

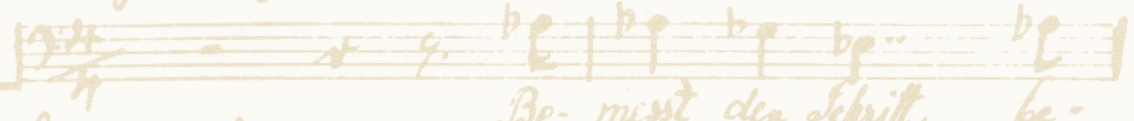
Fäerspruch

Ruhig bewegt

C.F. Meyer

Viktor Ullmann

Gesang



Be- misst den Schritt, be-

Harmonier



Zachor

Remember

VANCOUVER HOLOCAUST EDUCATION CENTRE

NEWSLETTER NUMBER 2 | APRIL 2008



YOM HASHOAH 2008

SONGS OF REMEMBRANCE, HOPE & PEACE



FEATURING

BRUNDIBÁR

Hans Krása's children's opera originally performed in Theresienstadt with special guest

ELA WEISSBERGER

Original cast member, survivor of Theresienstadt

7:30 PM | WEDNESDAY APRIL 30, 2008

CHAN CENTRE FOR THE PERFORMING ARTS

6265 CRESCENT ROAD, UBC

TICKETS

\$18 – General Admission

\$12 – Students, Seniors & Parents of Chorists

VHEC 604-264-0499

Ticketmaster 604-280-3311, www.ticketmaster.ca

Chan Centre Box Office (noon-5pm, Mon-Sat)

FREE PARKING

Rose Garden Parkade, 6278 NW Marine Drive

An evening of special music and performances commemorating the Holocaust with children's choirs from across Metro Vancouver

ARTISTIC DIRECTION

Nancy Hermiston, Paula Rosen & Richard Epp

PRESENTED BY

Vancouver Holocaust Education Centre &
University of British Columbia Children's Opera Ensemble

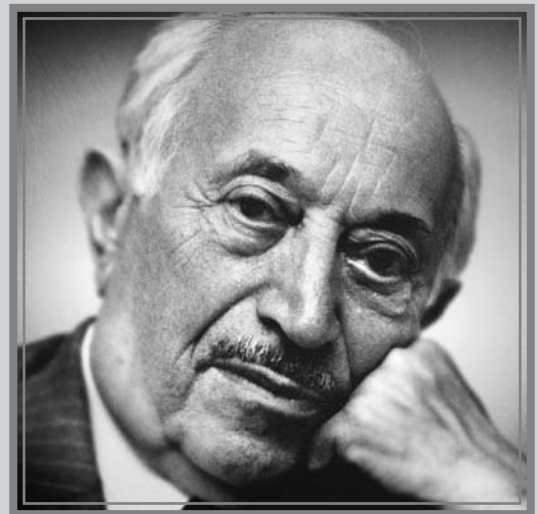


VANCOUVER HOLOCAUST CENTRE SOCIETY &
SIMON WIESENTHAL CENTER FOR HOLOCAUST STUDIES

PROUDLY INVITE YOU TO ATTEND
THE VANCOUVER PREMIERE OF

I Have Never Forgotten You

THE LIFE AND LEGACY OF SIMON WIESENTHAL



Presents the life and legacy of Simon Wiesenthal, the famed Nazi hunter and humanitarian who died in 2005. Features interviews with longtime Wiesenthal associates and government leaders from around the world. Produced by Rabbi Marvin Hier. Narrated by Nicole Kidman.

SAVE THE DATE

SUNDAY JUNE 22, 2008 | 2:15 PM

NORMAN ROTHSTEIN THEATRE

JCCGV 950 West 41st Avenue



M O R I A H

BRUNDIBÁR: A DREAM OF VICTORY OVER TYRANNY

BY ADRIAN MYERS

The story of Theresienstadt is not one of triumph. It was this town, a small Czech garrison formerly known as Terezin, that the Nazis chose as a centrepiece for their program of global deception. The Nazis' most fundamental lie, that the Jews of Europe would be treated well, and would simply be "resettled" in the East, needed bolstering. Thus Terezin was developed as a "model" ghetto, one that would appear liveable and humanitarian, and one that would satisfy Red Cross inspectors. The Nazis billed Theresienstadt as a "spa" town for elderly Jews.

The truth, of course, was far from this fanciful depiction. Theresienstadt the transit camp saw 140,000 Jews forcibly confined, for the most part in the typically horrid conditions infamously implemented by the Nazis elsewhere. Of those 140,000 men, women and children, about 33,000 died in Theresienstadt itself. Another 90,000 were deported further east to places with dead-end train tracks — places like Majdanek, Treblinka, and Auschwitz. Of the approximately 15,000 Jewish children to pass through Theresienstadt, about 100 would survive the war.

