



Zachor | *Remember*
VANCOUVER HOLOCAUST EDUCATION CENTRE
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WELCOME TO OUR NEW BOARD OF GOVERNORS



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ERRATA: On page 10 of November 2007 issue of Zachor, the date of the Nazi invasion of Austria should have read March 12, 1938 and not April 11, 1938.

INTERNATIONAL HOLOCAUST REMEMBRANCE DAY CONCERT



7:00 PM | MONDAY JANUARY 28, 2008

Norman Rothstein Theatre
950 West 41st Avenue

SOLOIST

CHARLETTE SHULAMIT OTTOLENGHI

ACCOMPANIST

YURI POVOLOTSKY

IMAGINE... REMEMBER, REFLECT, REACT

PROGRAM

Hallelu: Voice of Prayer of the Italian Jews

A Voice for Life: Songs of Women in the Shoah

CANDLE LIGHTING IN MEMORY OF THOSE WHO PERISHED IN THE HOLOCAUST

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Zachor | Remember

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INTERNATIONAL HOLOCAUST REMEMBRANCE DAY CONCERT

7:00 PM | MONDAY, JANUARY 28, 2008

NORMAN ROTHSTEIN THEATRE

Imagine... remember, reflect, react, the international theme selected for this year's International Holocaust Remembrance Day was chosen to remind the world to focus on remembering the past, reflecting on the present and reacting to create a better future. This day has been designated by the United Nations to remind us to remember the lessons of the Holocaust not as an end to itself, but as lessons for the present. The Holocaust was a defining event of the Twentieth Century, which continues to serve as a touchstone for understanding and responding to contemporary issues of human rights, social justice and genocide.



IMAGINE... REMEMBER, REFLECT, REACT

On January 27, 1945, Soviet forces liberated the Auschwitz-Birkenau extermination camp, discovering the largest Nazi killing centre. Auschwitz has become a symbol of the Holocaust, representing the depths of man's inhumanity to man. In 2005, the United Nations passed a resolution to make the Auschwitz liberation day of January 27th an international day of commemoration to honour the victims of the Holocaust. As part of the UN declaration member states were urged to develop educational programs to impart the memory of this tragedy to future generations.

Ultimately the aim of International Holocaust Memorial Day is to motivate people individually and collectively; to ensure that the horrendous crimes, racism and victimisation committed during the Holocaust and as part of more recent genocides, are neither forgotten nor repeated, whether in Europe or elsewhere in the world.

This year, in partnership with the Norman Rothstein Theatre and under the authority of the President of the Republic of Italy, the Istituto Italiano di Cultura in Vancouver, the Vancouver Holocaust Education Centre is proud to present a commemorative evening with a musical program featuring the Italian-Israeli singer Charlette Shulamit Ottolenghi.

ABOUT THE PERFORMER

CHARLETTE SHULAMIT OTTOLENGHI

Born in Lugano (Switzerland) and raised in Milan, Charlette Shulamit Ottolenghi immigrated at age eighteen to Israel, where she currently resides. While her vocal training is primarily classical, Shulamit has also developed an interest in music that ranges from classical to folk. Her work is at once timeless and contemporary, focused on Jewish music that ranges from liturgical and biblical pieces to modern Israeli poetry and songs written during the Holocaust.

Shulamit has performed throughout Italy and Israel including: the Israeli Embassy at the Holy See, Vatican; the municipalities of Rome, Bologna and Venice under the auspices of the Italian President Carolo Azeglio Ciampi, the presidency of the Town Council of Rome; the Museo Ebraico of Bologna; the Diaspora Museum in Tel Aviv Israel; the Italian Jewish Art Museum in Jerusalem; and the Cultural Institute of the Italian Embassy in Tel Aviv.

ABOUT THE PROGRAM

Hallelu: Voice of Prayer of the Italian Jews reproduces melodies drawn from her early childhood religious experience and her study of traditional Jewish Italian liturgy. Her program awakens, in all its strength, the magnificent beauty of the liturgical Jewish music of the Italian rite.

A Voice for Life: Songs of Women in the Shoah is an edgy and daring program of songs composed by Jewish and Gentile victims of the Holocaust. Ranging from lullabies to poems, the heartbreaking and inspiring texts provide a window in the experience of spiritual survival in concentration camps. Shulamit developed this powerful program in collaboration with the Institute of Jewish Music of Barletta.

NUREMBERG: A STUDENT MOCK TRIAL OF JULIUS STREICHER

BY NINA KRIEGER, EDUCATION COORDINATOR

MUSEUM TRANSFORMED INTO NUREMBERG COURTROOM

If you visit the Vancouver Education Centre during school hours, you may be surprised to encounter a scene that looks more like a theatre than a museum. Dimmed lighting allows for a clear view of a large projection of the back wall of the gallery. The projected image – the interior of a courtroom in the Palace of Justice at Nuremberg – sets the stage for a student reenactment of a trial that signified a watershed moment in international justice.

Within the gallery space, tables are covered with banners featuring images of the key players involved in the International Military Tribunal at Nuremberg. Between November 20, 1945 and October 1, 1946, the tribunal tried 21 Nazi leaders faced with unprecedented charges defined by the Allies in response to the unprecedented crimes of the Holocaust.



Students from Timothy Christian School participating in the mock trial with Docent, Paul Richards.

The “actors” in this mock courtroom drama are British Columbian students, playing various roles essential to the judicial process. Since the launch of the program in mid-October, over 40 classes – 1,200 students – have participated in the mock trial program. Carol Topalian, a student teacher at Kwayhquitlum Middle School, recalls how the atmosphere created an extra-ordinary experience for her Grade 8 students: “My first impression was that the exhibit looked like an excellent set design for a play. When students slipped into their seats, behind the signs – prosecution, defence, defendant and judges – they and the jury truly took on some of the spirit of the Nuremberg trials.”

