

The Newsletter of the Vancouver Holocaust Education Centre

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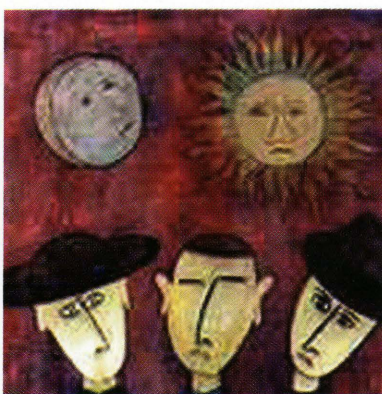
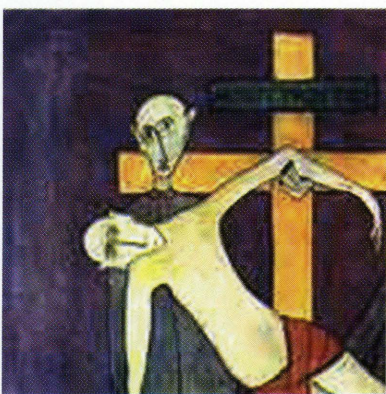
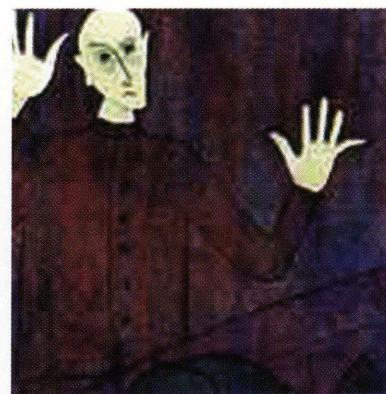
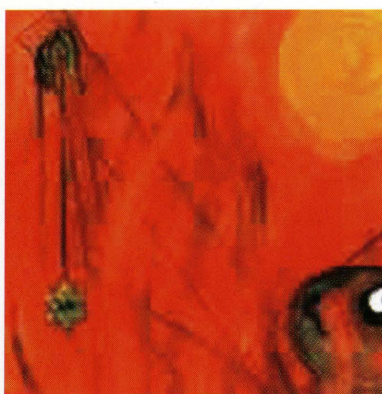
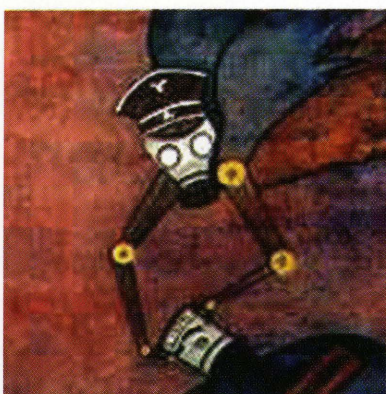
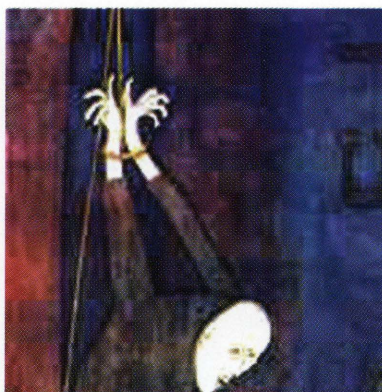
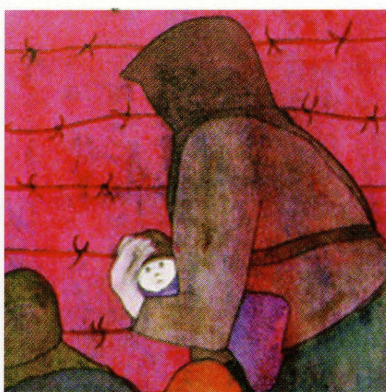
Zachor

"Remember"

Number 2
July 2000

Indifference

The Sur-Rational Paintings of Fritz Hirschberger



EVENTS AND ANNOUNCEMENTS

Missing from the Library

The following materials are missing from the Vancouver Holocaust Education Centre Library. If you have any information about their whereabouts, please contact the VHEC at 264-0499.

- David A. Adler: Child of the Warsaw Ghetto
- John Beattie: Klaus Barbie: His Life and Career
- Josef Bor: The Terezin Requiem
- Eve Bunting: Terrible Things: An Allegory of the Holocaust
- Avi Erlich: Short Eternity: A Novel
- Robert Jay Lifton: The Nazi Doctors: Medical Killing and the Psychology of Genocide
- Marilyn Sachs: A Pocket Full of Seeds
- Art Spiegelman: Maus: A Survivor's Tale part I: My Father Bleeds History
Tale part II: And Here My Troubles Began

The following are missing posters that we would like returned as well:

- "The Rise of Hitler 1889-1922"
- "The Rise of Hitler 1923-33"
- "Response of the Church" #'s 1 and 2
- "Theresienstadt: Gateway to Auschwitz"
- "The 'Jewish Question': Nazi Policy 1933-1939" Simon Wiesenthal #4
- "Kristallnacht: The Night of Broken Glass" Simon Wiesenthal #11
- "The Deadly Philosophy: Racial Purity"

New Research Assistant at VHEC

After two and a half years, Dan Fromowitz has left his post as Research Assistant at the VHEC. Dan will be pursuing a secondary teaching certificate in Social Studies and History. The Research Assistant position has been filled by Nina Krieger, a recent honours history graduate from UBC who plans to pursue graduate work in history in the future.



I am looking forward to working at the Holocaust Education Centre. Although my areas of interest have been American and Soviet cultural history, I am excited about exploring the Holocaust as a possible future topic of study.

Nina Krieger

Goodbye from Dan Fromowitz

It is time to bid farewell to everyone associated with the Vancouver Holocaust Education Centre. My time at the Centre, spanning from the exhibit Open Your Hearts to Fragments, has been very well spent. In addition to the important work, I will look back with fondness to the multitude of people who make it all happen. Roberta, Frieda, Rome, Jennifer, Sean--and, Graham, who left last August--it was a tremendous team to work with and to know. In addition to the staff, the survivors and volunteers helped make my time at the Centre the best experience I have had in my 27 years. Perhaps one day, as a social studies teacher, I will bring my own classes to the formidable exhibits at the Centre. Until then, my best wishes to everyone.

Dan Fromowitz



Thank You to Our Volunteers

Docents: Wendy Barrett, Liliias Cameron, Jody Dales, Michele Dore, Toni-Lynn Frederick, Debby Freiman, Daniel Fromowitz, Frances Grunberg, Theresa Ho, Lani Levine, Karen Martin, Craig McAdie, Sally Rogow

High School Symposium: Saul Apfelbaum, Bonnie Belzberg, Liliias Cameron, Vivian Claman, Michele Dore, Noel Forst, Judith Forst, Debby Freiman, Fran Grunberg, Saul Kahn, Sheryl Kahn, Lani Levine, Debbie Maki, Karen Martin, Craig McAdie, Steven Nemetz, Michael Sigal, Juli Smollan, Dan Sonnenschein

Special Projects: Sheila Barkusky, Katie Brodsky, Saul Cohn, Simon Enkin, Graham Forst, James Freedman, Sheryl Kahn, Scott King, Michael Kofsky, Hayden Kremer, Gerri London, Karen Martin, Craig McAdie, Tamara Micner, Prof. Shia Moser, Bill Nicholls, Yvonne Rosenberg, Andy Rosengarten, Roman Rubin, David Schaffer, Danny Shapiro, Rebecca Shapiro, Jackie Smollan, Gloria Waisman, Joshua Wenner

Yom HaShoah: Evelyn Goldman, Anita Ornstein, Gary Zumar

Mailing: Susan Bluman, Trudy Coblenz, Lillian Fryfield, Molly Goodson, Inez Levitz, Shifra Segal, Bob Seligman, Marilyn Weinstein,

Baking: Gina Dimant, Ida Kaplan, Rosa Marel, Gerri London

Library &/or Clippings File: Debbie Maki, Irina Trampolski

Donations in Kind: Omnitsky Kosher BC, Starbucks

To volunteer call Rome Fox: 264.0499

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Cover: Several images have been compiled from the *Indifference: The Surreal Paintings of Fritz Hirschberger* exhibit currently on display at the VHEC

Zachor

Editor: Roberta Kremer, Layout & Design: Sean Matvenko

The Sur-Rational Paintings of Fritz Hirschberger

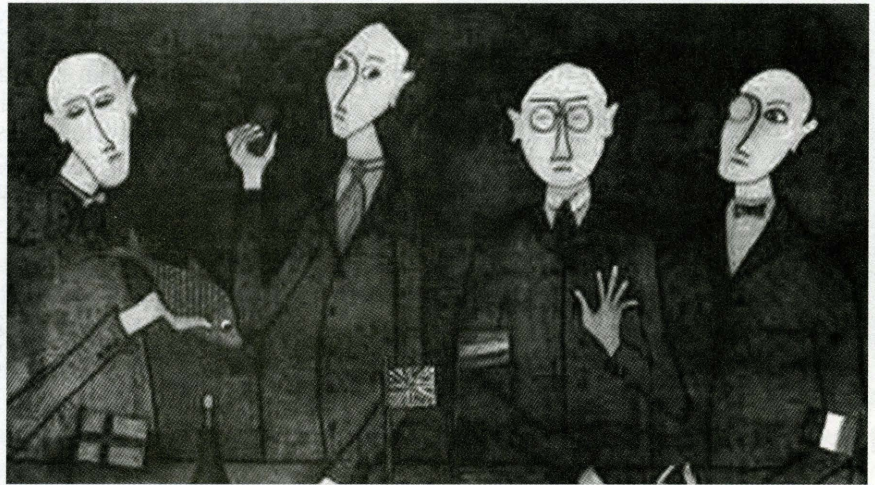
Indifference - *The Sur-Rational Paintings of Fritz Hirschberger* opened at the Vancouver Holocaust Education Centre on Monday, June 12th and will be on display until September 1st. The exhibit is made up of twenty paintings of intense colour and sentiment by the contemporary artist and survivor Fritz Hirschberger. Most paintings are accompanied by text that illuminates, explains or complements the painting. Hirschberger states: "I am a historian who paints history. If you don't like the content of my paintings, don't make such history and I won't have to paint it!" His intention is to counteract indifference and to confront viewers with perplexing and disturbing questions rather than to give answers.

