from, and what gave her the power to follow through with such an act.

Slowly, the story of her pre-Holocaust life, her survival and her remarkable will to actively fight as a partisan, "to fight for my people – for the Jewish dignity and Jewish honour – and for an end to the Nazi killing machine," unfolds before us.

It is not uncommon for Holocaust survivor accounts to be filled with instances where premonition outweighs reason, where coincidence, luck and fortune take over. Who would have known, for example, that photography, a skill Ms. Schulman learned from her brother at a young age, would one day save her life? She had worked as an apprentice in her brother's photo studio in Pinsk, and then became the town photographer in Lenin, first for the Soviets, during the brief period of their occupation, then for the Nazis. Ironically, Schulman writes that "in their [the Nazis] obsessive need to record their evil acts, my life had been spared." Out of the 1,850 Jews of Lenin murdered by the Nazis on August 14, 1942 only a handful survived. Faye Schulman was one of them.

However, despite the coincidences and luck involved in Schulman's story, hers is primarily one of survival and of fighting back. When the entire Jewish community of Lenin once numbering 6,000 was annihilated, and her family was brutally murdered by the Nazis, she decided to

fight back by joining the partisans. Schulman "fled into the woods and joined the Molotava Brigade, a partisan detachment made up mostly of Russian soldiers and officers who had escaped from Nazi prison camps."

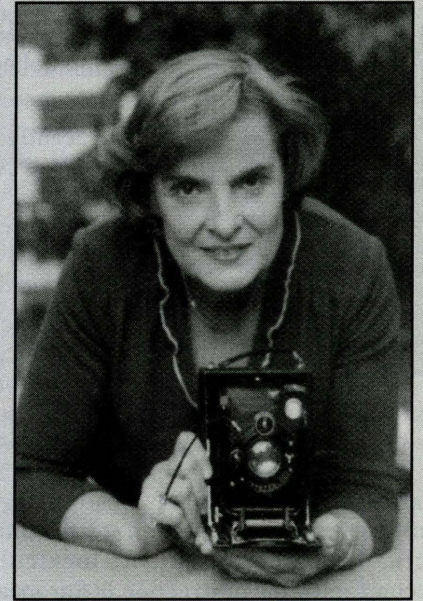
Ironically, Faye was accepted into the partisans since her brother-in-law had been a doctor and it was assumed that she had received basic medical training. And so, she was essentially hired to be a nurse, and the only medical training she received was from a fellow partisan who used to be a veterinarian.

Schulman uses her experience as a partisan fighter as an example of how Jews fought back during the Holocaust, thereby attempting to extinguish the myth that "six million Jews went docilely to their deaths." In fact, she points out that out of the estimated 200,000 members of the Soviet partisan movement, approximately 20,000-25,000 were Jews. In relation to the Jewish population, this was a staggering percentage. "The woods in White Russia are filled with the dead. The ground is drenched in Jewish blood," she writes.

How does one continue living after seeing one's own village metamorphose into a cemetery? Schulman's answer comes to her when holding her rifle tight and going out on dangerous, life-threatening active combat operations, assisting in blowing up enemy trains and railway tracks, and attacking towns and villages occupied by the Nazis. "My parents had taught me that a rifle meant danger. But now a rifle was a friend. It meant survival, vengeance and self defence," she writes. With a gun in her hand, she had the opportunity to avenge the blood of her family. "Now, if the enemy pointed his gun on me, I could shoot back."

For almost two years, from September, 1942 until June, 1944, Faye Schulman's position as a woman and a Jew made living among the partisans twice as difficult. "Our position as women and Jews was always tenuous. Any sign that Jewish girls were not useful to the partisans put our lives in danger. If we were not needed, we could be expelled from the partisans." Being expelled from the partisans meant being thrown into the enemy's claws. When Schulman worked day and night, she received the ultimate compliment: "You are not like a Jewish girl. You are just like the Russian girls."