The defendant’s dock features an image of the man at the centre of the mock trial: Julius Streicher. As publisher and editor of the anti-Semitic newspaper *Der Stürmer*, Streicher stood trial before the Nuremberg tribunal for inciting Crimes against Humanity through the production and dissemination of hate propaganda.

Although there were defendants at Nuremberg with greater rank in Nazi Germany than Julius Streicher, his case is a compelling one. His “Jew-baiting,” according to the Nuremberg prosecutors, fuelled the German people to participate in the persecution and murder of Jews. The relationship between propaganda and incitement is complex and worthy of consideration, particularly for students navigating a media-saturated society.

WEIGHING THE EVIDENCE

A pre-visit teachers’ guide facilitates advance preparation and ensures that classes get the most of their 90-minute visits to the VHEC. Student readings offer important background information about the Nuremberg trials and Julius Streicher, while “role sheets” outline students’ participation in the trial. Although an international panel of judges presided over the Nuremberg trials, the mock trial makes use of a jury to engage as many students as possible in the process.

When students arrive at the Centre, volunteer docents facilitate a discussion about the historical context of the trials, as well as key concepts and vocabulary from the pre-visit readings. Students are given rehearsal time to review their role sheets and, in the case of the prosecution and defence counsels, their opening statements and evidence.

The VHEC has provided primary source evidence and scripted arguments to introduce key events and themes in the history of the Holocaust. The prosecution argues that Julius Streicher was an accessory to murder on an unprecedented scale, while the defence counters that he was simply a businessman who owned a newspaper that reflected the public sentiments of the time. Each team presents a range of documentary evidence to support their case, including photographs, documents and cartoons.

Following the presentation of evidence, the prosecution and defence have the opportunity to question Streicher. Although suggested questions are provided, improvisation is encouraged and many classes demonstrate keen involvement in the examination and cross-examination of the defendant. The role of Streicher is certainly the most challenging of the mock trial, and many students who have “played” Streicher have demonstrated a strong understanding of the arguments of both teams.

DELIBERATION & DISCUSSION

Throughout the presentation of material evidence, jurors take notes and rank the reliability of each exhibit on a worksheet used in determining a verdict. Some juries have found Streicher guilty, others have found him not guilty, and others still have been unable to make a decision. In the event of the latter situation, the judges reveal to the court the verdict in Streicher’s 1946 trial: he was found guilty and sentenced to death by hanging.

The discussion that starts the moment the trial is adjourned is a crucial part of the program. It gives students the opportunity to express their opinions and reflect on the broader significance of Streicher’s trial at Nuremberg. According to Breanna Cragg, an eighth grade student from Kwayhquitlum Middle School, “The mock trial was a great experience. Not only because I got to argue my points, but also learned many facts about Julius Streicher. As a judge, I didn’t think I could explain my opinions but [in the discussion] at the end I was happy I could.”

And express their opinions they do. The first issue that inevitably arises in the post-trial discussion is freedom of speech and whether, in a democracy, there should be limits on freedom of expression in order to protect all citizens. This leads to a discussion about anti-hate provisions in Canada’s Criminal Code, legislation that is indebted to the precedent set by Streicher’s trial at Nuremberg. Other issues raised in the post-trial discussion include the role of hate media in inciting the Rwandan genocide, the prosecution of Nazi war criminals in Canada, and the responsibilities and challenges of the International Criminal Court in seeking justice in the aftermath of recent genocides.

The hateful images published by Streicher have been catalysts for frank exchanges about the nature and implications of stereotyping. New docent Diana Kubicek teamed up with long-time docent Fran Grunberg to lead a mock trial with Grade 11 and 12 students from Abbotsford Collegiate. Grunberg remarked that the mock trial stimulated “a very powerful and personal discussion about racism.” In this post-trial discussion, students shared their own encounters with discrimination, which they had experienced due to a number of complex and often overlapping identity traits: race, ethnicity, gender, and even body type.

SELECTED PROSECUTION EVIDENCE



Courtesy of Anne Frank Foundation.

The prosecution cites Streicher’s role in organizing the Nazi Party’s boycott of Jewish-owned shops and businesses on April 1, 1933.



In the pages of Streicher’s weekly newspaper *Der Stürmer*, readers encountered dehumanizing images of Jews.



Courtesy of USHMM.



Courtesy of the Weiner Library, London.

Streicher published anti-Semitic books for children, including *Trust No Fox in the Green Meadow* and *No Jew on his Oath*.

NUREMBERG: A STUDENT MOCK TRIAL | continued

“The mock trial,” according to docent Fran Grunberg, “is a very powerful learning experience when students are well prepared and willing to take risks. The learning that takes place is very deep, and has the potential to impact on values and attitudes. The trial makes students consider their personal biases and experiences. It is really inspirational.”

ACCLAIMED BY EDUCATORS

Although recommended for senior secondary students – Social Studies 11, History 12, and Law 12, in particular – the mock trial has drawn classes from a range of grades and subject areas. Commenting on the effectiveness of the program for her students, Carol Topalian explains, “It would be a mistake to think that these students, only 13-years old, would not be able to wrestle with the onerous task of trying Julius Streicher. The students performed the mock trial and raised their questions and opinions with passion and intelligence.”

Noting the relevance of the VHEC visit for her students, a Law 12 teacher from Vancouver College notes, “The mock trial experience was extremely valuable for my class and allows for learning that contributes to both Socials 11 and History 12. All students were able to assume their roles because of the preparation materials and the set-up, props and work of the docent. I strongly recommend the Nuremberg student mock trial to any Law or History class.”

A teacher piloting the new Social Justice 12 curriculum at Dr. Charles Best Secondary affirmed the ability of Holocaust education in general, and the mock trial in particular, to promote values at the heart of education and citizenship. He states that, “students were engaged, interested and thought critically.” The mock trial has the powerful potential to provoke critical thought, active discussion and vigilance in the face of prejudice and injustice.