The exhibit was curated by Dr. Stephen Feinstein, the Director of the Centre for Holocaust and Genocide Studies at the University of Minnesota and was made possible by a grant from the Regis Foundation of Minneapolis with sponsorship from the Christopher Foundation of Vancouver and the Vancouver Holocaust Education Centre.

Fritz Hirschberger was born in Dresden, Germany in 1913, the son of a Polish father and a Czech mother. In 1938 the family was living in Leipzig, Germany when, as Jews and holders of Polish passports, they were forced to leave their home within one hour by the Nazi Gestapo like many others routed from their homes and escorted by gun-point to the Polish border.

At the outbreak of World War II, in 1939, Hirschberger enlisted in the Polish army and fought the invading Nazi and Soviet armies. After the defeat of Poland, Hirschberger was arrested and sentenced as a Jewish Fascist to twenty years of hard labour in the Gulag. Released in 1941 when Hitler's army occupied part of Russia, these Polish prisoners became Stalin's allies and were released. Hirschberger again joined the free Polish Forces and went to North Africa to fight against Rommel's forces where he participated in the invasion of Italy and the capture of Polish forces at Monte Casino.

Hirschberger received his formal art training in Dresden and belonged to the art movement "The Brücke". He paints in a style that is derived from the German expressionism tradition of the 1920s and also from what is termed a "naïve" or



The Last Supper at Evian or The Fish Stinks First from the Head

The title is derived from an old Russian Proverb. The Evian conference was infamous for its failure to solve the immigration question before the events that led to the Munich Crisis in October, 1938 and the events leading to the annexation of Czechoslovakia and the invasion of Poland. The nations that attended essentially had no solution to the immigration question. The Evian conference was followed by the Bermuda conference in 1942, which again led to no solution. Note how the artist depicts the representatives of the states that attended.



The Sun and the Moon Shine on All:

The Mute, The Blind, The Deaf

The image, somewhat cynical, shows representatives of Catholicism, Lutheranism and Judaism, each missing one sensory input. The artist, again in a religious vein, raises questions of religious failures by all three faiths. The silence persists in the aftermath of the Holocaust. Only recently has the Catholic Church begun to take responsibility for Papal inaction. Recently Lutheran Churches have begun to deal with the effects of Martin Luther's pamphlet of 1543, "Against the Jews and their Lies," which contains material similar to Hitler's *Mein Kampf*.

INDIFFERENCE



Indifference

*Fear not your enemies, for they can only kill you.
Fear not your friends, for they can only betray you.
Fear only the indifferent, who permit the killers
and betrayers to walk safely on earth.*

The poem by Edward Yashinski, Yiddish poet who survived the Shoah only to die in a Communist prison in Poland, suggests the isolation and hopelessness of the Jewish situation during the Holocaust.



The Last Lesson

A Nazi guard talking to a nine year old Jewish boy who is on his way to be gassed in an Auschwitz gas chamber:

*"Well my boy you know a lot for your age"
"I know that I know a lot, and I also know
that I won't learn any more", replies the boy.*

primitive style. The figures sometimes appear cartoonish, but are subverted by the seriousness of the themes. Colour plays an important role in these works. Purples and reds are dominant, colors one would not expect in paintings about the Holocaust. The paint is transparent, the effect of which is heightened by an oil-based glazing process developed by Julian Levy at the New School for Social Research. The colouring suggests the seriousness of a religious theme, and indeed many of the works do contain commentary about the relationship between Judaism and Christianity.

There is a tradition stretching back to the mid-1930s of painters doing works about the Holocaust. Most familiar are the works of Marc Chagall. Beginning with his White

memory of the Jews and the Holocaust cannot be forgotten in Germany. While many artists can be named, literally hundreds are working on this subject. Perhaps their presence is felt less directly because of the competition for museum space and the belief by some curators that the Holocaust is not a subject for visual representation. Nevertheless, slowly, more and more artists are trying to engage the subject. Also in existence are thousands of art works that survived concentration camps like Terezin. They form a visual legacy of the Nazi atrocities.

After the war, Fritz Hirschberger attended art school in London and later taught at the New School of Social Research in New York City. In 1984, Fritz and his wife moved to San Francisco.

"I am a historian who paints history. If you don't like the content of my paintings, don't make such history and I won't have to paint it!"

Crucifixion (1938), Chagall painted a series of crucifixion scenes that emphasized that the Jewishness of Jesus in an attempt to develop some Christian sensitivity toward the persecution of the Jews in Europe. Chagall and Hirschberger also ask the critical question: Where would Jesus of Nazareth have been in 1943? Jesus was a Jew, born of Jewish parents, and would have been deported to a death camp. The American Jewish artist, Ben Shahn, painted many works that referenced the War and destruction of children. More recently, German artists, Anselm Kiefer and Sigmar Polke have examined the impact of the destruction of the Jews on German culture. Kiefer uses a poem by Paul Celan, "Death Fugue," as the basis of many of his huge canvases. In Kiefer's vision, as well as Celan's, the Jews become ash, but the ash rains down on German soil. Therefore, the

Hirschberger, a survivor who lost most of his family, could not approach the Shoah as a subject of his art until well into his sixties. When he began to work on this body of work he did intensive research, and remains committed to historical accuracy. He was determined to present a human side to the tragedy by capturing individual moments such as a mother and child going into the camps or the indifference of international officials who did nothing to save the Jews. The work contains both Jewish and Roman Catholic symbols and imagery, for which Hirschberger has been criticized..

Today, at age 87, Hirschberger is in the process of completing another 20 paintings in the Sur-Rational series, a second body of work dealing with the issues raised by the Holocaust.

MARCH OF THE LIVING

by Kayla Cohen

Someone may ask: what is the March of the Living? The answer could be: the March of the Living is a Holocaust education program where high school students from around the world go to Poland, visit the concentration camps and then go to Israel. While this is a valid answer, in reality, the March of the Living is so much more than that. Words cannot describe what it is like; one must actually experience it.

Before I went on the March of the Living, I was very unsure of what to expect. I didn't know how it would affect me. However, I soon realized that it affected everyone differently, and that everyone's reactions were valid.

Whenever I had time, I wrote in my journal as I felt it was important to record my feelings and reactions. The following are some excerpts from my journal written on the days we spent in Poland.

"Today we arrived in Poland, and immediately went to Auschwitz. To me, it looked like a museum. I hesitate to admit it, but Poland is very beautiful. Everything we saw in Auschwitz - hair, pots, brushes, shoes, glasses - was behind glass, which makes it harder to really imagine that these things were used by real people. It was sad, but that visit didn't really affect

me. Then we went to Birkenau, the death camp. This was more realistic and painful, but it still seemed surreal. Our Polish guide told us everything as if it were just a set of facts, without emotion, not actually horrible, like it was."

"Today was the March. I have to say it was one of the proudest days of my life. Walking with seven thousand Jewish people in Poland, in the footsteps of those killed in the Holocaust, gave me so much hope. Even though so many Jews were killed, those Jews living throughout the world now have a strengthened connection. As we walked from Auschwitz to Birkenau, I thought of how it must have been for all those people who died and I felt so lucky to be alive and on the March of the Living, instead of on the death march."

"Today we went to Majdanek. This concentration camp was left exactly as it was in 1944. Unlike Auschwitz, it has not been beautified or turned into a museum. It was amazing, in an awful way. We walked through the barracks and lit yahrzeit candles. Seeing the actual shower heads that emitted the gas was horrifying. Seeing everyone else cry made me cry. We went into a large wood room, one of the barracks. There were shoes behind some mesh material. At first I thought it was just

one small display, but as I walked up and down the aisles I realized the entire room was filled with shoes. You could touch them and smell them, and for the first time I felt the terrible reality of fellow humans, fellow Jews, living the final days of their lives in this awful place. It is so great how everyone comforts each other, even people you've just met.

We then went to the Dome of the Ashes, a huge open structure filled with human ashes. After seeing the showers and the shoes, I didn't want to see anymore. But I saw this, and it was incomprehensible. I heard that one cup of ashes is equal to one person, and there were thousands of cups there - still just a small percentage of the people who died. Being in Majdanek made me feel sick."