Public Reading  
at the Vancouver Public Library



Faye Schulman

A Partisan's Memoir:  
Woman of the Holocaust

Wednesday May 6th  
7:30 PM

The Peter Kaye & Alma Van Dusen  
Rooms of the Vancouver Public  
Library, Central Branch

Sponsored by the VHCS

Faye Schulman's account is often touching. Her family history, the anecdotes she tells, the village characters described – they all breathe life. To find that life juxtaposed with the stark reality, even 56 years later, is still a horrifying experience for the reader: "Lenin's buildings were torched to the ground ... just emptiness, dead silence and graves. Except for the weeds, all life in Lenin had ceased to exist."

The fact that Faye Schulman, whose youthful dreams had "drowned in the rivers of innocent blood" managed not only to survive, but to actively fight the enemy, as a woman and a Jew, is inspiring. ♡

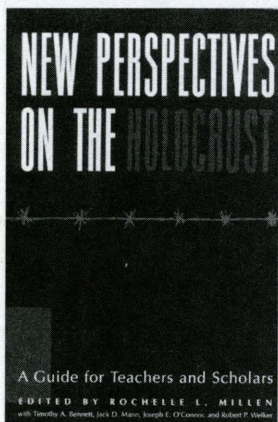


## New Perspectives on the Holocaust: A Guide for Teachers and Scholars

Ed. Rochelle L. Millen

New York: New York UP, 1996

Reviewed by Dr. Graham Forst,  
Capilano College



In a recently published article, UBC Professor Dr Chris Friedrichs referred to the Holocaust as an "unteachable" subject, adding, paradoxically, that although it cannot be taught, neither can it be ignored†.

This essentially pedagogical dilemma is the main theme of *New Perspectives on the Holocaust*. For how

can something so enormous in its scope, and so devastating in its historical implications, be "taught"? And what would it mean to "teach" the Holocaust anyway? To present dates and statistics? To show films (mostly) taken by German soldiers? To background the perpetrators? And what would doing so actually "teach" about the incalculable suffering which accompanied the destruction of European Jewry?

The present volume, which is made up of papers delivered in 1993 at a German university (in co-operation with Yad Vashem), is divided into three parts: Part One contextualizes the Holocaust in history; Part Two offers some concrete pedagogical approaches to teaching the Holocaust, and Part Three deals with the problems and possibilities of developing dialogue between, for example, Israelis and Germans, Jews and Christians, and ethicists and Nazi doctors.

In spite of the first word of this book's title, there is little new here. But this is not meant to detract from this fine volume. For just as (to compare the sublime with the atrocious) we don't just have one recording of the Beethoven Violin Concerto, nor should we have one point of view on something as complex as the Holocaust. Certain things have to be said again and again, from all kinds of different perspectives, different age groups, different genders, different backgrounds, different historical perspectives, different ethnicities, and religions. Thus, for example, there is little in William Seidelman's "Power, Responsibility, and Abuse in Medicine: Lessons from Germany" that is not in Lifton's *The Nazi Doctors*. But Seidelman in 1993 is able to add something Lifton couldn't: where are these monsters now? How "authoritative" is their work amongst modern medical practitioners? What, if anything, has been done to make the modern German medical profession "Nazi-rein," to coin a term?

Other excellent essays in *New Perspectives* include Milchman and Roseburg's "Two Kinds of Uniqueness" – an interesting attempt to link the "uniqueness" of the Holocaust with "modernity" defined in terms of the "progress" of technological civilization which "atomizes human beings, and shatters the bonds of communities" by means of "mass mobilization around populist-nationalist ideologies. Similarly, Steven Katz argues for the singularity of the Holocaust in terms of the "unprecedented" treatment of children by the Nazis: their use in medical experiments, their torture, their use in target practice, being buried alive: to what end? To "exalt" and

"confirm" says Katz, the "deepest piety" and "manhood" of the Aryan Soldat, who proves though his brutality that he is, whatever else, not a "shirker" of his duties.