Nuremberg: A Student Mock Trial of Julius Streicher runs at the VHEC through June 2008. To download the Teachers’ Guide or request a school booking, please visit www.vhec.org.

SELECTED DEFENCE EVIDENCE



Courtesy of Randall Bytwerk.

The defence argues that Julius Streicher’s anti-Semitism was the product of the time and that, as a newspaper editor, he should be free to express his views.

Land	Zahl
A. Österreich	111.000
Östmark	43.700
Östgalizien	420.000
Schlesien	2.284.000
Polen	420.000
Protektorat Böhmen und Mähren	74.200
Estland	3.500
Lettland	34.000
Litauen	43.000
Dänemark	5.500
Frankreich / Besetztes Gebiet	165.000
Unbesetztes Gebiet	700.000
Gröönland	69.600
Niederlande	160.000
Norwegen	1.500
B. Bulgarien	40.000
England	530.000
Finnland	2.500
Irland	4.000
Italien einsehl. Sardinien	50.000
Albanien	200
Kroatien	40.000
Portugal	5.000
Rumänien einsehl. Bessarabien	542.000
Schweden	8.000
Schweiz	10.000
Serbien	10.000
Slowakei	80.000
Spanien	6.000
Südafrika (europ. Teil)	55.500
Ungarn	742.000
USA	5.000.000
Thailand	2.994.664
Westeuropa einsehl. Skandinavien	446.484
Zusammen: über	11.000.000

Courtesy of Yad Vashem.

Citing the plan for the so-called “Final Solution” drawn up by Nazi leaders at the Wannsee Conference of 1942, the defence argues that Streicher had no direct involvement in planning or implementing exterminationist policies.



Courtesy of USHMM.

The defence points out that Streicher was removed from Nazi posts by 1940 due to personal conflicts with other party leaders, and that *Der Stürmer* was not an official Nazi Party publication.

MY RETURN TO TRIER

BY MARION CASSIRER

“I’m never going back to Germany” were my thoughts and words for the past sixty years. So what brought me back last May?

It all started with an email 2 1/2 years ago from the director of the City Museum of Trier, my father’s birthplace. The museum was planning an exhibit about Jews through the one thousand years of Trier’s history. We were still in Berlin, where I was born, on October 2, 1942 when my father was arrested and put on a train to be

The hall was filled to overflowing with students, teachers and members of the public notified of our visit by a press release.

I spoke at great length about my wartime experiences, my father’s fate, and my return to Trier, telling them I had never planned to return. I then addressed the students in the informal “you.” I said “Thank you for all your help. When I was here almost 65 years ago I was considered an *Untermensch*, an animal.



“I’m never going back to Germany”

“relocated”. We know he escaped and came to Trier. He left a letter for my Mother with his sister and ran away into the forest.

When my Mother learned he had been arrested, we also left for Trier. I was not quite six years old. Just two days after we arrived in Trier, we “escaped” to Holland. It was only in the year 2000 that we found out that my father, his sister Betty Wolff, and her husband and son were arrested and sent to Auschwitz just four days after our escape.

So now I was asked to return to Trier for the dedication of *Stolpersteine*, cobblestones, inscribed with the Nazi era victims’ names and dates of birth and death, placed in front of their last residences. Four organizations were sponsoring this effort, including the Senior Class of the Catholic Gymnasium. I was afraid to go, yet I wanted to honour my father’s memory. I finally agreed, offering to speak in German to the students.

We drove to Trier, a city of about 165,000, in the Moselle Valley across from Luxembourg. I had a queasy feeling seeing all the German street signs and being surrounded by Germans. At the Gymnasium we were greeted by the school’s principal and Senior Class members, as well as media representatives.

Now you are honoring me as a *Mensch*. You are graduating and most of you will go on to University. In Israel, students are also graduating, but instead of University, they will go into the army. Some will go up to Mount Masada, where they will stand with a rifle in one hand and a Bible in the other while pledging ‘never again’. Right now, I ask you, I beg you, please remember what I have told you today and promise, ‘never again’.”

From the Gymnasium we were taken to the *Stolpersteine* where students placed roses on the names. Significantly, next to the dates of death was inscribed *Ermorded*—murdered. I found this very revealing and traumatic. Afterwards, we were received by the city’s Mayor in his chambers.

Next, we visited my grandparents’ graves. After saying *Kaddish*, I looked for a stone to put on the grave but could not find one in the grass. Suddenly the museum director handed me a stone, saying “I think this is what you are looking for.” I was speechless. The German professor was thoughtful enough to care, and knowledgeable about the use of a stone.

This gesture exemplified our entire time in Germany. Courtesy and respect for a Jew. I never thought it could happen there.

MENTSCHLIHKKEIT

BY SHARON MEEN

A box of letters in German – and the Vancouver Holocaust Education Centre volunteer program – brought Andy Rosengarten and me together in June 2006. Andy, who does not read German, brought the box to the VHEC seeking translation help; the Centre called me, a German-speaking volunteer.

When we first met, Andy told me the story of his father, Manfred, the letter writer, as he knew it. Manfred Rosengarten was born in 1921 in the village of Themar, Germany, the elder of two sons of Paul and Bertha Rosengarten. He lived with his family in Themar until November 1938 when he was briefly imprisoned in Buchenwald with his father, Paul, and brother, Erich. Freed with them, Manfred and his family left in May 1939 for Shanghai and the Hongkew Ghetto. The family travelled to America in 1947; Manfred remained in the San Francisco Bay area while the others moved to the eastern States.

He married Eveline Berger, whom he had met on the boat to America, and they had two children, Andy and Linda. Manfred Rosengarten died in October 1987.