By going on the March of the Living, my perspective on my own life has changed. I realize that all my everyday problems are inconsequential compared to what the victims of the Holocaust experienced. Arriving in Israel, right after Poland, was wonderful - our entire group felt relieved and joyful. But I know that our experience in Poland will have changed each of us. I feel that because I have seen the concentration camps, first hand, I have to tell people about my experience so they too will understand. Never Forget.

VHEC to host the exhibit "Portraits: Greece and the Holocaust" this coming fall

The tragic story of the Holocaust in Greece has yet to receive the attention that it deserves. The Nazi occupation of Greece resulted in the destruction of one of the most vibrant Jewish communities in all of Europe - that of Salonika. Often called the "Jerusalem of the Balkans," Salonika was home to some 75,000 Jews at the beginning of the century. During the occupation of Greece, the Nazis destroyed nearly all of Salonika's Jewish sites and murdered 67,000 of its Jewish inhabitants. The VHEC is interested in speaking to individuals whose families are descended from Romanite communities, or from anyone with information about the Nazi occupation of Greece. There are many stories of Greek resistance, of Greek partisans, and of the rich Jewish culture in Greece that have yet to be recorded.



LAUNCH OF HOLOCAUST TEACHING MATERIALS

BC Ministry of Education Endorses Holocaust Education

When teachers return to school in the fall they will find two new Holocaust resource packages waiting for them. *The Holocaust: Social Responsibility and Global Citizenship* for Social Studies grade 6 and *Canada and the Holocaust: Social Responsibility and Global Citizenship* for Social Studies grade 11 were produced this year by the BC Ministry of Education in partnership with the Vancouver Holocaust Education Centre and Canadian Jewish Congress, Pacific Region. Two copies of each resource guide will be distributed to every school in the province along with a strong letter of endorsement from Penny Priddy, the Minister of Education. This kind of ministry support is unusual and of particular significance for Holocaust education in this province.

One of the most chilling features of the Holocaust was the way in which the Nazi state succeeded in enlisting the cooperation of professionals, including doctors, lawyers and teachers, in carrying out the Final Solution. Education was one of the primary instruments used by the Nazis to segregate Jews and inculcate hatred against all those who were deemed undesirable to the state. For that reason it is particularly meaningful that in British Columbia, these Ministry of Education materials have been developed to value diversity, human rights and social justice.

The grade 11 Resource Guide examines Canada's closed-door immigration policies before, during and immediately following the Holocaust. The guide deals with several key case studies in depth, including: Canada's participation at the Evian Conference; its response to the plight of the SS St. Louis; and the thousands of Jewish children stranded in Vichy, France. The grade 6 guide makes use of survivor accounts to address the

issues of human rights and ethical choices. It begins with an examination of social responsibility and stereotyping and uses the video *Daniel's Story* to explore the issue of human rights. Students are challenged to apply the themes of human rights, resistance and choices to several case studies of people caught up in the Holocaust. Both resources place primary documents and first hand accounts in the hands of students and challenges them to critically assess the materials. The resources are intended as discretionary support material for teachers. They are not mandatory. They simply offer

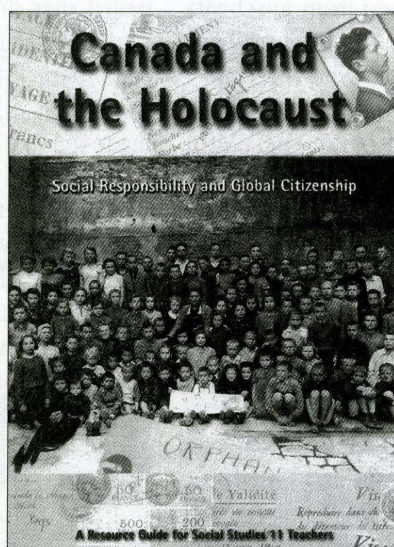
The process of producing these materials was a lengthy one, and not without controversy. The Teachers Advisory Committee of the VHEC began making recommendations to the Social Studies Task Force in 1996. In 1998, CJC made Holocaust Education one of their priorities and began to partner with the Centre to achieve this goal. In 1999 the Ministry of Education approached both organizations with a view to developing curriculum-based Holocaust resources.

A writing team, composed of qualified BCTF teachers, an historian and representatives from the three partner groups, was struck at the end of 1999. The team met for eight days in January and March 2000. At the onset, the task seemed daunting. The team wrestled with Holocaust issues and the best way to represent them. The debate was often impassioned, the amount of work considerable and the time frame short.

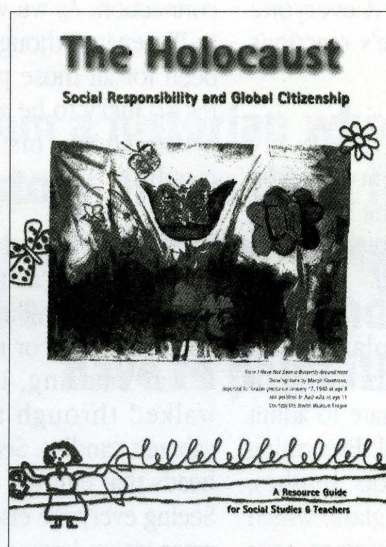
The Holocaust Education Centre is proud of the central role that it played in the process. The Centre's facility with its extensive library of

books, videos, curricula and teaching materials, proved be an invaluable asset. Everyone agreed that it could not have been done elsewhere. The Centre's resources were mined for ideas and even more importantly, for verification of historical accuracy. Every room in the Centre was appropriated and its administrative services heavily taxed. Throughout the process the Centre's highly professional staff remained unfailingly helpful and welcoming.

Work on the materials had barely begun when rumour of it reached the media. On March 9, 2000 a front page article appeared in the *Vancouver Sun*. The headline read "Lobby Groups' Influence Worries Teachers," raising the specter of



Grade 11 Resource Guide

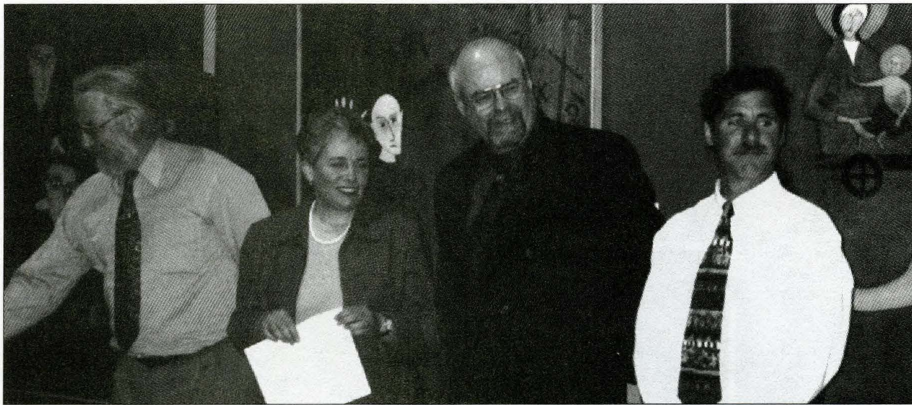


Grade 6 Resource Guide

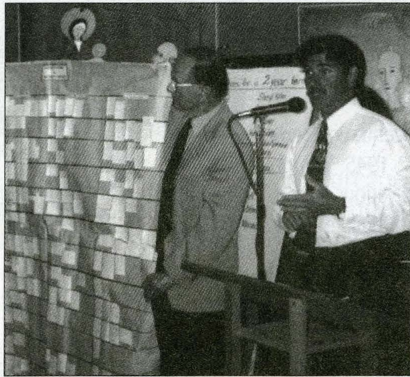
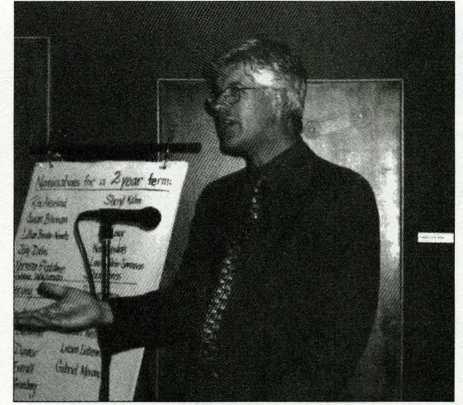
teachers a unique tool with which to teach the Holocaust while still meeting the learning outcomes set out in the BC provincial curriculum.

Teachers have always had the autonomy to teach the Holocaust and many have done an excellent job of it, borrowing materials and bringing their classes to our exhibits, school programs and the High School Symposium. The curriculum connections have always been there but the support materials have not. Textbooks are often out of date and woefully inadequate. And though other Holocaust teaching materials are available, none address the issues from the Canadian perspective inherent in the BC curriculum.

LAUNCH OF HOLOCAUST TEACHING MATERIALS



Writing Team members (from left): Sandy Dore, Frieda Miller, Gordon Thorne, Barry Krangle and Greg Smith at the VHEC Resource launch, June 12, 2000



VHCS President, Robbie Waisman and Writing Team member, Barry Krangle at the VHEC Resource launch, June 12, 2000

The study of the Holocaust assists students in developing an understanding of the ramifications of prejudice, racism, and stereotyping in any society. It helps students develop an awareness of the value of pluralism and encourages tolerance of diversity in a multicultural society. I hope that this resource package will prove to be of value to you and will be used extensively in your classrooms.