For teachers, it is Part Two of *New Perspectives* which will hold the most interest. Here, numerous instructional approaches are considered and presented as instructors work to "interweave" history and morality and introduce their work into state curricula; how they adopt interdisciplinary strategies, literature, travel to Poland etc. into their teaching approaches while avoiding what Donald Schilling in his excellent essay "Dealing with the Perpetrators" calls "the dead end of demonizing" – an approach which simplistically "frees all of us from troubling questions about the capacity of normal human beings to ... commit acts of brutality and murder."

"That Auschwitz does not happen again is the primary obligation of all education," said T.W. Adorno. Clearly, *New Perspectives* provides a step in this direction, although in under-emphasizing the educational role played by eyewitness survivors, it leaves open the old question about such academic approaches: unless the seeds of knowledge fall upon the fertile ground of a readiness to listen, how will they take root? And who will be ready to listen, until they have heard from someone who was there? ☸

† Dr. Friedrich's article has been printed as part of a collection of essays published by The American Academy of Political & Social Sciences and is available for loan or purchase at the HEC.

## Carved In Stone: Holocaust Years – A Boy's Tale by Manny Drukier

University of Toronto Press, 1996

Reviewed by Daniel Fromowitz

*The survivors are divided into two well-defined groups: those who repress their past en bloc, and those whose memory of the offense persists, as though carved in stone.*

– Primo Levi

Manny Drukier's *Carved in Stone* is an extraordinary undertaking. Woven into a single book is an account of the author's incredible life, solid historical information on Poland and the Holocaust, and a travelogue of his visit back to Poland in 1991. While Drukier occasionally provides the reader with more detail than is needed of his daily routine during his return to Poland, *Carved in Stone* is an accessible and informative work.

Manny Drukier begins his family's history with his great-grandfather, Meyer Frajman, and goes on to paint colourful descriptions of family life in Poland during the late nineteenth and early twentieth century. As is Drukier's style throughout the book, the author places what he is writing about at that moment in the historical context of the time. For readers unfamiliar with the general history of Poland or the Holocaust, Drukier provides a useful "lesson" in modern history.





It is through Drukier's 1991 visit to Poland with his wife, Freda, that his own life – which began in Lodz in 1928 – takes shape. Drukier's memories, both pleasant and painful, are revived when returning to the places of his adolescence and teenage years. Inside the same apartment that his family inhabited from 1935 until 1940, Drukier is able to recapture a moment of his childhood:

*"Where I was now sitting there had been a fireplace... On Saturday afternoons in cold weather, mother would gingerly remove from the fireplace a pot of cholent that had been simmering since Friday... The cholent was good and brown, ready to be served when father returned home from synagogue. When father later leaned against the warm tiles and dozed off, we children would tiptoe out."*

But the past, for Drukier, as for most survivors of the Holocaust, is also a memory of pain and loss. Just as the smell and taste of his mother's cholent lingers, so too do Drukier's thoughts of his last time with his father. The Germans were evacuating Fleesburg labour camp in face of the advancing Russian Army when father and son were placed in separate wagons for transport. Drukier relives the moment of contemplation of whether or not to bring his father with him:

*"Possibly the thought crossed my mind that he might die in my arms, and I couldn't be sure if I could take it. Still, it was my duty and responsibility to keep Father with me. These thoughts were racing through my mind when the order was shouted to board. I tried to make a decision, but I had missed my chance to ask my Kapo to let Father into our wagon. The doors slid shut..."*

Drukier's recounting of his life, both before and after the arrival of German forces in Lodz in 1939, is also an opportunity to tackle the question of how much knowledge Jews in Europe had of what awaited them. *Carved in Stone* suggests that many were in the dark as to what was happening to other European Jews, and even when they learned that Germans were killing Jews, the method of murder often remained a mystery. For Drukier, chances for resistance were few and far between, with little in weaponry available.

While other reviewers have noted a sense of "detachment" and "distance" in Drukier's writing, there are nevertheless moments of real and poignant emotion.