Andy also told me how he had become increasingly interested in family history after his mother's death in 1996. His initial focus was to contact various branches of the Rosengarten family who had escaped Germany to Australia, Argentina and elsewhere. He also plunged into a large photo album/scrapbook prepared by Manfred for his children and grandchildren – it contained pictures and a detailed commentary, in English, about life in Themar and Shanghai. (The 1998 VHEC exhibit *Shanghai: A Refuge During the Holocaust*, included some of these pictures.) Curiosity about the box of German letters then brought Andy to the VHEC. Little did we know what awaited us.

Inside the box, we found **both sides** of a remarkable four-year correspondence (1983–1987) between Manfred, age 62, and a small group of non-Jewish school chums last seen in the 1930s. An amazing coincidence had prompted the correspondence: Manfred wanted new pictures of Themar for his album, and the sister of a Californian friend, who lived in Dresden, agreed to take some. On the picture-taking day, Giesela just happened to run into an elderly Themar citizen, Karl Saam, who remembered the

Rosengartens and invited Manfred, via Giesela, to write. And so, on August 21, 1983, Manfred wrote to Mr. Saam, asking him to circulate the letter to his former schoolmates, should any of them be interested in hearing of him. This Mr. Saam did.

The result had been an “avalanche” of letters crisscrossing the ocean between Manfred and the small group of classmates still living in Themar. Manfred's acute memory enabled him to remember

details of places and events as if they had happened yesterday. One evening, starting at 9 p.m. and finishing at 4 a.m., he drew a map of Themar as he knew it, exact down to the smallest detail. To each friend, Manfred recalled particular incidents of their friendship: to one, he asked forgiveness for having hit him 45 years earlier; to another, he recalled beer-drinking escapades in the back lanes of Themar. To all he wrote: “It has taken a long time, but I have set aside my anger and would rather work towards understanding before it is too late.” It would, he continued, “interest me a great deal to know how you experienced the war and what you observed. The truth will make us free. True witness is always better than books.” The former classmates reciprocated, telling Manfred of their wartime experiences. One had been in Warsaw at the time of the uprising; he wrote of having rescued two Jewish girls,



Andy Rosengarten working with Sharon Meen at the VHEC.

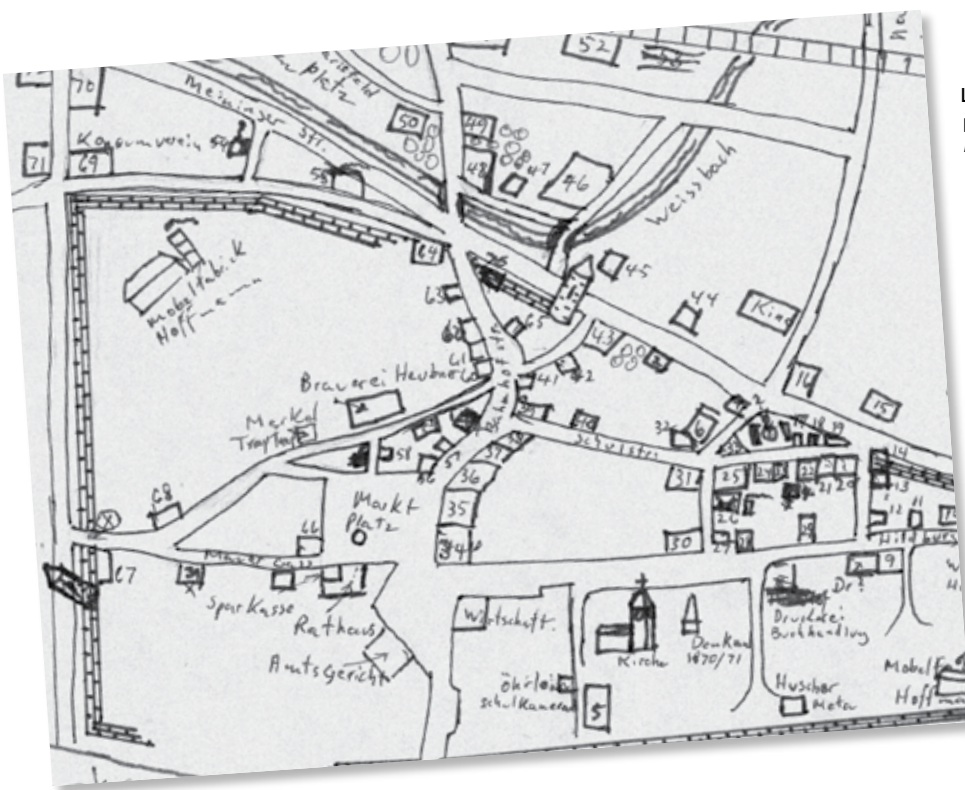
although he did not know if he had saved their lives. Another told of doing service in Africa. One has the sense that, in these letters to Manfred, the old school friends articulated for the first time some of their feelings about being German in Nazi Germany.

And in the letters, Manfred told the full tale of his teenage years in Nazi Germany: he did not live more or less peacefully at home in the 1930s, as Andy had believed. Instead, from the moment the Nazis took power, Manfred felt the boots of the local Nazi bullies. Forced to leave school at age 14, Manfred left Themar in 1935 – forever. For the next four years, he zipped around northeastern Germany, working in a cemetery, in factories, and on various farms, to acquire “as many skills as I could to be ready for other worlds.” Meanwhile, his parents moved to the larger town of Meiningen, hoping to escape the persistent persecution of the small village and to find work for Paul. Manfred spelled out exactly what happened to his family in the November 1938 pogrom: Manfred happened to be at home with his parents and was rounded up with his father, Paul, and the other males of Meiningen. Erich, Manfred’s younger brother, was arrested elsewhere. Both Paul and Erich were imprisoned in Buchenwald; Manfred was not. On the morning of November 10, the police let Manfred go – “the only man in Meiningen let go.” He hit the road and, until the family’s departure for Shanghai in May 1939, raced around Germany, his wits – and luck – keeping him one step ahead of the Gestapo. Yet, despite his own harrowing six-month life-on-the-run, Manfred believed that the brothers’ differing experience was critical to the future direction of their lives, that his experience had been easier: “I was never in a KZ [concentration camp],” he wrote, “my 15-year old brother was. I believe it has given him a completely different perspective than I.”