However, as with the larger story of the Holocaust itself, despite the incomprehensible horrors suffered by so many, stories of small triumphs — of small joys even — sometimes rise from the ashes. One such story is that of *Brundibár*, the children's opera performed in Theresienstadt. The opera *Brundibár* was written by 40-year-old Czech, Hans Krása and his colleague Adolf Hoffmeister, in 1938, for a state-sponsored competition. Although the competition was never held, due to increasing political turmoil in the country, the opera would have a second chance in a most unlikely place. After Krása, along with some of his musical colleagues, and children from the Hagibor Jewish orphanage were deported to Theresienstadt, the group came together to produce and perform the opera there — behind the stone walls. Despite the

fact that the original score had been lost, and that only the piano score was available, the opera premiered on September 23, 1943 and was such a resounding success that it would play for 55 consecutive shows.

Brundibár tells the story of Pepíček and his sister Anínka, two children trying to raise money to buy milk for their ailing mother. The pair, with the help of some friendly anthropomorphic animals (a cat, dog and sparrow), are forced to confront the evil organ-grinder *Brundibár* — a character with obvious allusions to Hitler — to insist that they have the same right to sing their songs in the street, as he has to play his tunes. The opera demonstrates the simple and pertinent moral, that oppression can be defeated, if only people have the courage to fight it. The story of triumph of "good over evil" was understandably appealing and inspiring to those interned in Theresienstadt.

After liberation the score was rescued from the abandoned camp, but it would take until 1965 for it to be produced again. In recent years, there has been a resurgence of interest in the opera and the fate of the children who gave it expression. *Brundibár* has returned to the stage, and has been produced in England, Israel, Canada, the United States, and significantly, in Germany and Austria.



Poster for Hans Krása's children's opera, *Brundibár*

"He who loves justice and will abide by it, and who is not afraid, is our friend and can play with us."

— CONCLUDING LYRICS

Vancouver's own performance of this historic opera will be presented by the Children's Opera Ensemble of the University of British Columbia and the Vancouver Holocaust Education Centre at 7:30 PM, Wednesday April 30th 2008, at the Chan Centre for the Performing Arts. This evening will mark Yom HaShoah (Holocaust Remembrance Day) and include a candle lighting ceremony and a program of city-wide children's choirs singing *Songs of Remembrance, Hope & Peace*.

BEHIND THE SCENES

BY PAULA ROSEN

Brundibár tells the tale of Pepicek and Aninka, a brother and sister, who set out to buy milk for their sick mother. They are thwarted by Brundibár, an evil organ grinder, whose loud music mesmerizes the adults of the village and renders fruitless the children's own attempts at busking. When a cat,

unmistakable. In a play being performed by starving, imprisoned and often orphaned children living in captivity, many images in the libretto of *Brundibár* are heartbreakingly poignant: yearning for roasted goose, longing to fly away like the pilots in planes, reminiscing about a mother's lullaby. But *Brundibár* also carried



“It carries the message that, though individuals may not be strong, there is strength in numbers.”

a dog and a sparrow come to Pepicek and Aninka's aid, they enlist all the children in the village to join forces against Brundibár. The children triumph in the end, and the tyrant's cacophony is drowned out by the sound of their voices joined together in song.

Brundibár, on the surface, appears to be a simple story couched in a benign children's opera. However, when one considers the political climate in which Czech composer Hans Krása wrote the work in 1943, as well as the places children performed it in – initially at an orphanage, and then at Terezín concentration camp – *Brundibár* emerges as a many-layered parable of protest.

Filmed footage of *Brundibár* performances was used by the Nazis to create the illusion that the concentration camps were idyllic communities where the arts flourished. This is ironic on many levels, but perhaps principally because the true identity of the villain Brundibár, with his small, black moustache, is

a strong message of hope. Indeed, to its cast members, the opera was critical for survival. In a figurative sense, singing Krása's joyous music was life affirming, and the rehearsal process gave the children a sense of purpose. Each promise of another performance, in a very literal sense, prolonged their lives.

A final victory march in *Brundibár* celebrates the triumph of the underdog. It carries the message that, though individuals may not be strong, there is strength in numbers. The children in the story overcome seemingly insurmountable obstacles by standing together. The opera ends with one last point: singing a cheerful song can be a powerful instrument of change.

By continuing to sing their song over sixty years later, we hope to preserve the memory of the courageous children who first performed *Brundibár*. We remember the spirit with which they struggled against injustice and tried, ever so subtly through their art, to strike back.

ABOUT THE UBC CHILDREN'S OPERA ENSEMBLE

Nancy Hermiston and I, who both enjoy opera, musical theatre, and working with children, have been conspiring to collaborate creatively since we first met last year. In a city that offers children a very rich choral life, as well as numerous outlets for participation in dance, drama, and musical theatre, we felt an opera ensemble for youth was a niche that was not yet filled. By having the Ensemble centred at UBC, we hope to bring the University to Vancouver, and to bring the larger Vancouver community to UBC.