Take Drukier's thoughts on a wordless encounter in a train compartment after visiting Majdanek for example. With his wife beside him, Drukier makes eye contact with one of the men sharing the compartment:

*"One of the men on my left, about forty, tall, blue-eyed, and handsome, leaned over to his companion and said something. For an instant our eyes met. We knew each other from another time – he, the anti-Semite; I, the Zyd. A raw nerve had been touched. To stay in the compartment for the next three hours, or even three minutes was inconceivable. I motioned to a mystified Freda that we had to move on immediately."*

Manny Drukier's personal story of survival does not end with liberation. As

demonstrated in the exhibit *Open Hearts-Closed Doors*, life after the war was, at best, uncertain, and frequently, a very trying time. Drukier's days in Europe following the war, in New York, and eventually in Toronto, are themselves worthy of a separate book.

If there is a weakness to this book, it is the unnecessary details of his day-to-day activities throughout his visit to Poland in 1991. Do we really need to know when a nap or breakfast meal was taken? Probably not, as it has little relevance to his exploration of the present and past in Poland. Nevertheless, with *Carved in Stone*, Drukier has painted a self-portrait of a survivor who feels that memory must not only persist, but be shared as well. ❧

## The Book and the Sword: A Life of Learning In the Shadow of Destruction

David Weiss Halivni

New York: Farrar, Straus & Giroux, 1996

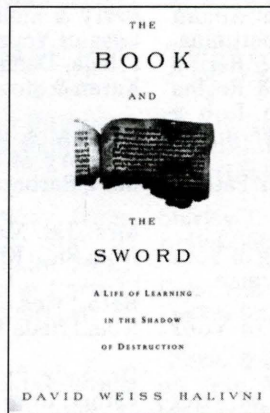
**Reviewed by Rabbi Ross Singer, Sharrey Tefilah Congregation**

In one of the volumes to his commentary on the Talmud (Mekorot U Mesorot) Rabbi David Weiss Halivni writes that he escapes the horror of the concentration camps to implicate the Nazi criminals. In his recently published memoir, *The Book and the Sword*, Rabbi Halivni has indeed written an accusation against the indescribable Nazi crimes. Throughout the book one is confronted by descriptions of his personal experience of the hell we call the Shoah.

Yet (as the book's subtitle, *A Life of Learning in the Shadow of Destruction* hints) an accounting of the evil Rabbi Halivni encountered is only one dimension of the memoir. As he himself states: "I do not dwell much on cruelties, though I experienced my share of them. I merely hint at them in a subdued manner." Rather, the pole around which the book revolves is Rabbi Halivni's passionate pursuit of Talmud Torah (the study of Torah). In fact the chapter entitled "During" which is the book's only extended description of his personal experience in the camps, focuses almost

solely on the learning and struggle to learn in the camps. In the book we follow his intellectual journey through prodigious childhood, early years in America at the Chaim Berlin Yeshivah, his mastery of the scientific method under the tutelage of Saul Lieberman, and his successful academic career at the Jewish Theological Seminary and Columbia University.

Of particular interest is Rabbi Halivni's reflection on the effect of the Holocaust on his studies. He writes that to the survivor "The Shoah signifies that whatever one considered the pattern of life one should choose – the ideal standard – collapsed ... On the other hand the person who has survived and has been wounded so deeply needs that support, that holding-on-to which only tradition can provide ... Personally I found this balance in the critical study of Jewish texts, in a combination of criticism and belief in the divine origin of the text." In many ways, *The Book and the Sword* is a tracing of the development of this unique balance Rabbi Halivni has attained. ❧





---

### Donations

---

In Memory of Katalin Spiro, Rachel Samuel, & Lil Shafran, from Leslie Spiro.

In Honour of Betsy Johnson, from Roberta Kremer.

In Memory of Robert Rogow, from Sally Rogow.

In Memory of My Parents Jacob A. and Kreindel Stelzer and siblings Isaac, Mandel, and Reizele who perished March 28, 1944, from Emmy Krell Stelzer.