Martinez, Kalifornien 21.8.1983

Sehr geehrter Herr Saam!

Es ist nicht ein fach diesen Brief zu Beginnen. Ich hätte schon seit ein paar Monaten ~~an Sie schreiben~~ an Sie schreiben sollen. Um Pfingsten herum führen ein paar Freunde durch Themar, welche damals mit Ihnen gesprochen haben und durch welche ich Ihre Adresse Bekam. Sie schrieben mir, dass Sie sich noch auf meine Familie entsinnen können. Ich bin Manfred Rosengarten und wurde im Jahre 1921 im Hause des Uhrmacher Sam's, welcher wahrscheinlich Ihr Vater war, geboren. Meine Gross eltern, ~~mit dem~~ Abraham und Regina Schwab, mieteten eine Wohnung in diesem Haus und meine Eltern, Paul und Berta Rosengarten, lebten dort mit Ihnen. Meine Mutter saß immer als ich klein war, dass ich wahrscheinlich ein ~~Uhrmacher~~ oder ein Koch werden würde. Na es hat sich ja auch erfüllt, ich bin ein Goldschmidt + Jewelier geworden. Ich möchte Ihnen von kurz mal erzählen was so aus einigen Themarer Juden geworden ist. Meine Eltern, mein Bruder Erich und Ich sind damals nach Shanghai, China entkommen, auch der Moritz Sachs, sein Sohn Fedor und seine Tochter Anna und Mann. Wir sind dann alle von China nach den Vereinigten Staaten ausgewandert. Wir trafen uns alle wieder in San Francisco. Der Moritz ist natürlich schon lang tot, von den andern habe ich schon lange nichts gehört. Auch Hilde Sachs ist hier, von Süd Afrika gekommen. Vor ein paar Jahren, kurz vor seinen Tode, traf ich Herbert Gassenheimer und seine Schwester Lotte Rosenbaum und Sohn Walter, die sind jetzt in New York. Sonst weiss ich nicht, was aus allen andern geworden ist. Marion Sander, Herbert, Meinhold + Will: Müller sollen



Letter: The draft of the letter to Mr. Saam that prompted the ‘avalanche’ of letters between Manfred Rosengarten and his non-Jewish school mates. “Dear Mr. Saam,” he wrote on 21 August 1983, “It is not easy to begin this letter. . .”

Map: Age 62, Manfred Rosengarten drew this detailed – and exact to the smallest detail – map of his home town, Themar, which he had not seen since leaving it at age 14 in 1935.

MENTSCHLIKHKEIT | continued

For Andy, knowledge of the full story of his father's teenage years has started a healing process. Andy moved to British Columbia in 1975, a time when Manfred was still working through his hurt, anger and emotional frustration about the past. Andy knew nothing of his father's reconnection with his Themar friends and the healing that had occurred between Manfred and his past. Now, twenty years after his father's death, the letters allow Andy to grasp the real contours of his father's life, to know what his father experienced, where he was when, how he felt and how it affected him for the rest of his life. Andy feels that not only does he have more insight into his father's own experience but he also has greater insight into the "upbringing of wonderful opportunities" – infused with the concept of Tzedaka (charity) – that Manfred gave him. As the letters connected Manfred to his own history, so are the letters now connecting Andy to his father.

For me, as the volunteer, working with Andy on his father's letters has been both sobering and exhilarating. I became a VHEC volunteer in 2003, bringing German-language skills and an academic background in German history to the task. Each and every translation opportunity has been rewarding. But this project is special: holding the key to the new connection between father and son is a rare privilege.

Until the end of his life, Manfred Rosengarten thrilled to news of Themar: "In all these long years, I have had this immense homesickness for Themar and do not know how often I have thought of the village." Near the end of his life, he wrote: "It's maybe a bit silly to be so preoccupied with the past but it does my soul good and somehow I have a sense that it is doing us all good." Those who know this story agree: At his funeral on November 1, 1987, the officiating Rabbi expressed it well:

Top Left: March 1938, Manfred Rosengarten (left) and his younger brother, Erich, on the street of Meiningen, the town to which the family moved.

Bottom Right: Picture of Manfred Rosengarten, Martinez, California, September 18, 1947.

...In spite of memories, in the last few years, Manfred began an amazing effort of reaching hands across the Atlantic to the Germans he once knew in Themar, his birthplace. ... Manfred was not a man who was locked inexorably into the past. He wanted everyone absolved. He could not believe that his [non-Jewish] townsfolk could have done what they had done to his people. How could they stop being human? He could not believe that there [were] no bonds between them any longer.

They had shared so much. Manfred wanted to eradicate the horror that took people from their humanity. He wanted to undo their betrayal. A spiritual craftsman, he was determined to repair the human tearing apart, believing as he did that people are basically good, sharing a bond of tragedy and sharing a future of hope. This was the core of his 'mentschlikhkeit.'

Sharon Meen is a volunteer at the VHEC and active in Holocaust education.





Hanukiah, belonged to Dr. Joseph Lövi and Anna Abrahamsohn Lövi and hidden in the basement of a compassionate neighbour's house, Hungary.



One of the photographs hidden by a friend of Schindler survivor Else Dunner, before deportation from Plaszów concentration camp to Aushwitz.

CALL FOR ARTEFACTS HIDDEN DURING THE HOLOCAUST

Do you have any precious pre-war remnants that were saved from the Holocaust? Does your family have stories of buried or hidden artefacts, whether or not they were retrieved after the war?