Because of its great historical significance, we thought *Brundibár* would be a good inaugural production for the newly established UBC Children's Opera Ensemble. In addition to staging *Brundibár*, Nancy and I also wanted to celebrate more broadly the healing power that comes from hearing children's voices. To this end, we have invited youth choirs from Vancouver and the Lower Mainland to join us at the Chan Centre for the Performing Arts to sing music from around the world, highlighting music from countries where children have been or continue to be caught in conflict. Musical styles will be varied to communicate a wide spectrum of themes from protest and struggle to tolerance, hope and peace.

Nancy and I feel very fortunate and grateful to have been able to work with the Vancouver Holocaust Education Centre on this project. It seemed like such a natural fit for both our organizations. Frieda Miller, the Executive Director at the Centre has long dreamed of seeing this important work performed in Vancouver. The Centre has been invaluable in helping us to prepare for this evening. As part of the rehearsal process, Lillian Boraks Nemetz, a child survivor of the Holocaust visited the cast, and shared her testimonial about her childhood experiences in the Warsaw ghetto. The children were very moved by the visit, and having that historical perspective will no doubt give their current theatrical experience much more meaning. The VHEC has also made it possible for Ela Weissberger, an original cast member, to come to Vancouver and join the cast on the stage of the Chan on April 30th, which promises to be a very stirring moment for all. This production has added significance in that it will be performed to mark Yom HaShoah (Holocaust Remembrance Day) 2008.

Paula Rosen Nancy Hermiston and Richard Epp form the Artistic Direction for the UBC Children's Opera Ensemble

Left Image: The UBC Children's Opera Ensemble cast of *Brundibar*. First row - left to right: Emma Miller, Kianna Wong, Lindsay Britten, Henya Rosen, Aidan Chan, Tamar Simon, Rachel Koffman, Robin Eder-Warren, Alexander Toohe. Second Row - left to right: Rachel Harrison, Olivia Chan, Johanna Steyn, Colin Jones, Spencer Britten, Olivia Kurth, Oliver Philipp, Ellis Mingie, Kevin Asperin, Noah Roy Hess, Jason Kliem **Right Image:** Lillian Boraks Nemetz, child survivor with the cast.

Lillian's story was really touching, and I feel greatly privileged to have met a Holocaust survivor and to have heard her talk about her experience during World War Two. Her presentation taught me lots more about the Holocaust, and it helped me to understand it more.

– HENYA ROSEN

Before starting *Brundibár* I already knew a bit about the history of the opera and quite a lot on the Holocaust. However, hearing Lillian Boraks Nemetz story about her life during the Holocaust made *Brundibár* a lot more meaningful. As she was speaking I imagined how much this opera must have meant to the children who were performing it. *Brundibár* must have given all of the people participating and watching it hope and enjoyment in a time where they hardly had any.

It is all very well to read about the troubles the Jewish people faced, but hearing Lillian Boraks Nemetz speak was very touching and I will never forget it.

– JOHANNA STEYN

I find that getting told about the Holocaust has given the Opera a whole new meaning for me.

– JASON KLIEM

"It was very interesting to listen to someone who had to go through it all.

You learn a lot more from someone who has actually gone through all the things that you learned in a textbook. I feel very lucky to have such a great childhood. Her childhood was nothing short of horrible."

– ALEXANDER TOOPE

"I found Lillian's story very inspiring. It's hard to believe the Holocaust could have ever happened. I'm thankful to Lillian for sharing her story and memories with us."

– OLIVER PHILIPP



THE BRUNDIBÁR CAT - ELA WEISSBERGER

AN INTERVIEW WITH ADRIAN MYERS

Ela Weissberger's comfortable and normal life came to an abrupt end when the Germans invaded Czechoslovakia's Sudetenland in autumn of 1938. Her family left for the relative safety of Prague, but her father was soon arrested by the Gestapo and never seen again. Ela was 11 years old when she was deported to Theresienstadt, the Nazis' "model ghetto" where she was recruited as a cast member in the original production of the children's opera *Brundibár*. She did not miss a single performance, playing the role of "the cat" in all 55 showings of the production.

Ela was liberated from Theresienstadt in May of 1945 – one of only four members of her family to survive. Ela lives in Tappan, New York, but travels worldwide speaking to students and attending performances of *Brundibár*. Ela Weissberger will be a special guest at the Vancouver production of *Brundibár* where she will join the cast in their final Victory chorus.



Above: Ela at age 6 in 1935
Left: Ela as "the cat", during a production of *Brundibár* in Theresienstadt

HOW DID YOU GET INVOLVED WITH BRUNDIBÁR IN THERESIENSTADT?

There were a lot of children in Theresienstadt. Raphael Schecter, the Czech music conductor, who managed to get permission from the Nazis to perform this opera asked children with nice voices to audition. From the children's home, a small group of us were sent to the attic of the "Dresden" barrack to audition, where I sang a few "tra la las". When I was finished I was told that I would be the cat, a role that I was to sing 55 times.

WHAT WAS THE RESPONSE TO BRUNDIBÁR ON OPENING NIGHT?

Opening night was September 23, 1943. It was very exciting. Only 100 people were allowed into the hall for the opening. We were scared at first but we were in the right mood to sing. The applause was tremendous, encouraging us to repeat the finale of the *Victory* song.