---

### In Sympathy

---

Sheila & Gerry Bermann, On the Passing of Your Mother, from Elie & Rosa Ferera.

Cherkow Family, In Memory of David Cherkow, from Ruth & Cecil Sigal.

Helene Chiller & Family, In Beloved Memory of Jack, from Harold & Bella Silverman.

Mrs. Etka Chrzan and Family, On the Loss of Zawek Chrzan, from Sarah Spivack.

Mr. & Mrs. T. Cohen, On the Loss of Your Sister, from Ben & Rose Folk, Ida Kaplan, Lyliane & Larry Thal, Esther Kaufman, Leo & Jocy Lowy, Andi & Mark.

Gina Dimant & Family, In Memory of Your Husband & Father Alex, from Susan Bluman, Alina Wydra & Alan Posthuma, Board & Staff of the VHCS, Izzy & Bertha Fraeme, Lola Apfelbaum, David & Regina Feldman, Art & Terry Szajman, Rob & Marilyn Krell, Sarah Rozenberg-Warm.

Saul Dimant, In Memory of Your Father, from Izzy & Bertha Fraeme.

Dr. Daniel Ezekiel, On the Passing of Your Father, from Harold & Bella Silverman.

Fleischer Family, In Memory of Your Aunt, from Joe & Rose Lewin.

Marlene Franks, On the Loss of Your Mother, from Lyliane & Larry Thal, Esther Kaufman.

Dr. Gloria Gutman & Dr. Carol Herbert, On the Passing of Your Father, from Lucien & Carole Lieberman.

Mr. Nate Ksienski & Family, On the Loss of Your Father, from Marilyn, Meri, Barbara and Jessica Moss.

Mrs. Tryna Rudolf & Family, In Memory of Louis Rudolph, from Marilyn Moss & Family.

Dr. Vera Frinton, In Memory of Your Father Ernst, from Ruth Sigal, Susan Bluman, Robert & Marilyn Krell.

Dr. Peter Frinton, In Memory of Your Father, from Robert & Marilyn Krell.

Elizabeth Ksienski, In Memory of Your Husband Rubin, from Harold & Bella Silverman, Regina Wertman.

Hadassah Ksienski, In Memory of Your Father, from Marilyn Moss & Family.

Sally & Ben Kurtz & Family, In Memory of Your Daughter, from Lyliane & Larry Thal, Esther Kaufman, Leo & Jocy Lowy.

Sharna Lavin, On Bernie's Passing, from Leo & Jocy Lowy.

Michael Levy, On the Loss of Your Father, from Lyliane & Larry Thal & Family.

Janice & Randy Ling, In Memory of Henry Lewin, from Clive & Louise Levinson & Family.

Les Maerov & Family, On the Loss of Your Father & Grandfather, from Frieda, Danny, Jesse & Rebecca Shapiro, Karen & Steve Kline & Family, Gustav, Frances, Natalie & Paul Grunberg.

Perry & Emmy Maerov & Family, On the Loss of Your Father & Grandfather, from Frieda, Danny, Jesse & Rebecca Shapiro, Karen & Steve Kline & Family.

Dr. & Mrs. Isaac Weiner & M. Selber, In Memory of Eve Golomb, from Marilyn, Meri, Barbara and Jessica Moss.

Mrs. J.B. Mesbur, In Memory of Boris, from Ruth Kraminsky.

Beth Price, On the Loss of Your Father, from Frieda Miller & Daniel Shapiro.

Dr. Lyle Pullan, On the Loss of Your Father, from George & Frieda Wertman.

Sally Rogow, In Memory of Robert, from Frieda Miller, VHCS Staff, Robert & Marilyn Krell.

Joyce Rouben & Family, In Memory of Your Mother, from Rita & Ben Akselrod.

Bert Schaffer & Family, In Memory of Your Mother, from Ronnie & Barry Tessler.

Moshele & Nomy Schak & Family, from Odie, Antie Ida, Sherie & Jordan Kaplan.