Knowing that they were about to be deported, Jewish families sometimes hid or buried family photographs, documents and other valuables or entrusted them to the care of non-Jewish friends.

The VHEC is looking for such artefacts that belonged to Jewish families who eventually came to British Columbia after the Holocaust. Our goal is to display them as part of an exhibit on Jewish resistance, planned for the fall of 2008.

For more information please contact Adrian Myers, Research Assistant at 604-264-0499 or research@vhec.org.

FEBRUARY 23 TO MARCH 2

Chutzpah! 2008

The Lisa Nemetz International Showcase of Jewish Performing Arts

Hello, I Must Be Going

STARRING BESSIE WAPP | WRITTEN BY JUDY WAPP & NICOLA HARWOOD

THE WOSK 2ND STAGE

FEBRUARY 27 & 28 AT 8:30PM | MARCH 1 AT 7:30PM & MARCH 2 AT 3PM

The Vancouver premiere *Hello, I Must Be Going*, is an exceptional production based on the true experiences of four generations of Jewish Lithuanian women in times of war who dared to stand up in the midst of persecution and terror. Bessie Wapp was recently seen at the JCCGV in the May 2007 remount of the award winning show *The One That Got Away*.

The Timekeepers

BY DAN CLANCY

NORMAN ROTHSTEIN THEATRE

MONDAY, FEBRUARY 25 AT 7PM | TUESDAY, FEBRUARY 26 AT 9PM

Starring Israeli actors Rami Baruch, Roy Horowitz, Omer Etzion, *The Timekeepers* is a moving play about a German homosexual and a conservative elderly man thrown together into the Sachsenhausen concentration camp. They seem to have little in common, but humour is a great weapon and suspicion and prejudice gives way to a touching friendship.



I WAS A CHILD OF HOLOCAUST SURVIVORS

BY BERNICE EISENSTEIN

REVIEWED BY SARA KUHN

Eisenstein's somewhat brief memoir, often coined an "adult graphic novel" weighs more heavily on the text than the graphic side of things. Eisenstein tells the story of the shared pasts of her family and friends through window-like snippets which reveal moments of unexpected – sometimes jarring – truth and emotion. She weaves in lines of prose, dialogue and diary-like reflections with visual scenarios and the distorted, sketched-in faces of the book's characters.

Eisenstein reflects on her childhood as a member of an immigrant family in Canada and tells the stories of her parents and her parents' families and friends during the time of the Holocaust. This dual storyline parallels the dominant theme throughout the novella – identity: identity crisis, split identity, lack of identity and shared identity. All of these concepts under the umbrella of "identity issues" come into play as Eisenstein describes the confusion children of Holocaust survivors may experience in relation to their own identities. Eisenstein describes her struggle in attempting to extricate her own identity from that of her parents. She then questions the necessity of such separation, all the while dancing around the concept of emotional neglect. Her parents – forever altered by their momentous past – spend all their time and energy on "the group" of survivors who are closest to them.

Half memoir, half personal satire, the prose of Eisenstein's tale reflects a dry sense of humour spiked with a splash of vinegar and a cup of cynicism. Though Eisenstein's writing style may be a bit self-indulgent, she refrains from crossing the sappiness threshold. Her tone never becomes overly sentimental – only a trifle plaintive.

Eisenstein's accompanying cartoon-like drawings are somewhat grotesque (misshapen lopsided faces), creating a haunting effect which further amplifies the dysfunctional relationships revealed in her story, including the one between her and her parents. There is a feeling of uncertainty and instability as if the present existence of her family is intangible and minute in comparison to the heavy, solid, painful reality of her parents' past. The extreme physical and

emotional pain that tied them to the earth is no longer so close, and they are left with an indefinable vacuity, which – as a child – Eisenstein was practiced in filling.

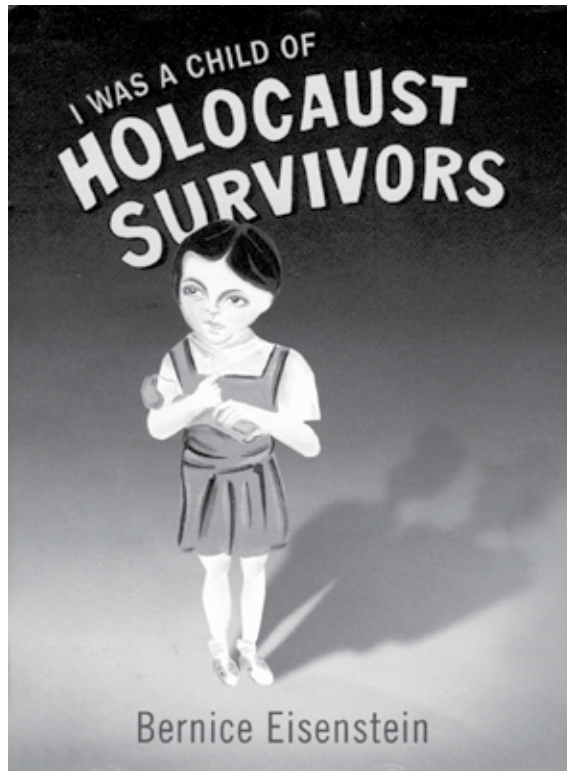
The internal questioning, trauma and inability to reconcile a horror not one's own is a struggle only understood by children of survivors or of people who have suffered greatly. It is a struggle that is built into the structure of one's life before birth. For this reason, and for the fact that Eisenstein does not over sentimentalize, her text may be less meaningful or potent to a general audience, and yet again, any reader may find personal salvation, or satire, within its pages and identify with the struggle for one's own identity.