TELL ME ABOUT THE VISIT BY THE RED CROSS DELEGATION.

We felt very strongly when we heard the Red Cross was coming. The town was beautified, but as part of the beautification the Nazis also started to send thousands of people to Auschwitz, including children. The commander of the camp, Karl Rahm, invited prestigious people from Berlin to attend the performance, including Adolf Eichmann. That performance of *Brundibár* was later used in the propaganda film, *Hitler Gives the Jews a City*.

HOW DID YOU FEEL WHEN YOU HEARD THAT BRUNDIBÁR WOULD BE PLAYED AGAIN AFTER THE WAR?

The first performance after the war was in 1965 on Czech television. I was already in America, but I got pictures of the performance from my cousin Walter. I contacted Rudy Freudenfeld, the Jewish orphanage director who had smuggled the piano score into Theresienstadt and we exchanged letters. I still have one of his letters in which he wrote "*Brundibár* was our life at that time and we will never forget it in our lifetime". That is how we felt.

WHY WAS BRUNDIBÁR IMPORTANT TO YOU?

The story of the opera was not as important as the fact that the performance drew us all together as friends, and by performing together we developed a very special friendship. With the transports going to the concentration camps in the east, more and more, we thought: "what is happening to our friends?" In 1944 the last performance of *Brundibár* brought sadness to everybody. From the 15,000 children who had come through Theresienstadt, there were only a hundred of us left.

WHY DID YOU DECIDE TO COME TO VANCOUVER TO JOIN THE CHILDREN IN THIS PRODUCTION?

The fight against evil is not over and children are always among the victims. In our eyes, we children fought Hitler through the character of Brundibár. Today's children and teachers are a bridge, that can help us build a better future for everybody.

TEREZIN MEMORIES

BY DR. ROBERT KRELL

It was a side trip. My wife Marilyn and I were in Prague so I could attend the Child Survivor Conference in September 1999. I had not planned to go to Terezin but when told of the trip I felt compelled to join. After all, I had heard so many stories of Terezin from survivors, from Sarah Moskowitz whose subjects for her book “Love Despite Hate” were primarily Terezin children, and I had heard of the musicians of Terezin, of children’s houses, of Red Cross visits to this “model camp.” During the war, Terezin was spruced up when the Red Cross visited so that the world could be told how well the Germans were taking care of the inmates of the concentration camps.

I was totally unprepared for what I saw. I had never thought about the physical structure of Terezin. Was it a camp with barracks surrounded by barbed wire and watchtowers, like so many others? Not at all. It was a town, a small city of stone houses, streets and shops, of neighbourhoods. Its population in 1991 was 1,875 persons. It had served as a fortress and in its “normal” pre-war days held 7000 civilians and soldiers. It was a garrison town.

Then the Germans expelled all the citizens of Terezin and in 1942, filled it with 50,000 Jews. Deportations brought 140,000 Jews in total. Between 1942 and 1945, 87,000 Jews were deported from Terezin to Minsk, Riga, Treblinka and Auschwitz. Fewer than 4,000 of those who passed through Terezin, survived. In this transit station to death, 35,000 “temporary” inmates also died of stress, starvation and disease.

In Terezin I walked with friends. We walked mostly in silence. The “kleine festung” (little fortress) had held 32,000 prisoners most of whom were deported. About 2,500 had been murdered there. My imagination ran wild. Those grey, empty, silent concrete rooms had been packed with people awaiting death although death may have been a relief for those imprisoned in the chambers of torture.

Because of the presence of children in the prisoner population, adults tried valiantly to teach them and entertain them. One of these children who lived in Vancouver, the late Kurt Loebel, told me how he had been given a Bar Mitzvah in Terezin. Kurt was prized amongst the children for he was so slender he could squeeze through the

smallest cracks, even into the kitchen, and forage for food. In Terezin he was a young hero.

Before the war, an opera for children was composed by Hans Krása and Adolf Hoffmeister. It was called *Brundibár* and was performed 55 times with the first performance on September 23, 1943 in the Magdeburg barracks. The performances required Rudolf Freundfeld and Rafael Schächter to rehearse with constantly changing performers, as the cast members were continuously being deported.

The scenery was designed by František Zelenka, who had been the architect of the National Theatre of Prague. Yes. There was a great deal of Jewish talent in Terezin, the cream of Czechoslovakia’s crop of Jewish composers, musicians, actors and writers were there – briefly.

In 2006 I was invited to speak at the Yom Hashoah commemoration in Tulsa, Oklahoma. Perhaps 800 – 1000 people were gathered, a largely non-Jewish audience.

The program that night had two components. I spoke about the life journeys of child Holocaust survivors, their sufferings and their resilience. Then a Tulsa children’s choir offered excerpts from *Brundibár*. As if that was not enough to move the audience, a child survivor of Terezin, Ela Weissberger went on stage and joined the chorus reprising the role she had filled as a little girl in Terezin.

The music and echoes of Terezin filled that Tulsa auditorium over 60 years later. It was astonishing.