Mrs. M. Schander, In Memory of Your Husband, from Susan Bluman.

Sephie & Gerry Segal & Family, In Memory of Your Mother & Grandmother, from Odie, Auntie Ida, Sherie, Jordan Kaplan.

Marysia Shander, On the Loss of Your Husband, Michel & June Mielnicki.

Claire Szredni & Family, In Memory of Your Husband & Father, from Sally, Sid & Alex Coleman, Alina Wydra, Abe & Goldie Miedzygorski.

Bobby Thompson, from Cathy & David Golden.

Carla Waldman, On the Loss of Your Mother, from Lyliane & Larry Thal.

Shana White, On the Loss of Your Father, from Lyliane & Larry Thal & Family.

Alina Wydra & Family, In Memory of Maria, from Myrna Rabinowitz.

Judy Zack, On the Loss of Your Mother, from Robert & Marilyn Krell.

---

### Speedy Recovery

---

Ben Akselrod, from Lyliane & Larry Thal, Esther Kaufman.

Joan Boddie, from Liliana & Dr. Carol Abraham.

Mrs. Forester, from Lyliane & Larry Thal, Esther Kaufman.

Celina Lieberman, from Sarah Sair, Chuck & Elaine Shnier.

Charles Shnier, from Sarah Sair.

---

### Mazel Tov

---

Rabbi Imre Balla, Mazel Tov on Your 50th Birthday, from the Board of the VHCS.

Agi & Tibor Bergida, In Honour of Your Granddaughter's Bat-Mitzvah, from Marion Cassirer & Miriam Friedberg.

David Braverman, Mazel Tov on Your 80th Birthday, from Leo & Jocy Lowy, Susan & Joe Stein.

Paul & Jenny Claman, from Michel & Fredericka Mielnicki.

Mr. & Mrs. Joe Cohen, On Your 50th Wedding Anniversary, from Leo & Jocy Lowy.

Jack Diamond, On Your Special Birthday, from Morris & Dena Wosk.

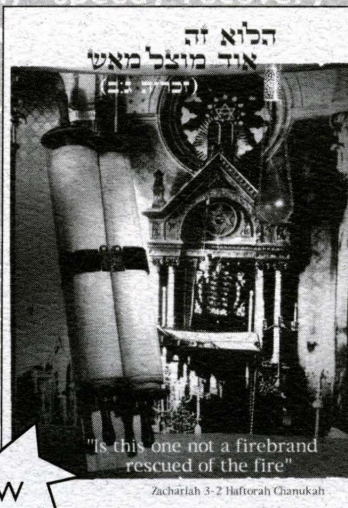




## TRIBUTE CARDS AVAILABLE

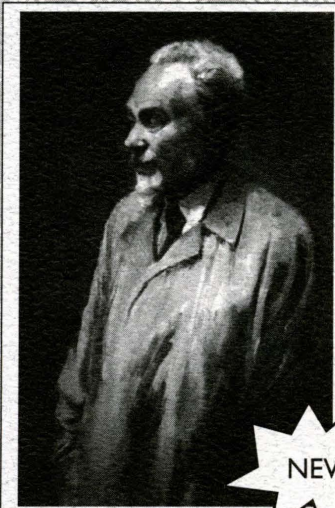


NEW



"Is this one not a firebrand rescued of the fire"

Zachariah 3-2 Haftorah Chanukah



NEW

### Sending A Tribute Card Is As Easy As A Phone Call

Tribute cards can be sent for any occasion with just a phone call to the Holocaust Centre at 264-0499, or by phoning Regina Feldman. Card donations go to support the educational work of the HEC or may be designated to one of our many permanent Endowment Funds such as the Meyer and Gita Kron Fund, Lovi Memorial Fund, Krell Family Book Fund, Edwina & Paul Heller Fund, or the David & Lil Shafran Fund.

1. "Signifying the (end) of the (second) World War" by Angela Grossman.
2. The Sefer Torah on display in the commemorative space of the HEC.
3. Portrait of Primo Levi, by Stephano Levi Della Torre.