The most engaging moments of Eisenstein's memoir, for me, were the moments of truth. The descriptive retelling of the events of her family's lives during such a brutal, shameful time in our global history are extremely powerful – life changing – versus merely therapeutic. I would like to see her drawings taken even further, incorporated hypertextually to the point of graphic novel format, but looser. As they were – more sparsely laid out throughout most of the book

– they created a jilting effect which stopped the flow of prose with, many times, slightly related material.

That being said, there are some truly entertaining, gelling moments in this memoir particularly when Eisenstein incorporates Yiddish words (explaining them in the context of the story) which results in fun rhymes and a quirky off-beat literary humour. Eisenstein left some holes I wanted filled, but her moments of beautiful, engaging description make this book worth the read.

Sara Kuhn is an MLIS student at the School of Library, University of British Columbia



"...the prose of Eisenstein's tale reflects a dry sense of humour spiked with a splash of vinegar and a cup of cynicism."

DONOR INTERVIEW | DAVID EHRLICH

WHAT IS YOUR CONNECTION TO THE HOLOCAUST?

Having lost most of my family in the Holocaust, I feel I need to do all that I can to make sure that racism is explained to young people.

I was 17 years old when my parents and I, my four siblings, grandmother and 70 members of my family were rounded up and deported to Auschwitz. The list of atrocities that occurred at Auschwitz was endless. However the one memory that will always remain with me is of the selection process at Auschwitz.

Shortly after we arrived, I was standing in line with some of my cousins behind me. The oldest, Rose, had her baby in her arms. It was dark and cold and the baby started to cry. My youngest cousin Rachel, who at age 13 was used to babysitting the baby, asked her older sister to pass her the baby for her to soothe. Suddenly, the man who ran the selection appeared in front of us. Because she was holding a baby, Rachel was sent to the line that led straight to the gas chamber. While Rose, a young healthy woman with no baby in her arms, was selected for slave labour. Of my family, only Rose, four other cousins, my sister and I survived. Rachel and the baby probably died in the gas chambers that day.

By the time I was liberated, at 18 years of age, I had lived through a year of tragedy more than any human being can or should ever have to endure. My only thoughts at the time were to find my way home, in the hope of finding some of my family alive. It took me two months just to gain enough strength to get on a train back to my hometown of Bistrita, Romania. Unlike the Canadian and American soldiers who came back home to their communities and to their families, we had no such joyous homecoming. So few had survived.



WHAT MADE YOU DECIDE TO LEAVE THE VHEC A GIFT IN YOUR WILL?

My wife Grace and I both agreed that we wanted to leave a legacy to help ensure the future of the Holocaust Centre. While we are alive, we do all that we can to educate. When we are no longer around, this kind of donation will help the education programs continue. We are fortunate to have a vehicle for this purpose right here in Vancouver. We hope that all survivors feel the same way.

WHY IS BEING A SUPPORTER OF THE VHEC IMPORTANT TO YOU?

When we moved to Vancouver 30 years ago, I met other Holocaust survivors who were planning a home for Holocaust education, that would later become the VHEC. I helped financially at that time to achieve this dream. Later, I made a video documenting my experiences and I began to speak as part of the Outreach Program.

WHAT DO YOU THINK WE CAN DO TO HELP PREVENT RACISM AND GENOCIDE?

The possibility of genocide always exists. We should value and cherish the democracy that we have, and we should encourage democracy and human rights around the world.

In Canada today it is hard to believe that anyone would be able to round up and deport a minority group. However, this did happen not so long ago even in Canada; to the Japanese-Canadians interned in Relocation Centres, and to the young Native Canadians who were put into residential schools. Also, even today there is racism among individuals and groups. This is what we are trying to stop.

When students ask me whether I hate Germans, I say “No, I hate Nazis and dictators, not the German people, especially not the young people today”.



Image: Selection process at Auschwitz. Courtesy of Yad Vashem.

TRIBUTE CARDS

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Rita Akselrod, Wishing you a full and speedy recovery. VHEC Board & Staff

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Mrs. Petty Landa, Happy 90th Birthday. Mendy & Lana Landa

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Hertha Pila, On your Special Birthday. Inge Manes & Family

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Cantor Yaacov Orzech & Family, In memory of your Father. Rome & Hymie Fox & Family, VHEC Board & Staff

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Georges Sommer, In memory of your Mother. Robert & Marilyn Krell & Family, Faye & Richard Elias

Goldie Sonnenberg & Family, In memory of Michael. Debby & Eddie Rozenberg & Family

Lesley & Tim Spiegel, In memory of your Dad. Dani Horowitz, Phil Moses, Zadi & Joelle

THANK YOU

Janos Benisz, Thank you for speaking at Eric Hamber Secondary.

Alex Buckman, Thank you for speaking at Coyote Creek Elementary.

Dennis & Nancy Ditlove, Thank you. Lana & Mendy Landa

Mariette Doduck, Thank you for speaking at Coquitlam Alternate Basic Education.

R. Walter Dunn, Thank you. VHEC Board & Staff

David Ehrlich, Thank you for speaking at Dr. Charles Best Secondary.

Katie Hughes, Thank you for speaking at Eric Hamber Secondary.

Marion Kaplan, Thank-you. VHEC Board & Staff

Dr. Helene Mair, Thank-you. VHEC Board & Staff

Fred & Rose Mikelberg, Thank-you. Hymie & Rome Fox

Bronia Sonnenschein, Thank you for speaking at Bodwell Secondary.

Peter Suedfeld, Thank-you for speaking at Eric Hamber Secondary.

Robbie Waisman, Thank you for speaking at the Centre for Holocaust Studies at Brookdale Community College.

VHEC ARCHIVES | RECENT DONATIONS



DR R. WALTER DUNN

The 6 volume diary that Walter Dunn kept during WWII. The diary describes Dr. Dunn's experiences as a Jew first forced to leave Germany, then interned in Australia by the British as an enemy alien.