Penny Priddy, Minister of Education

"special interest groups" influencing the educational agenda. The writing team anxiously waited to see whether the article would generate further controversy, but fortunately none came.

The resource materials were completed and published in time for their launch at the Vancouver Holocaust Centre Society's Annual General Meeting on June 12, 2000. President Robbie Waisman welcomed Dave Williams, Director of the Curriculum Branch of the BC Ministry of Education, who is responsible for the development and implementation of provincial programs. Greg Smith, Social Studies Coordinator, Ministry of Education, facilitator of the project, introduced members of the writing team, including Barry Krangle, who gave an animated account of the impact of the materials on

his grade 6 students. Frieda Miller presented an overview of the grade 11 materials and Zena Simces, Chair of CJC, delivered the closing remarks. The launch concluded with a small reception for participants and the media.

The project does not end here. The real test of the materials and their usefulness rests with teachers and their students. Next year the materials will be piloted and presented at several teacher conferences. The resources will also be featured at the Holocaust Centre's next Shafran Educators Conference on February 8 - 9, 2001.

Teachers wishing to obtain copies of either resource guide for Socials Studies grades 6 or 11 can call the Office Products Centre, BC Ministry of Education at 1-800-282-7955.

Holocaust Resource Writing Team

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Central Okanagan

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Frieda Miller
VHEC

Phil Moses
BC Principals' & Vice-Principals' Association

Greg Smith
Ministry of Education

Gordon Thorne
GT Publishing Services

Sari Weintraub
Vancouver Talmud Torah School

SURVIVOR STORY

A "Silent Survivor's" Story Survives

by Chris Friedrichs

Our community is fortunate to have an unusually large number of Holocaust survivors who have been willing to narrate their life stories in writing, in interviews, on videos, and above all by speaking in person to members of the younger generation. At the same time, however, Vancouver also has an unknown number of "silent survivors"—men and women whose experiences or temperaments have made it difficult for them to share their stories in a public way.

Yet few if any such survivors are truly silent. Almost always the "silent survivors" also want to tell their stories — just not to unfamiliar interviewers armed with their intimidating notebooks and tape recorders, or to groups of schoolchildren, no matter how attentive and well-behaved. These survivors only feel comfortable telling their stories to the people they already know and trust: their friends, their contemporaries, their caregivers, and above all their families. Their narratives are not carefully preserved in albums or on videotape. Their stories are incomplete or disjointed or out of chronological order. But the information is always there. And these stories, too, are of incalculable importance for future generations.

Mayer Levit was one such "silent" survivor. He rebuffed every attempt to recount his life story in a formal way. But those who knew him best—his friends, his rabbi, his doctors, and his family—heard it all. This is what they remember and report.

Mayer Levit was born in 1911 in Działoszyce in southern Poland. His family was poor and devoutly religious. Having apprenticed as a tailor, Mayer moved to Cracow to practice the trade he had learned. A sister had moved to France and in 1937 he followed her to work for a year in Paris. In 1938 he returned to Poland—first to Cracow and then, when the war began, to his home community. Eventually the Germans began deporting the Jews. Mayer's mother, unable to walk to the train station, was shot on the outskirts of the town. Mayer and his brother were put on the train to Cracow.

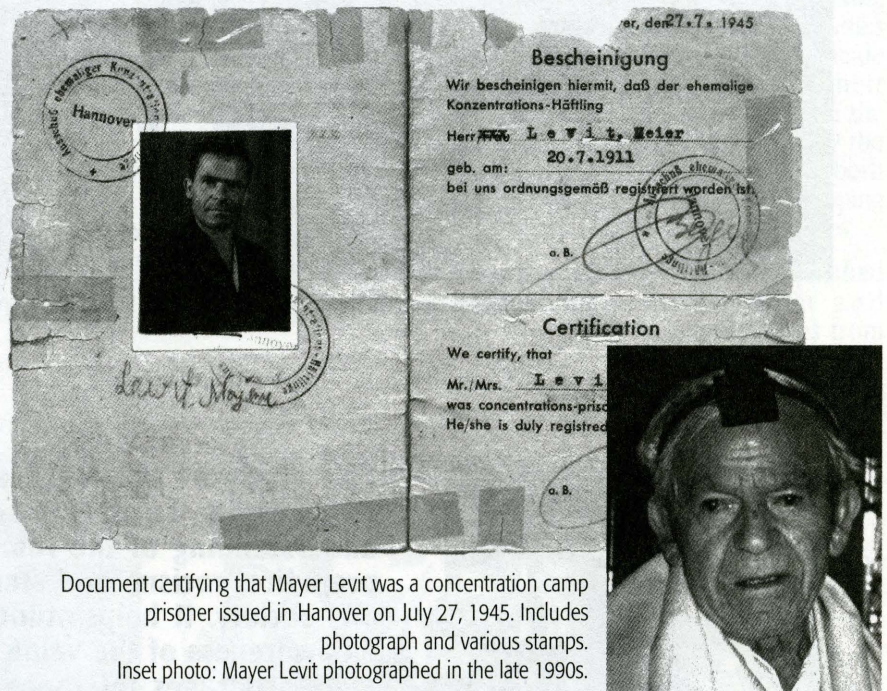
In Cracow the brothers were assigned to a small labor camp—possibly a satellite of the

notorious Plaszow concentration camp made famous by *Schindler's List*. Mayer was put to work as a tailor. Day after day he saw Jews being shot by the SS or savaged by SS dogs. Yet at the same time the inmates enjoyed some freedom of movement. One day Mayer and an acquaintance were sent into the city to pick up some material for the camp commandant. As dusk fell, an SS car stopped and a shadowy figure in the back seat asked why they were still out on the streets. The next day Mayer learned who the car's occupant was: Dr. Hans Frank, the notorious Nazi governor-general of Poland, who had proceeded to chew out the camp commandant for letting Jews run about the streets after curfew. But nothing else happened.

As the Russian armies approached towards the end of the war, Mayer and his brother were sent to Buchenwald. On their arrival they were separated and Mayer never saw his brother again. It was also at Buchenwald that his tallis and tefillin, which he had preserved and faithfully used until then, were finally taken from him. From Buchenwald Mayer was transferred to Dora-Mittelbau, then to Bergen-Belsen. He

was liberated when the British army arrived in the spring of 1945. Like some other Bergen-Belsen survivors, Mayer recalled his liberation with bitterness. The British were unsympathetic and the food they provided was sparse and inappropriate. Many continued to die.

But Mayer survived — the only member of his family to do so. For three years he lived as a Displaced Person, first at Bergen-Belsen and then in the nearby city of Hanover. His feisty personality constantly led to trouble. He refused to stand in line and repeatedly resisted the tangle of rules to which the DPs were subjected. Every attempt to leave Germany was thwarted, until in 1948 he received a visa to immigrate to Canada. This stroke of luck was presumably linked to the program established in 1947 to admit refugee garment trades workers to Canada. On June 2, 1948 Mayer sailed from Bremerhaven and arrived nine days later in Halifax. The ship was met by representatives of the Canadian Jewish Congress who informed Mayer that he would be sent to Winnipeg. But he was no more willing in Canada than he had been in



Document certifying that Mayer Levit was a concentration camp prisoner issued in Hanover on July 27, 1945. Includes photograph and various stamps.

Inset photo: Mayer Levit photographed in the late 1990s.

SURVIVOR STORY

89

(THIRD CLASS) Imm. 133

IMMIGRATION IDENTIFICATION CARD

THIS CARD MUST BE SHOWN TO THE EXAMINING OFFICER AT PORT OF ARRIVAL

Name of passenger LEVIT, Mayer

Name of ship ERNIE PYLE, June 2nd 1948, from Bremerhaven

Name appears on Return, sheet THREE line TWENTY-SEVEN

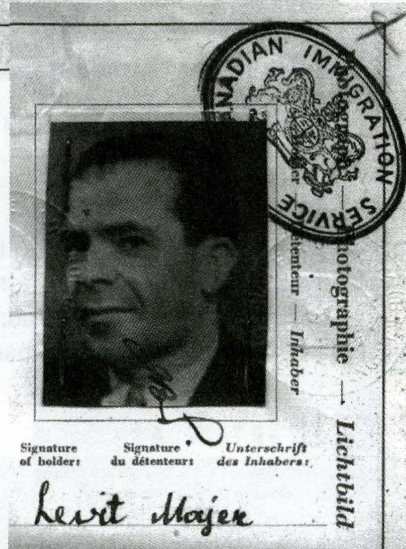
Medical Examination Stamp

Civil Examination Stamp

Landed Immigrant

IMMIGRATION CANADA JUN 11 1948 HALIFAX, N.S. EM

Immigrant Identification Card to be shown to the examining officer at port of arrival. Ship Ernie Pyle, June 2, 1948, from Bremerhaven. Stamped by Immigration Canada (Halifax, June 11, 1948).