Mary Epstein, from Elizabeth, Richard & Arthur Wolak.

Ernie & Klara Forrai, Congratulations on Your 45th Wedding Anniversary, from the VHCS Board & Staff.

Bradley Fox, Mazel Tov on Your Bar Mitzvah, from the VHCS Board & Staff.

Danya Fox, Mazel Tov on Your Bat Mitzvah, from Freda, Abe, Aaron & Brian Hefter.

Izzy Fraeme, On Your 80th Birthday, from the VHCS Board & Staff.

Izzy & Bertha Fraeme, Congratulations on Your 50th Wedding Anniversary, from Aaron & Terry Szajman.

John Frank, Best Wishes for Your Birthday from Paul Meyer.

Mr. & Mrs. H. Greenhut, Mazel Tov on Your Grandson's Bar Mitzvah, from Irvine Wolak & Family.

Mr. & Mrs. H. Haft, from Marilyn, Mari, Barbara & Jessica Moss.

Barbara Halparin, On Your Birthday, from Don Grayston.

Jack Margalit, On Your Birthday, from Susan Bluman.

Nadia Kaplan, On Your 90th Birthday, from Oscar Jason, Susan Bluman, Florence & Harold Morris.

Mark Kahn, from Cathy & David Golden.

Barb Sunday, Congratulations on Your Award, from Frieda Miller.

Al Kooper, Best Wishes on Your Birthday, from Randy, Janice, Aaron & Benjamin Ling.

Marilyn Krell, On Your Birthday, from Malcolm & Judy Weinstein, Alan & Marion Shapiro, Steve & Susan Tick, Hymy & Faye Davis, Lucien & Carole Lieberman, Shirley & Stanley Schwartz & Family.

Betty London, On Your Birthday, from Robert, Marilyn, Shoshana, Simone & Michaela Krell.

Izzy & Sheila Moskovich, Congratulations on Your 40th Wedding Anniversary, from Leslie Spiro.

Audrey & David Paperny, Happy Birthday, from Frieda Miller & Daniel Shapiro.

Reena Baker & Stan Taviss, Congratulations on Your Marriage, from Lucien & Carole Lieberman.

Hector Ross, On Your Special Birthday, from David & Grace Ehrlich.

Sari Schiff, Congratulations on Your 50th Birthday, from Marilyn Moss.

Arnold Silber, On Your Birthday, from Irvine Wolak, Joe & Susan Stein.

Dr. George Szasz, Congratulations on Receiving an Order of Canada, from Robert & Marilyn Krell.

Shirley Tobin, On Your Special Birthday, from Cookie Mackoff.

Delia Van Haren, On Your Birthday, from Lucien & Carole Lieberman.

Gloria & Robbie Waisman, Best Wishes on Your Anniversary, from Gerry, Mark, Dana & David London.

Larry Meyer, On Your Birthday, from Paul Meyer.

### Thank You

Kelly Huber, With Gratitude, from the HEC.

Mr. & Mrs. Alvin Libin, With Gratitude, from Sarah Sair.

Michel Mielnicki, With Gratitude, from Inge Manes, Susan Bluman.



## FROM THE BOARD

### Board to Honour Paul and Edwina Heller on May 17th

On Sunday, May 17th, at 7:30 PM in the Rothstein Theatre at the Jewish Community Centre, members of both the Jewish community and the community at large will come together to honour Edwina and Paul Heller for their many contributions to Vancouver's cultural life.

This tribute, sponsored by the Board of the Vancouver Holocaust Education Centre, will take the form of a concert, coordinated by Leila Getz, featuring music and musicians dear to Edwina and Paul. Renowned mezzo soprano Judith Forst will appear as will cellist Eugene Osadchy with pianist Janina Kuzmas, and Claire Osipov with pianist Wendy Stuart.