Artwork by Ela (Steinova) Weissberger
drawn in Theresienstadt 1944



BRUNDIBÁR

WRITTEN BY TONY KUSHNER & ILLUSTRATED BY MAURICE SENDAK

REVIEWED BY PHYLLIS SIMON

Brundibár: this exotic-sounding name is familiar to many Jews as the Czech opera that was performed by children in the concentration camp Terezin. What many people may not realize though, is that *Brundibár* was also published by Harper Collins as a children's book in 2003. Retold by playwright Tony Kushner and illustrated in full colour by Maurice Sendak, *Brundibár* is a mix of folk story, politics, music and rhyme, which Sendak pronounced as his "crowning achievement, (his) last great collaboration".

The story is simple; the images are not. Pepicek and Aninku must find milk for their ailing mother. But how can two impoverished children find the means to pay for the milk when they have nothing to sell? They walk to town where they earn money by singing to the townspeople until *Brundibár* (a Czech word meaning bumblebee), the bullying organ grinder, chases them away. The two children gather the help of three talking animals, three hundred school children and eventually the whole town, and ultimately get the milk that they so desperately need for their mother.

Written in 1938 by Hans Krasa (score) and Adolf Hoffmeister (text), *Brundibár* was performed first in an orphanage in Prague. When Krasa, along with tens of thousands of other Jews, was sent to Terezin, he re-wrote the opera to reinforce the message of resistance against oppressors. He taught the children the roles, and in total, fifty-five productions were performed between 1942 and 1945. Krasa was murdered in Auschwitz in 1944.

Kushner's language is exuberant and dramatic, but his rhymes and rhythms do not always jibe. If at times the energy in his choice of words feels forced and mannered, perhaps it is because he is attempting to stay as close as he can to the original style

and phrasing of the opera. Most certainly, watching a live opera conveys a deeper experience than simply reading the script, even one as lavishly illustrated as this edition.

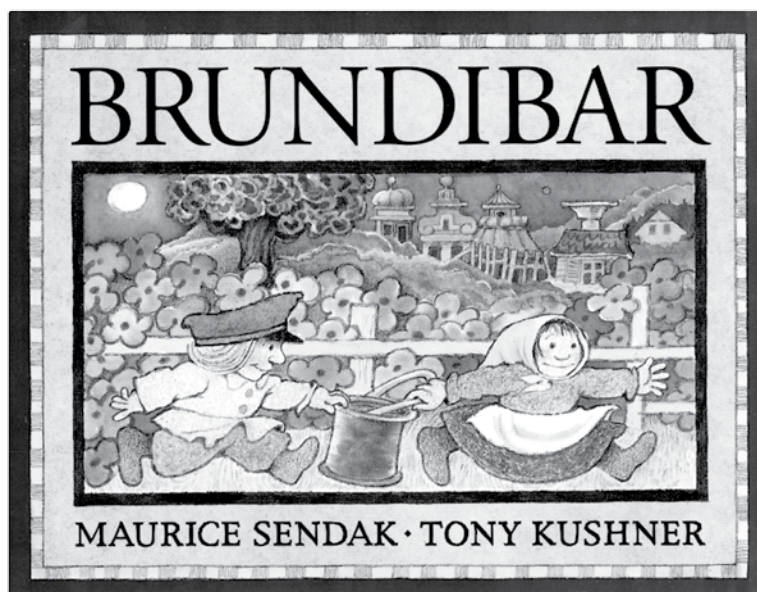
Readers who know Maurice Sendak's art (the Jewish American award-winning children's author-illustrator is beloved by millions for *Where the Wild Things Are* as well as for many other books and stage sets for opera and ballet) will be moved

by the illustrations. Sendak is masterful in depicting children with full expression and emotion. The Old Prague he creates in his water colours is beautiful and haunting, especially on the page where he has painted the majestic buildings of the medieval synagogue, town hall and orthodox church. But at a closer look, the images are suffused with ominous references to the Nazis' campaign against the Jews: the cloth yellow star sewn on a gentleman's coat; Jewish tombstones in ruins; a brown-suited policeman brandishing a nightstick;

an evil-looking *Brundibár* with a Hitler like moustache; the impoverished ghetto; Arbeit Macht Frei (Work will make you free) signage at the entrance to Terezin; and perhaps, most poignant of all, children being carried away by blackbirds while their parents weep.

But where the book disappoints is in the minimal amount of explanatory text for the potentially unaware reader of the tragic circumstances under which this opera was performed. One short paragraph of explanation on the flyleaf of the cover is simply not enough of a context for young people to understand the bravery and tragedy of the children's experiences during this darkest period of the 20th century.

Phyllis Simon is a co-owner of Vancouver Kidsbooks, which has generously donated the book to the VHEC library.



"The story is simple; the images are not."



4:30 PM | SUNDAY APRIL 6
OAKRIDGE THEATRE

Sven, a German conscientious objector, is sent to the Polish city Oswiecim "Aushwitz" where he is due to complete his civil service abroad at the International Youth Meeting Center. Sven is assigned to look after Krzeminski, a former concentration camp prisoner.