Temporary travel document issued in lieu of a passport for stateless persons and persons of undetermined nationality by the military government for Germany and valid for Canada only.

embroidered hand towel. The towel was obviously taken from a store of linens the Nazis had left behind, for it was conspicuously stamped "Waffen-SS." But the monogram of the previous user had been carefully embroidered into one corner of the towel—and the initials, remarkably, were the same as Mayer's own: ML. He carefully preserved this towel for the rest of his life. It has now been donated, together with his siddur and some other artifacts, to the archives of the Vancouver Holocaust Education Centre. No group of schoolchildren ever heard Mayer Levit describe his life. But future visitors to the Centre may be shown his prayer book and his towel—and they will hear his story.

Europe to obey the dictates of bureaucrats. Having heard that Winnipeg was one of the coldest cities in Canada, he simply refused to get on the train. He made his way to Montreal instead.

Life as a tailor in Montreal was not easy — especially since, devoutly observant as ever, Mayer antagonized one boss after another by refusing to work on the Sabbath. In 1949 he married a woman whose family had immigrated from Poland long before the war. Mayer and Eva Levit had one daughter. In 1960 the family moved to Vancouver, where Mayer eventually established his own tailor shop. He became an active member of Chabad—whose atmosphere, he said, reminded him of his Polish hometown. Eva Levit died in 1993. For the rest of his life, until he died in April 2000, Mayer Levit was devotedly cared for by his daughter Bluma (Judy), a secretary at the University of British Columbia. During his last months Mayer, continued to talk incessantly about his life — to his daughter, to his friends, to the doctors and nurses who tended him. He was, in fact, not a silent survivor at all. Only death really silenced him, and even after his death his story survives.

So do some of the items he was given at the time of his liberation. One was a siddur — the prayer book which he continued to use until his death. Another was a small

DONATIONS TO THE ARCHIVES & LIBRARY

Archives

Judy Levit, Prayer book, towel, and various travel documents belonging to her father, Mayer Levit.

Alex Buckman, Numerous artifacts belonging to Herman and Rebecca Teitelbaum, including recipe book, letters, telegrams, autograph books, identity cards, and Canadian citizenship certificates.

Peter Parker, Non-resident identification card from Belgium.

Misha Menczer, Identification cards and correspondence.

Joe Segal, Terezin currency.

Helen Waldstein, Brochures relating to the Jaegerndorf Jewish Community. Prayer Books from Cham belonging to her grandfather, Max Gruenhut.

Ruth Sigal, Photograph of parents' wedding (1934).

Gina Dimant, Various photographs of the Weksman and the Dimant families. Dimant postcards from Warsaw ghetto. Three Cracow ghetto newspapers.

Victoria Jewish Community Center Memory (Yizkor) book for Jews of Vishnivitz, Poland.

Books and Videos

Hart Levine and Nita Daniels, The Holocaust Chronicle.

Anita M. Gans, The Holocaust Chronicle.

Dr. Robert Krell, The Holocaust Chronicle.

Watchtower Society (Vancouver), Purple Triangles (Video), Jehovah's Witnesses Against Nazi Assault

Frieda Miller, I Have Not Seen a Butterfly Around Here: Children's Drawings and Poems from Terezin.

Grammaton Press, LLC, Facing the Lion: Memoirs of a Young Girl in Nazi Europe by Simone Arnold Lieber.

Roman Halter, The Boys: Triumph Over Adversity by Martin Gilbert.

Anna Gelbart, For Those I Loved by Martin Gray.

Myrna Rabinowitz on behalf of Gittel Donath, My Bones Don't Rest in Auschwitz: A Lonely Battle to Survive German Tyranny by Gittel Donath.

Sally Rogow, My German Question by Peter Gay

Ronnie Tessler, The Reader by Bernard Schlink

From the Estate of Rev. Pat Dolan, From Prejudice to Destruction: Western Civilization in the Shadow of Auschwitz; G. Jan Colijn & Maria Sachs Littell (eds.).

The Warsaw Ghetto: A Christian's Testimony by Wladyslaw Bartoszewski.

The Netherlands and Nazi Genocide; G. Jan Colijn & Maria Sachs Littell (eds.)

The Beloved Disciple: Witness Against Anti-Semitism by Philip S. Kaufman.



Honouring the Rescuers

by Leo Vogel

On May 18, I had the great honor of seeing the names of the Reimerink family inscribed on a wall of the Garden of the Righteous Among the Nations at Yad Vashem. I was deeply moved that day to have had the opportunity to personally and publicly give thanks for these peoples' extreme bravery, courage and humanity. This Protestant family hid me in their home during the Holocaust, when I was just three years old. As I addressed those present, I silently wondered if I would have had such courage.

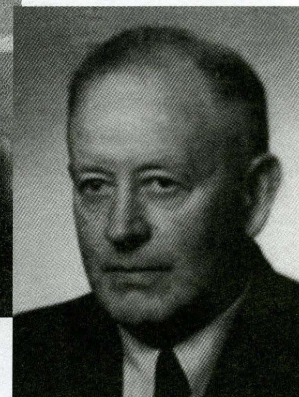


Leo Vogel

fought to oppose the Germans' diabolical push towards the 'Final Solution'. Under different circumstances, if there had been no war, these Righteous people would have led ordinary lives, perhaps gone unnoticed. But they would, nevertheless, have been extraordinary people.

I shared the ceremony with another man, about my age, who also paid tribute to his rescue family. Together we stood in the Hall of Remembrance, surrounded by our loved ones, crying. We cried out of happiness that 55 years after the war we were alive to participate in this awesome ceremony, in this somber place. We were acutely aware that if we had not been so lucky half a century ago, our names

The Reimerinks, and those others whose names are inscribed on the walls at Yad Vashem or for whom trees were planted, were all Righteous people in the truest sense of the word. Their righteousness came from deep inside, from an unwavering conviction that killing the helpless was evil. By providing hiding and shelter, they

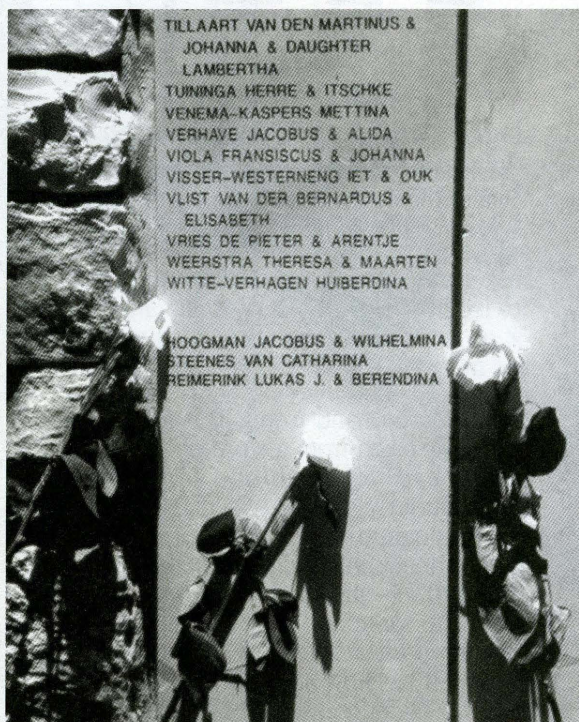


Dina and Jo Reimerink

would also be recited at Yad Vashem's children's pavilion, along with the names of more than a million other children. Our joy and sadness was shared and witnessed by our wartime siblings who had come from abroad to represent their now-deceased parents. I was fortunate to have my older foster sister Aly, who came from Holland, at the ceremony. In her presence I was able to pay gratitude for all she and her family had done for me during and after the war.

When we stood looking at the Reimerink name inscribed along with the names of other war heroes, my foster sister expressed her appreciation towards me for honoring her parents. She said: "At one time you used to be my little brother, now I think you have become my big brother."

There was much love passed around that special, sad day in May.



The Child Survivor Page – "No Longer Alone" welcomes submissions from Child Survivors.

Send to the Editorial Committee: Leo Vogel and David Reed, c/o Holocaust Education Centre 50–950 W. 41st Avenue, Vancouver BC V5Z 2N7

I Will Bear Witness: A Diary of the Nazi Years 1933-1941

by Victor Klemperer, Translated by Martin Chalmers

Random House, New York

Reviewed by Anne Guthrie Warman

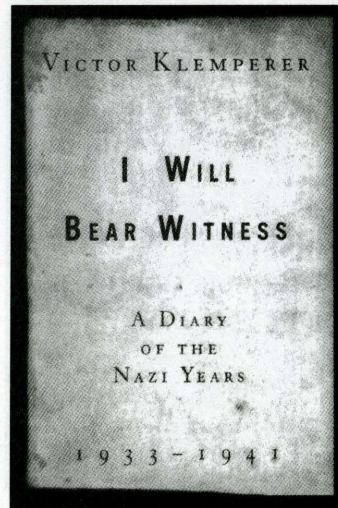
In April 1999, the eminent Holocaust Historian Sir Martin Gilbert gave a talk in Vancouver titled "Jewish Resistance: The Unknown Heroes" in which he detailed many little known acts of resistance and heroism that took place during the Holocaust. One of the most striking was the story of a Jewish academic who in fleeing the destruction of the ghetto in Ryga fell, probably to certain death, and as he did so called out in Yiddish, "shreib und farshreib," write and record.