Edwina and Paul Heller, now in their 80's have been generous contributors to the community at large and the Jewish community in particular, since their arrival in Vancouver in 1941, after fleeing Warsaw, Poland in September, 1939. Paul, together with his now deceased brother Sam, owned and managed a sawmill in New Westminster for over 27 years, and Edwina continued her career as a professional pianist playing throughout Canada, while raising two daughters – Irene, now a neurologist practicing in Kansas City, and Kitty, a Vancouver lawyer. Edwina later taught at UBC in the Faculty of Music.

The Hellers have always been active in community life in Vancouver. Paul has been President of the Jewish Community Centre, Co-Chair of the Council of Christians and Jews, Pacific Region, and the Canadian Zionist Federation, Pacific Region, as well as a director of many non-profit organizations, including both the Vancouver Symphony Society and the Holocaust Centre Society. Edwina was one of the founders of the Vancouver Opera Association and was active for years in the Friends of Chamber Music and the Vancouver Recital Society. Together, they have been very strong supporters of education and have established numerous scholarships not only at UBC, but at Ben Gurion University and the Hebrew University.

In 1997, Paul and Edwina Heller donated \$200,000 to establish the Paul and Edwina Heller Endowment Fund for Holocaust Education at the Vancouver Holocaust Centre Society. It was their way of recognizing the important role that the VHCS is playing in educating young people so that the lessons of the Holocaust will not be forgotten. They are adamant that education is the only way to prevent a recurrence of the tragedies of World War II.

As Paul stated at the time of the donation, "The problem is that what happened in Germany can happen any place. You have the Aryan Nations here and all you need is leadership and the proper economic situation, and the situation which faced us in Germany could be duplicated."

The Board of Directors of the Vancouver Holocaust Centre Society has chosen to honour Edwina and Paul Heller for all of their accomplishments over the past 55 years in Vancouver. Members of the general community are invited to attend this special event which will take place on May 17th.

*Advance tickets are available through the Holocaust Centre by calling 264-0499.*

The Board of Directors of the  
Vancouver Holocaust Centre Society

Invite you to  
A CELEBRATION CONCERT

To Honour  
EDWINA AND PAUL HELLER

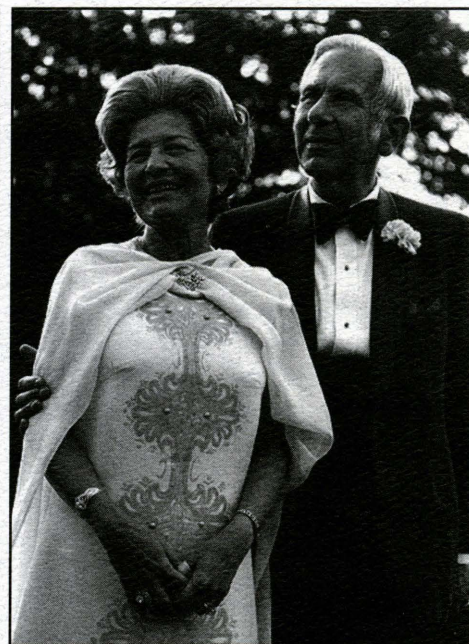
In Recognition  
Of Their Many Contributions  
To Our Community

### Nominations to the Board of Directors of the Society

This year's annual general meeting of the Vancouver Holocaust Centre Society for Education and Remembrance will take place on Wednesday, June 10, 1998. Any three members in good standing of the Society may submit a written nomination of a candidate for election to the Board of Directors, accompanied by the written consent of the nominee to serve on the Board. All nominees who meet the qualifications of the Society to serve as a director will be presented to the membership for election at the AGM. To be elected, each nominee must receive the affirmative vote of a majority of the members present at the AGM in person or by proxy.

Any members wishing to submit a nomination should do so in writing addressed to the Nominations Committee, and is requested to include a brief statement about the candidate's qualifications to serve on the board. Nominations must be received at the Centre by Monday May 25, 1998.

Submitted by Max Pinsky  
Chair, Nominations Committee



"Remember. For there is, there must be, hope in remembering" — Elie Wiesel