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ASSOCIATION OF CANADA
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Annual General Meeting

MY LIFE AND MY BOOKS
IN THE SHADOW OF THE HOLOCAUST
Keynote Speaker **Miriam Akavia**
Holocaust survivor & acclaimed Israeli author

5 PM | SUNDAY APRIL 13, 2008
Vancouver Holocaust Education Centre



VANCOUVER
HOLOCAUST
EDUCATION CENTRE

NOTICE OF THE 2008 ANNUAL GENERAL MEETING

7:30 PM | WEDNESDAY JUNE 11, 2008
Vancouver Holocaust Education Centre
RECEPTION TO FOLLOW

TRIBUTE CARDS

NOVEMBER 29, 2007 – MARCH 2, 2008

GET WELL

Sid Levitt, Get Well. Mark, Gerri, Dana, David & Rachel London

Marion Cassirer, Speedy recovery. Louise & Ike Stein Sorensen, VHEC Board & Staff

Katerina Chernyavskaya, Speedy recovery. Gloria Waisman & Gerri London

Mr & Mrs W Davis, Get better fast. Lana & Mendy Landa

Nancy Goldberg, Refuah Sh'lemah. Rome & Hymie Fox & Family

Mr. & Mrs. Martin Hector, Wishing you both good health. Jody & Harvey Dales

Mark London, Speedy recovery. Gloria & Robbie Waisman

Peter & Cornelia Oberlander, Speedy recovery. Inge Manes

Susan Harris, Thinking of you. Hymie & Rome Fox

Peter Parker, Full and speedy recovery. VHEC Board & Staff

Shana Seskin, Thinking of you. Les & Karen Cohen

Barb Silber, Refuah Sh'lemah. VHEC Board & Staff

Jackov Sitchine, Speedy recovery. Gloria Waisman & Gerri London

Virginia Slayton, Full and speedy recovery. VHEC Board & Staff

Bronia Sonnenschein, Thinking of you. VHEC Board & Staff

Judith Wolfman, Get Well. Jody & Harvey Dales

MAZEL TOV

Mark Weintraub, Happy Birthday. Rita & Marvin Weintraub

Ben Akselrod, Happy Birthday. Denise & Rachelle Cohen

Eugene & Selma Albersheim, Happy Chanuka! Susan Albersheim, Steve, Benjamin & Ami Barer

Benji Alhadeff, Happy Birthday. Rosa Ferera, Lisette, Michael, Nora & Lew

Danielle Ames, In honour of your engagement. VHEC Board & Staff

Sheila Barkusky, Happy Birthday. David & Sidi Schaffer

Leon Bogner, On your 65th Birthday. Marilyn Moss & Sam Hanson

Beth Bogner, Happy Birthday. Linda Wener & Marla Groberman

Karen & Les Cohen, On Brayden's Bar Mitzvah. Darrel, Shana, Brad & Dean Seskin

Shirley Cohn, Special Birthday. Ben & Rita Akselrod

Jerry & Roslyn Convoy, Happy 48th Anniversary. Shirley & Jerry Kushner

Jody Dales, On receiving the national Young Leadership Award of Excellence. VHEC Board & Staff

Jody Dales, On your 'Presidency'. Sheryl Davis-Kahn & Saul Kahn

Mariette Doduck, On your grandson Adam's Bar Mitzvah. Barrie & Ellen Yackness

Marion Eisman, Happy Birthday. Rowena & Josh Kleinman, Joel & Linda Wener

Mary Epstein, On your special Birthday. Victor, Judy, Caroline & Sharon Stern

Izzy Fraeme, On your 90th Birthday. Art, Sam & Al Szajman, Jody & Harvey Dales, Sheryl Davis-Kahn & Saul Kahn, Gloria Waisman & Gerri London & the Drop-In, Robert & Marilyn Krell & Family, Amalia Boe-Fishman & Family, Jan, Carol, Sophie & Lev Fishman, Henry & Julie Gutovich & Family, Esther Brandt, Elizabeth Stern, Mark & Gerri London, Mary Knopp, Esther Caldes & Lisa, Inge Manes, Harold & Bella Silverman, Rachel Wosk, Lili & Ignac Folk, Rose & Ben Folk, Sarah Mandelbaum, Gloria & Robbie Waisman, Stan & Seda Korsch, Sally Zimmerman, Bernice Neuwirth, Dov Dimant, Frieda & Goldie Miller & Danny Shapiro, Rose Lewin, Eddy & Debby Lewin & Family, Les & Karen Cohen & Family, VHEC Board & Staff

Arnold Golumbia, Happy Special Birthday. Robbie & Gloria Waisman

Dr. Frieda Granot, Congratulations on being named a member of the Order of Canada. Robert & Marilyn Krell

Walter Gumphrich, In honour of your Birthday. Susan Albersheim, Steven, Benjamin & Ami Barer, Eugene & Selma Albersheim