This imperative to record has perhaps found its apotheosis in *I Will Bear Witness: A Diary of the Nazi Years 1933-1941*. This remarkable document covers the Nazi years of 1933-1941 and is written by Victor Klemperer, a somewhat obscure Professor of French Literature at Dresden University. The diary has become a run-away best seller in Germany and thus far an abridged edition designed for schools and a radio adaptation have been produced. In Martin Chalmers' fluent English translation, we have a remarkable voice from the inside which documents in vivid, concrete prose the horrifying and systematic unfolding of the Nazi persecution of Germany's Jews. Klemperer himself is in many ways the classic Jewish cultural aristocrat, offended as much by Hitlerian vulgarity, "But the tone! The unctuous bawling, true bawling of a priest", as by the day to day erosion of their rights as citizens of Germany.

Klemperer is also in some sense a problematic case, a Jew who converted to Protestantism as a young man and whose wife Eva was, in Nazi jargon, a "full blooded Aryan." In fact, a Nazi regulation and, later, the controversial bombing of Dresden, were to save Klemperer's life: his wife's "racial purity" exempted her husband from deportation to the death camps and amid

the destruction and chaos following the bombing, his Star of David was removed, allowing him to pose as a German gentile who had lost his papers.

It is, however, his lucid and precise documentation of the everyday realities of this grim period that gives this book its resonance and historical importance. From the outset, Klemperer establishes his position as a German first and foremost (a not unusual position for German Jewry in this period). He refers to the Middle Ages as a point of reference and tells us that, "he feels more shame than fear, shame for Germany." As the Nazi presence becomes



more and more apparent after Kristallnacht, Klemperer presents us with evocative detail of the day to day realities. The Horst Wessel song (which became a Nazi anthem) becomes a chilling leitmotif as it is sung in bars, restaurants and the streets and a children's ball emblazoned with a swastika, a grim irony. His domestic life is one of oppressive reality as both he and Eva battle increasing depression and hypochondria. He complains constantly about money and despite these nerve-racking financial

difficulties, indulges Eva's desperate passion to build a house with a large garden outside Dresden. It is probably this project that saves Eva from abject despair and that at times provides some unwitting comedy as the two grumble about the domestic chores and the day to day struggle of mere existence. There is also a somewhat savage comedy in the acquisition of a car. Klemperer in middle age has only just acquired a driver's license and solemnly recounts his inability to go faster than 30 miles per hour and his surprise at how much gas the car uses as it takes them on welcome little jaunts.

Inexorably however, the vice tightens as he first loses his professorship, then his phone, his car (which must be sold for junk as it is owned by a Jew), his house, even his typewriter, and is forced to go into a Jew's house (the last step before the camps), put his cat to death and suffer countless indignities. Klemperer also goes a long way to refute Daniel Goldhagen's thesis ("Hitler's Willing Executioners: Ordinary Germans and the Holocaust") that Germans as a people were infected with "eliminationist anti-Semitism." He records many acts of kindness, empathy and generosity by "ordinary" Germans. Butchers, bakers and fishmongers illegally supplied them with food. Former students who visited brought with them small necessities which were impossible for Jews to get. An equally memorable encounter occurred with a German who greets a Jewish friend of Klemperer telling her, "we are a group who are proud to greet the Jew's star, now you will be greeted frequently."

Yet we know that brave as "good Germans" might be, the plight of German Jews, bad as it was, only grew worse. But Klemperer, even after a terrifying run-in with the police when he is briefly imprisoned, sees it as his duty to record events: "I continue to write, this is my heroics. I want to bear witness, precise witness, until the very end." It is this clarity and detail which stands as a testament to his heroism. Volume 2, which takes the Klemperers from January 1942 to the end of the war, was published in English this year.

Village of a Million Spirits: A Novel of the Treblinka Uprising

by Ian MacMillan

Steerforth Press

Reviewed by Sheena Daniels

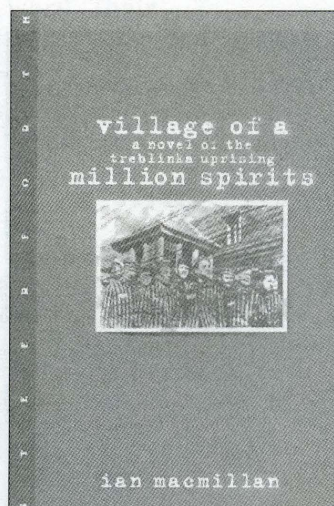
On August 3, 1943, Jewish prisoners at Treblinka labor and extermination camp staged an armed revolt against their Nazi captors in the hopes of allowing inmates to escape into the surrounding forests. Of the seven hundred and fifty prisoners who revolted and attempted escape, only seventy survived to see liberation.

Ian MacMillan's novel *Village of a Million Spirits* is a tribute to this revolt at Treblinka and a story of the courage and cowardice that manifests within the human character during times of madness, terror, and oppression. The novel is a series of character studies of people whose lives would have been directly affected by the Treblinka death camp and the uprising in 1943. Although MacMillan's account of the Treblinka uprising is fictionalized, yet it is set within an accurate and detailed historical context. Nonetheless, he chooses to tell the story from the perspective of fictionalized persons who would not have been so consequential to the revolt as those real heroes Galewski, Bloch and Masarek, whose names remain forever linked with Treblinka.

The story structurally unfolds as a series of short, poignant exposés. This allows the reader to experience life in the camp and the surrounding countryside from a number of different perspectives. In telling his story of the Holocaust, MacMillan shies away from nothing. For example, he graphically illustrates the terror of dying in the gas chamber from the perspective of Yzak Berilman, a young Jewish artist. As he is dying, Yzak looks out a small window set into the gas chamber wall (known as the 'viewing' window) and, to both his and the reader's horror, he sees a face staring in. Then, at the moment of Yzak's death, the reader's point of view is transferred to that of the observer, an alcoholic SS officer named Voss. Admittedly, this constant switching of perspective, from victim to perpetrator and back again, creates a jarring effect, as though the reader is taking an emotional roller coaster ride. In fact, this bipolar consciousness, which washes over the reader through the course of the novel,

mimics the experiences of camp prisoners in the story. At one point a prisoner is singled out, initially believing he is going to be killed. When he realizes to the contrary, he "is held in a strange sensation of pleasant shock". That his death is being put off is a tremendous relief, but at the same time it is a strange disappointment - this is not my death, this is something else. He imagines that now, discovering that they will live longer, their stomachs begin to complain, they feel the bitter cold, they become aware once again of their own filth and mortality.

Much of the detailed story of the uprising is told through the eyes of Janusz Sjedlecki. The reader meets Janusz in a boxcar on the way to the Treblinka, and follows the youth on a year-long journey, through his struggle



"A brilliantly crafted, though horrifying novel, MacMillan has written a story one cannot easily forget."

for survival as a camp worker charged with the disposal of bodies, up to the ensuing revolt. By comparison, the reader learns little about the detailed planning of the uprising by those in charge. Rather the focus is on the smaller events: the risks taken stealing valuables to procure a weapon from a guard, the tension felt among the prisoners that their secret will be leaked to their Nazi captors, the chaos that ensues when the revolt begins earlier than planned, and finally, the experiences of those who do manage to escape.

MacMillan's characters are rich and complex. There is Janusz, who takes the

title of 'nondescript' - given by his fellow inmates - so much to heart, that he repeatedly risks his life pocketing valuables which he collects from the dead. Later he passes these on to be used to further the cause of the revolt. He mourns his contemptuous attitude towards his grandmother, who was killed soon after arrival at Treblinka. He has a purpose, a reason to survive - a gift - given by a friend. "All these people have been made to vanish from the earth, the reality of their existence wiped away, but for one thing: the presence of one person to see and remember. I order you to survive. I order you to see and remember, and then to survive." MacMillan also takes on the psyche of the oppressors, in the character of SS officer Voss, a self proclaimed former 'liberal', who oversees the collection of valuables from the victims. Voss is so consumed with his own greed that he becomes giddy at the thought of being transferred to a camp where the victims may be richer. Yet, he too has another side, a side that yearns for normalcy. A side that aches for someone to acknowledge his abominable sins, so that he may repent and be absolved, a side that he suppresses by consuming copious amounts of alcohol, so that he spends his days in a fog of unreality.

It is through MacMillan's characters that the reader may come to understand how, in life, we may so easily fall into patterns and roles that we may not have ever envisioned for ourselves. MacMillan explores the question of choice, of the nature of resistance and what that may mean to one's emotional psyche. In his Treblinka, there is an inmate nicknamed "the failure" because he botched a suicide attempt. There is an inmate that denounces the plan for revolt, and later becomes a camp kapo. And finally, there is a sadistic SS officer who claims to have found his calling terrorizing prisoners, who, in his other life outside the fence, was a medical student.

In the fall of 1943, evidence of the massacre that was perpetrated at Treblinka's secret extermination factory was obliterated from the landscape. The retreating Nazi war machine evacuated the camp, deconstructed the gas chambers and erected a farmhouse on the spot where so many lost their lives. Yet, in spite of their efforts, the space remains. MacMillan speculates about that site where so much misery existed. "The air has something in it" he writes, "a silence that is not silence, the clean air that is not clean, and the strange shifting tangibility of the space."