CHRIS Salski

A series of 17 historical photographs showing Dachau concentration camp after liberation. The photos were given to Ms. Salski's mother, Irene Salski, when she was liberated from Ravensbruck concentration camp.

KIT KRIEGER

Life Magazine dated May 7, 1945. Cover story is "The German People". Contains a story on the concentration camps and their liberation. Interesting that there is no mention of Jews specifically as victims.

ANONYMOUS DONOR

A collection of 50 newspapers and magazines from Nazi Germany. These include copies of the Nazi newspaper, the Völkischer Beobachter, and other works of propaganda.

EVA KERO

12 historical documents from her and her family's life in Europe, 16 artworks drawn by her.

A THANK YOU TO OUR VOLUNTEERS:

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PERFORMERS AT LAWYERS WITHOUT RIGHTS FORUM: Y'teev: Christine Allen, percussion, Elana Brief, violin, Michael Corber, accordion, Charles Kaplan, guitar, Wendy Rubin, flute

OUR APOLOGIES FOR ANY OMISSIONS OR ERRORS

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LIBRARY DONATIONS & ACQUISITIONS | MAY TO OCTOBER 2007

Aly, Götz. *Hitler's Beneficiaries: Plunder, Racial War, and the Nazi Welfare State*. New York: Metropolitan, 2007. Donated by Lucien Lieberman.

Brookland Elementary School. *The Future is in Our Hands: Holocaust Poetry Written by Brookland Elementary Grade Six Students*. Sydney, NS: City Printers Limited, 2007. Donated by Sheldon S. David.

Coloroso, Barbara. *An Extraordinary Evil: A Brief History of Genocide*. Toronto: Viking Canada, 2007. Donated by author.

Conot, Robert E. *Justice at Nuremberg*. New York: Carroll & Graf Publishers, 1983.

Cummings Jewish Centre for Seniors. *Preserving Our Memories: Passing on the Legacy: A Memoir Project of the Drop-In Centre for Holocaust Survivors*. Victoria: Trafford Publishing, 2006. Donated by the Cummings Jewish Centre for Seniors in Montreal, QC.

Delage, Christian, Dir. *Nuremberg: The Nazis Facing Their Crimes* (DVD). 2006.

Dumbach, Annette & Jud Newborn. *Sophie Scholl & The White Rose*. Oxford: Oneworld, 2006. Anonymous donation.

Ehrenfreund, Norbert. *The Nuremberg Legacy: How the Nazi War Crimes Trials Changed the Course of History*. New York: Palgrave, 2007.

Ellman-Kruger, Angelika G. & Dietrich Ellman. *Bibliography on German-Jewish Family Research and on Recent Regional and Local History of the Jews* (CD-ROM). 2006. Donated by Dodie Katzenstein.

Fabri, Frances. *Crickets Would Sing*. Harrisburg, PA: Plum Branch Press, 2007. Donated by New Harbinger Publications.

Fineberg, Michael, et al. *Antisemitism: The Generic Hatred: Essays in Memory of Simon Wiesenthal*. Portland, OR: Vallentine Mitchell, 2007. Donated by publisher.

Golabek, Mona & Lee Cohen. *The Children of Willesden Lane: Beyond the Kindertransport: A Memoir of Music, Love, and Survival*. New York: Warner Books, 2002. Donated by Ruth Stewart.

Inbar, Yehudit. *Spots of Light: To Be a Woman in the Holocaust*. Jerusalem: Yad Vashem, 2007. Donated by Yad Vashem.

Kean, Jon, Dir. *Swimming in Auschwitz* (DVD). 2007. Anonymous donation.

Kramer, Judith R. *Children of the Gilded Ghetto*. New Haven, CT: Yale University Press, 1961. Donated by Ella Levitt.

Linn, Ruth. *Escaping Auschwitz: A Culture of Forgetting*. Ithaca: Cornell University Press, 2004. Donated by publisher.

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Porter, Anna. *Kasztner's Train: The True Story of Rezső Kasztner, Unknown Hero of the Holocaust*. Vancouver: Douglas & McIntyre, 2007. Donated by publisher.

Pringle, Heather. *The Master Plan: Himmler's Scholars and the Holocaust*. Toronto: Viking Canada, 2006. Donated by Robert Krell.

Ratner, Steven R. & Jason S. Abrams. *Accountability for Human Rights Atrocities in International Law: Beyond the Nuremberg Legacy*. 2nd ed. Toronto: Oxford University Press, 2001.

Reed, Carole Ann & Harold Lass. *Echoes of the Holocaust*. Vancouver: Pacific Educational Press, 2007. Donated by publisher.

Rosenfarb, Chava. *The Tree of Life: A Trilogy in the Life in the Lodz Ghetto. Book One: On the Brink of the Precipice, 1939*. Madison, WI: University of Wisconsin Press, 1985. Donated by Hinda Avery.

Rosenfarb, Chava. *The Tree of Life: A Trilogy in the Life of the Lodz Ghetto. Book Two: From the Depths I Call You, 1940-1942*. Madison, WI: University of Wisconsin Press, 1985. Donated by Hinda Avery.

Senesh, Hannah. *Hannah Senesh: Her Life & Diary*. New York: Schocken Books, 1973. Donated by Fern Horwitz.

Sprecher, Drexel A. *Inside the Nuremberg Trial: A Prosecutor's Comprehensive Account (Vols 1 & 2)*. Lanham, MD: University Press of America, 1999.

United States Holocaust Memorial Museum. *Hidden History: Songs of the Kovno Ghetto* (CD). 1997. Donated by Kit Krieger.

Vrba, Rudolf. *I Escaped From Auschwitz*. Fort Lee, NJ: Barricade Books, 2002. Donated by Geoffrey Druker.

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7:00 PM | MONDAY, JANUARY 28, 2008

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