Lottie Gurvis, On your Bat Mitzvah. Aron & Neri Tischler & Family

Mrs. Barbara Hailperin, Happy 80th Birthday. Mendy & Lana Landa

Paul Heller, In honour of your 96th Birthday. Kitty Heller & Irene

Marilyn Krell, Happy Special Birthday. Malcolm & Judy Weinstein, Leon & Beth Bogner, Karly, Jonathan, Isabella & Carsyn, Shana & Alan White, Hymie & Fay Davis, Rowena & Josh Kleinman, Birgit Westergaard & Norman Gladstone, Beatrice & Lew Lewis, Phil & Corinne Yacht, Linda & Joel Wener, Charlotte Berman & Danny Weinstein, Susan & Steve Tick, Ron, Barb, Marnie & Lewis Krell, Arnie Davis, Ethel Kofsky

Lucien & Carol Lieberman, On the birth of your Grandson, Frieda Miller & Danny Shapiro, VHEC Board & Staff

Richard Lowy, Mazel Tov. Robbie & Gloria Waisman, Harley, Leslie, Aunty Cookie, Darren & Nicki Mackoff

Danielle Schroeder, On your wedding. VHEC Board & Staff

Elizabeth Stern, Happy Birthday. Izzy Fraeme & Leonore Etkin

Rev. Marciano & Simone, On the arrival of your grandchild. Izzy Frame & Leonore Etkin

In honour of Peter Oberlander. Wendy & Uri Oberlander

Arnold Silber, On your 70th Birthday. VHEC Board & Staff

Leslie Spiro, Happy Birthday. Sheila & Izzy Moskovitch, Debbie, Stewart, Jamie, Sharon & Irv & Families, VHEC Board & Staff

Debbie & Kevin Tobias, Mazel Tov. Inge Manes

Lisa Weinstein, Happy 60th Birthday. Linda & Joel Wener

Linda Wener, Happy Birthday. Beth Bogner

Chaim Kornfeld, Happy Birthday. Mark & Susie Kierszenblat

WITH SYMPATHY

In memory of Tachau, an extinct Jewish community in the Czech Republic. Frank Kohner

In memory of our cousin, Peggy Berlosky, survivor of Plaszow and Bergen-Belsen. Hymie & Fay Davis, Arnold, Sheryl Davis-Kahn & Saul Kahn

In Memory of our Mother & Grandmother, Sarah Rozenberg-Warm, Mark, Jacob, Talia & Nirit Rozenberg

Susan Angel, In Memory of your sister Eva Fogel. Estarisa & Ronald Laye

Susan Appelbaum, In memory of Gertrude Stone. Evelyn Kahn, Mark, Hodie & Saul & Families

Irene Blum, In memory of your Mother, Martha. Irene N. Watts

Mary Bulles, Condolences on the passing of Joe. David Feldman, Art Szajman & Sons

Mr. Boris Chenkis & Family, In memory of your Brother and Uncle, Michael. David & Cathy Golden & Family, Neri & Aron Tischler, Les & Karen Cohen

Arthur & Rose Chinkis, In memory of your son, Michael. Izzy Fraeme & Leonore Etkin, Jocy Lowy, David & Cathy Golden, Henry & Julie Gutovich, Henia & Jack Perel & Family

Kathy Jones & Family, Condolences on the passing of your Mother & Grandmother, Ethel. Mark, Jacob, Talya & Nirit Rozenberg

Mel & Geri Davis, In memory of your Mother, Dora Davis. Jody & Harvey Dales, Sam Hanson & Marilyn Moss, VHEC Board & Staff

Martin & Debra Davis, In memory of your Mother, Dora Davis. VHEC Board & Staff

Shaby Dayan & Family, Condolences on the passing of your Father & Grandfather in Israel. Mark, Jacob, Talya & Nirit Rozenberg

Epstein & Staniloff Families, Our sympathies on behalf of your Brother, Father, Uncle and Husband. Gloria & Robbie Waisman

Krell & Davis Families, On the loss of your dear Mother, Dora. Rosa Ferera

Hymie Fox, Condolences on the passing of your Aunt. Ed & Debbie Rozenberg & Family

Lois Stark, In memory of your Husband. Mark & Susie Kierszenblat, Ida Kaplan

Jeff Christensen, In memory of your Son, Jonah. VHEC Board & Staff

Harry Gelfant, On the loss of Maxine. Lili & Izak Folk, Ida Kaplan

Stan Goldman, In memory of Myra. Debbie & Ed Rozenberg & Family

In memory of our Mother & Grandmother, Sarah Rozenberg-Warm. Rome, Hymie, Aylee Danya & Aiden Fox

Beth & Joe Gubbay & Family, On the loss of your Father, Father-in-law & Grandfather. Les & Karen Cohen & Family

Sylvia Gurstein & Family, In memory of Manny. Izzy Fraeme & Leonore Etkin, Mark Rozenberg

Susie Isman & Family, On the loss of your Father, Father-in law & Grandfather. Vera & Danny Wollner, Les & Karen Cohen & Family