No Pretty Pictures: A Child of War

by Anita Lobel

Random House, New York

Reviewed by Barb Schober

Anita Lobel is a picture maker by profession. Since coming to the United States as a teenager, she has authored and illustrated some of the best-loved children's books of recent times. For those familiar with her bold and imaginative artwork, this literature offers a particularly stark contrast to the 1998 memoir of her own bleak childhood, which she has called *No Pretty Pictures: A Child of War*.

In *No Pretty Pictures*, Lobel recounts her experiences as a five year old Jewish child on the eve of the Nazi occupation of Cracow. She tells her story through a matter-of-fact reconstruction of what she witnessed and heard as events unfolded around her. Although her narrative remains faithful to the child's point of view, Lobel also succeeds in evoking the heartbreaking dilemma faced by the adults in her life as they took whatever measures they could to save themselves and their families. In the early part of the war, Lobel's father fled to Russia, while her mother stayed on in Cracow by using false identity papers. Anita and her younger brother were taken to the countryside to live with their eccentric Polish nanny, who for all practical purposes became their surrogate mother. Eventually, however, it became necessary to sneak the youngsters into the Cracow ghetto, and then to a Benedictine convent. When a Christmas Day raid on the convent led to the children's arrest, they were taken to a prison and on to the Plaszow concentration camp. From there they were marched to Auschwitz, and finally, they were taken by train to the Ravensbrück camp, where they were later liberated. Anita was then ten years old and her brother eight.

This incredible story aside, several aspects of Lobel's book distinguish it among other wartime memoirs. Although the chapters are short and terse, she manages to capture and convey the Polish landscape and the

ordinary details that captivated her as a child--smells, colours, play--and even the jumble of Catholic ideas and symbols that her nanny brought into her life. Indeed, much of Lobel's effectiveness as an author comes from the fact that she writes like a picture maker. At one point, for instance, she describes a tortuous summer afternoon of hiding in a cramped loft in the following way: "For hours we were like the contents of a boiling pot on the stove. Waiting for the lid to be lifted and for the stew to be ladled out." Or later, in her account of their arrival at the Cracow prison, she writes, "I wanted to shrink away. To fold into a small



invisible thing that had no detectable smell. No breath. No flesh. No sound."

The narrative is also painfully honest in Lobel's self-depiction of wishing that she was anything but Jewish. As a little girl whose life and body were being constantly degraded, Jewishness became associated with danger, humiliation, and never quite being on the "right side of things." After the war, when she and her brother were taken to Sweden to recover, she reacted with sheer panic when someone tried to give her Jewish books. She writes, "I felt the circle I had been able to stay inside disintegrate. I felt threatened by something muddy and

dark coming to reclaim me from the life I now lived in bright colours." Even the reunion with her parents was marked by ambivalence. After years of being with her nanny and then alone with her brother, she could scarcely imagine a return to ordinary family life. It seemed too unreal.

Nonetheless, *No Pretty Pictures* concludes with Anita as a normal sixteen year old and budding artist preparing, none too happily, for her family's emigration to the United States. She needn't have worried so much, as her life since then has clearly been rich and fulfilling. Hence, in the book's epilogue, when she looks back on the events of the war with the hindsight of fifty years, Lobel is thankful that she had been too young to realize, unlike the adults, what was being taken from her during the years of Nazi rule. Given this perspective, her gratitude as an American citizen is infinite. She writes, "In the end what is there to say? I was born far, far away on a bloody continent at a terrible time. I lived there for a while. I live here now. My love for this country grows with my years. My life has been good. I want more." Although Lobel then adds that, "mine is only another story," readers will recognize that *No Pretty Pictures* is a striking memoir of wartime childhood, survival, and recovery.

Restitution & Compensation Update

Dutch insurance investigators have found the names of 750 Jewish victims whose heirs have not yet been paid. The Sjoa Foundation has published details of the unsettled cases on its website, www.stichting-sjoa.nl

The International Commission on Holocaust-Era Insurance Claims is encouraging persons to make application for unpaid insurance policies even if they do not have specific memories of such policies. The five participating companies will search their archives to see if there is a match with the names provided. Claim forms and assistance are available at the VHEC

Application forms for compensation for orphans of Jews deported from France to Nazi death camps can be obtained by writing to:

Secretariat d'Etat aux Anciens Combattants
37 rue de Bellechasse
75007 Paris, France Tel.: 01-44-42-10-00

Cards & Donations

MARCH 16 TO JUNE 28

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In Honour Of Susan Bluman from Canadian International College Inc.

In Honour Of Lillian Boraks-Nemetz, from University Hill Secondary School.

In Memory Of All The Greenwalls Who Perished In Auschwitz, from Olga Schwartz.

In Memory Of Albert Munnik On Father's Day, from Emmy Krell & Family.

In Memory Of Anna Rosenberg, from the Rosenberg Family.

In Honour Of Robbie Waisman, from Surrey Delta Multicultural Coordinating Society.

Passover Afikoman from Hayden Kremer & Jeremy Friedrichs.

Judy Breuer, You Are In Our Thoughts, from Ellen Yackness & Family.

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Lola Apfelbaum, On Your Special Birthday, from Leon & Evelyn Kahn.

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Mr. & Mrs. Toby Feldman, On Your Anniversary And Toby's Birthday, from Luba Gempel, Leo & Joc Lowy.

Leon Kahn, On Your 75th Birthday, from Abe & Leyla Sacks.

Mary Knopp, On Your Special Birthday, from

Harold & Bella Silverman, Regina Wertman.

Robert Krell, In Your Honour, from Beatrice & Lew Lewis.

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Larry Meyer, With Best Wishes On Your Birthday, from Paul Meyer.

Sol Meyer, With Very Best Greetings for Your Upcoming Birthday, from Paul Meyer.

Dr. Larry Rotenberg, On Your Birthday, from Mary Steiner.

Melita Segal, On Your 40th Birthday, from Pamela Fayerman-Lachman.

Tom Szekely, On Your Special Birthday, from Ted & Shirley Cohn.

Dr. Perry Trester, On Your Birthday, from The Thals.

Irene Watts, On Your New Home!, from Louise Stein Sorensen & Ike Sorensen.

Marion Welch, On The Arrival Of Your New Granddaughter, from Margaret & Jack Fraeme, Harry & Kathy Herman.

Barry Wohl, Another Mazel Tov To You!, from Ellen & Barrie Yackness

Arthur Wolak, Congratulations and Mazel Tov, from Irvine Wolak, Susan & Joe Stein.

Mrs. Vera Wollner, On Your Special Birthday, from Peter & Joan Karasz.

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Sid Doduck, On The Loss Of Your Beloved Aunt Dora, from Bernard & Vera Rozen.

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Gabor Elias, In Memory Of Your Dear Wife, from Robert & Marilyn Krell.

Lola Elmen & Family, On The Loss Of Your Beloved Husband & Father, from Saul & Sara Cohn.

Adrienne Fitch, On The Loss Of Your Beloved Father, from the Second Generation Group.

Izzy Fraeme & Family, On The Loss Of Your Beloved Wife and Mother, Bertha, from Rita & Ben Akselrod, Jody & Harvey Dales, Doba & Archie Baker & Daughters, Amalia Boe Fishman & Family, David & Regina Feldman, Ben & Rose Folk, Izak & Lili Folk, Leah Fox, Sam & Lola Haber, Elsie Herman, Frances Hoyd, David & Evelyn Jackson, Mollie & Len Korsch, Emmy Krell, Robert & Marilyn Krell & Family, Don & Rachel Levine, Joseph & Rose Lewin, Lions Gate B.B. Bowling League, Lions Gate B'nai B'rith Building Society, Leo & Jocy Lowy, Norman & Celia Margolis, Simon & Janice Margolis & Family, Gabrielle Mate, Michel & June Mielnicki, Frieda, Avrum & Goldie Miller, Jack & Henia Perel and Family, Mary Powell, Harold & Bella Silverman, Ralph, Clara, Erik & Lori Swartz, Drs. Isaak & Bluma Tischler, VHEC Board & Staff, VHEC Child Survivor Group, Robbie & Gloria Waisman, Regina Wertman & Joe & Rochelle, Rachel & Herschel Wosk.

Margaret & Jack Fraeme, On The Loss Of Your Beloved Sister-In-Law, Bertha, from Ben & Rose Folk, Izak & Lili Folk, Elsie Herman, Joseph & Rose Lewin, Ralph, Claire, Erik & Lori Swartz,

Mary Gofsky, On The Loss Of Your Beloved Husband, from Ida Kaplan, Robbie & Gloria Waisman.

Mr. & Mrs. Sam Goresht, On The Loss Of Your Beloved Mother, from Leah & Abe Fox.

Lola & Sam Haber & Family, On The Loss Of Your Beloved Brother & Uncle, from Joe & Ina Auerhahn, Ben & Rose Folk, Izak & Lili Folk, Leon & Evelyn Kahn, Joseph & Rose Lewin, Regina Wertman & Family.

Gordon & Eva Hoffman & Family, On The Loss Of Your Beloved Aunt, from Marilyn Moss, Sam Hanson & Families.

Gordon & Eva Hoffman & Family, On The Loss Of Your Beloved Uncle Jack, from Marilyn Moss.

Mr. & Mrs. Michael Hillman & Family, On The Loss Of Your Beloved Mother, from Dorothy Goldenberg, Robbie, Gloria, Arlaina & Howard Waisman.

Mrs. Reva Hollander, On The Loss Of Your Beloved Brother, Toby, from Nan Ravvin.

Marilyn Jordan & Family, On The Loss Of Your Dear Father & Grandfather, from Cathy, David, Tyler & Shane Golden.

Mrs. Rose Jordan, On The Loss Of Your Louis, from Cathy, David, Tyler & Shane Golden.

Susan Kameny, On The Loss Of Your Beloved Father, from Estika Hunning.

Dr. Murray Kliman & Family, On The Loss Of Your Beloved Wife & Mother, from Ben & Rose Folk, Izak & Lili Folk.

Mr. & Mrs. Laslo and Susie Stein, On The Loss Of Your Beloved Mother & Grandmother, from George and Frieda Wertman.

Mrs. Leah Levitt & Family, On The Loss Of Your Beloved Father & Grandfather, from Cathy & David Golden.

Bob & Ralph Markin, In Memory Of Your Dear Mother, from Robert & Marilyn Krell.

Alex & Rejane Mintz, On The Loss Of Alex's Mother, from Jack & Tammy Rosenblatt.

Max & Leona Pinsky & Family, In Memory Of Your Aunt Chasha, from Jeff & Charlotte Bell.

Ida Pomeranse, On The Loss Of Your Beloved Mother, from Leah & Abe Fox.

Harriett Ratner, In Memory Of Paul Grunberger, from Carol Flexer & Family, Frieda & Danny Miller.

Hindy Ratner, In Memory Of Paul Grunberger, from Frieda & Danny Miller.

Elke Razmov & Family, On The Loss Of Your Beloved Husband, Father & Grandfather, from Rita & Ben Akselrod.

Jane, Steve & Candace Shadley, In Memory Of Paul Grunberger, from Lucien & Carole Lieberman, Ronnie & Barry Tessler & Family.

Gordon Slobin & Family, On The Loss Of Your Beloved Wife, Mother & Grandmother, from Rita & Ben Akselrod, David & Regina Feldman, Mollie & Len Korsch, Irvine Wolak & Joe & Susan Stein.

Mark Slobin & Deborah Epstein, On The Loss Of Your Beloved Mother, from Susie & Mark Kierszenblat.

Shirley & Phil Swartz, On The Loss Of Your Beloved Mother, from George & Frieda Wertman.

Mrs. Iris Szasz & Family, On The Loss Of Your Beloved Husband & Father, from Ben & Rose Folk.

Irene Weksler, On The Loss Of Your Beloved Husband, from Gina Dimant.

David Winberg & Family, On The Loss Of Your Beloved Mother & Grandmother, from Cathy, David, Tyler & Shane Golden.

Speedy Recovery

Barbara Bluman, from Michel & June Mielnicki, Lillian Boraks-Nemetz, VHEC Board & Staff.

Mariette Doduck, from Ben & Esther Dayson, VHEC

Board & Staff.

David Ehrlich, from David & Regina Feldman, Marilyn & Derek Glazer, Leo & Jocy Lowy, VHEC Board & Staff.

Mrs. Bertha Forester, from The Thals.

Morton Kaplan, from Odie Kaplan.

Brenda Karp, from Helen Berger.

Joe Lewin, from Lola Apfelbaum, David & Regina Feldman, Izzy & Bertha Fraeme, Odie, Sherie & Jordan Kaplan, Ida Kaplan, Don & Rachel Levine, Leo & Jocy Lowy, Abe & Goldie Miedzygorski, Harold & Bella Silverman, Aaron & Terry Szajman, Regina Wertman.

Leo Lowy, from Nancy Appleton & Family, Ben & Esther Dayson, David & Grace Ehrlich, Shirley & Lionel Fishman, Lillian Fryfield, Harold & Bella Silverman, Shirley Stein, Ronnie & Barry Tessler, VHEC Board & Staff, Robbie & Gloria Waisman.

Celina Lieberman, from Ruth Brody.

Mrs. Sarah Rozenberg-Warm, from Drs. Isaak & Bluma Tischler, Gina Dimant, VHEC Board & Staff.

David Shafran, from Irv & Sharon Hochman, Annette Shafran, Robbie & Gloria Waisman.

Dr. William Shulman, from Frieda Miller.

Mrs. Terry Szajman, from Margaret & Jack Fraeme, Izzy Fraeme, Leo & Jocy Lowy, Harold & Bella Silverman, Regina Wertman, Herschel & Rachel Wosk.

Mrs. Frieda Ullman, from Henry & Julie Gutovich.

Baruch Weise, from VHEC Staff.

Harry Wosk, from David & Regina Feldman, Izzy & Bertha Fraeme, Art & Terry Szajman.

Thank You

Sam & Basia Altman, In Honour Of My Loving Grandparents On The Occasion Of My Bat Mitzvah, from Adena Altman.

Marilyn Berger, For All You Have Done For The Community, from Robert & Marilyn Krell.

Mannie Druker, In Appreciation!, from Solly & Arleen Kaplinski.

Rabbi & Mrs. Charles Feinberg, Todah Raba, from Sarah Rozenberg-Warm.

Marilyn & Robert Krell, For A Wonderful Evening!, from Shirley & Jerry Kushner.

Rabbi & Mrs. Ross Singer, Todah Raba, from Sarah Rozenberg-Warm.

George & Frieda Wertman, In Honour Of My Loving Grandparents On The Occasion Of My Bat Mitzvah, from Adena Altman.

FROM THE BOARD

New Life Fellows Honoured at the Annual General Meeting

Dr. Chris Friedrichs

Dr. Chris Friedrichs has a long and deep-felt commitment to Holocaust education. Chris served on the Kristallnacht Commemorative Committee for many years and became Committee Chair in 1996. Under his skilled leadership, this program has featured internationally renowned speakers. In addition, his introductory remarks have become a compelling and moving feature of the Kristallnacht Program. As a historian, with a special expertise in

German history, Dr. Friedrichs has served as an unfailing source of historical verification for our exhibit scripts and curriculum materials. Dr. Friedrichs regularly addresses the Annual High School Symposium and speaks at the Shafran Educator's Conference on the

Holocaust. He also volunteers his time to help train our docents. Chris' passion for the subject and his engaging style with students, teachers and docents have made all of his educational presentations memorable ones. Dr. Friedrichs has been a regular contributor to our newsletter *Zachor*, producing a number of well written articles and book reviews. Recently Dr. Friedrichs was a key player in the development of a radio play *Patience Rita* based on letters from the Mullard Family. In addition Dr. Friedrichs, along with others such as Dr. Richard Menkis and Dr. Graham Forst, served on the committee at UBC which oversaw the development and realization of the UBC Program in Holocaust Studies.



Robbie Waisman and Chris Friedrichs

Dr. Graham Forst

Dr. Forst has been involved in Holocaust education in Vancouver since 1974 when he met with Dr. Rob Krell, Bob Gallagher, Bill Nicholls and the late Morris Saltzman to develop the first Annual

High School Symposium on the Holocaust at UBC. This initiative spurred the establishment of the Standing Committee on Holocaust Education. Graham Forst and Rob Krell have been co-chairs ever since - a more



Robbie Waisman and Graham Forst

than twenty-five year legacy of service. Over these past twenty-five years, Graham's resolve and commitment to the VHCS has only increased.

Dr. Forst's unwavering passion for Holocaust education has been extraordinary. His dedication is remarkable, his vision provocative and challenging. It is due to his efforts that the Waldman Symposium Endowment was established in 1999. This important fund ensures the continuity of the High School Symposium into the next century. Dr. Forst also served on the committee which worked to establish the Program in Holocaust Studies at UBC. This past year, Dr. Forst served on the first editorial board of the Wosk Publishing Program of the VHEC, reading numerous submissions and helping us to select the first manuscript for publication.

Dr. Robert Krell

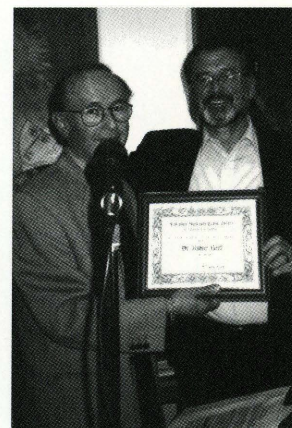
Dr. Robert Krell, a founder and past president of the VHCS, has been a driving force for Holocaust education locally and internationally. He has been involved in almost every aspect of the vision, establishment and operation of the Vancouver Holocaust Education

Centre. In 1978, Rob chaired the Holocaust Remembrance Committee and urged the CJC to initiate the audio-visual recording of the testimonies of Holocaust survivors. Rob has been a leader in developing the Yom HaShoah and Kristallnacht programs and since 1976 has co-chaired the Annual High School Symposium on the Holocaust at UBC.

He envisioned the Memorial which was established in 1987. In 1982, Rob established the Second Generation Group and The Child Survivor Group in the late 1980s.

Dr. Krell speaks to student groups each year on his own experiences as a hidden child in Holland. He also lectures at scholarly conferences on his research and writings pertaining to psychosocial issues related to Holocaust trauma.

Dr. Krell took a leadership role in establishing the Wosk Publishing Program of the VHEC and co-authored with Judith Hemmendinger, *The Children Of Buchenwald* published by Gefen this year.



Robbie Waisman and Robert Krell