Lyle Kanee, In memory of your Uncle Pauly Bookhalter. Mark, Jacob, Talya & Nirit Rozenberg

Marilyn Krell & Family, In memory of Dora Davis. Marla Guralnick Josh, Jack & Ella Pekarsky, Mariette Doduck, Frieda Miller & Danny Shapiro, Birgit Westergaard & Norman Gladstone, Jody & Harvey Dales, Maurice & Bertha Schachter, Beatrice & Lew Lewis, Helen & David Mars, Ben & Rita Akselrod, Wendi & Barry Vaisler, Ida Kaplan, Esther Blumes & Family, Gloria & Robbie Waisman, Hymie & Rome Fox & Family, Phil & Corinne Yacht, Evelyn Kahn, Sam Hanson & Marilyn Moss, Lucien & Carol Lieberman, VHEC Board & Staff,

Roberta & Hayden Kremer, On the loss of your Nephew and Cousin. Ben & Rita Akselrod, Gloria & Robbie Waisman, Birgit Westergaard & Norman Gladstone, Ethel Kofsky, Jody & Harvey Dales, VHEC Board & Staff

Celia Lerner, In memory of your Sister, Molly. Leslie Spiro

The Family of Leslie Andrews, With sympathy. Bluma Tischler, Neri & Aron Tischler

Phil Lewis & Family, Condolences on the passing of your Mother & Grandmother, Brina. Eddie & Debbie Rozenberg & Family, Hymie, Rome, Aylee, Danya & Aiden Fox

Charlotte & David Lewis & Family, In memory of your Mother & Grandmother, Brina. Hymie, Rome, Aylee, Danya & Aiden Fox

Mrs. Simone Marciano, In memory of your Mother. Izzy Fraeme & Leonore Etkin, Ben & Rita Akselrod, Mark & Susie Kierszenblat

Rev Joseph Marciano & Family, In memory of your Brother. Ben & Rita Akselrod, Izzy Fraeme & Leonore Etkin, Mark & Susie Kierszenblat, Des, Phillipa, Aaron & Eli Friedland, Jack & Karen Micner, Debbie & Ed Rozenberg

Ian Merkel, On the loss of your Father. Birgit Westergaard & Norman Gladstone

Mrs. Babe Meyers, Sorry for your loss. Jocy Lowy, Bunny & Rose

Louis Michelson, In memory of your Father. Anita Shafran & Family

Susie & Murray Isman & Family, On the loss of your Father, Father-in-law & Grandfather, Karen & Les Cohen, Danny & Vera Wollner

Family of Ronald Nacht, In memory of Ron. Izzy Fraeme & Leonore Etkin

Peter Oberlander, In memory of Fritz Oberlander. Wendy Oberlander

Cantor Yaacov Orzech, In memory of your Father. Izzy Fraeme & Leonore Etkin, Robbie & Gloria Waisman, Jody & Harvey Dales

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Mr. & Mrs. Ron Rosenblat, In Memory of your Mother. Beth & Leon Bogner

Bill & Larry Ruskin, Condolences on the passing of your Mother, Sarah Ruskin. Mark Rozenberg

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Ken Sanders & Family, On the loss of your Father, Norm. Ben & Rita Akselrod, Robert & Marilyn Krell, Neri & Aron Tischler, Debbie & Ed Rozenberg & Family, VHEC Board & Staff

Mrs. Lily Shidlow, In memory of Leon Schidlow z"l Husband, Father and Grandfather. Evelyn, Mark, Hodie & Saul Kahn and Families

Mr. & Mrs. Jim Treliving & Family, In memory of your Mother. Jocy, Richard, Gary & Tammy Lowy

Cathi Zbarsky, In memory of Nani. Michael Zbarsky & Diana Watson

THANK YOU

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Dr. & Mrs. C. Gertler, Thank-you Lana & Mendy Landa

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Alex Buckman, Thank-you for speaking at Rosedale Middle School.

Mariette Doduck, Thank-you for speaking at Moscrop Secondary School

David Ehrlich, Thank-you, from the Students of R.M. Grauer Elementary School.

Katie Hughes, Thank-you for speaking at Pitt Meadows Elementary School.

Robbie Waisman, Thank-you for speaking at Aldergrove Secondary School.

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Wendy & Ron Stuart, Thank-you. VHEC Board & Staff

Linda Tenenbaum, In appreciation. Marilyn Goldstone

Gloria Waisman, Thank-you. VHEC Board & Staff

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OUR APOLOGIES FOR ANY OMISSIONS OR ERRORS

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604.264.0499

SAVE THE DATE

7:30 PM | WEDNESDAY APRIL 30, 2008

YOM HASHOAH 2008 | BRUNDIBÁR CHILDREN'S OPERA

Chan Centre for the Performing Arts, 6265 Crescent Road, UBC

12:00 NOON | SUNDAY MAY 4, 2008

CEMETERY SERVICE

Schara Tzedek Cemetery

7:30 PM | WEDNESDAY JUNE 11, 2008

ANNUAL GENERAL MEETING

Vancouver Holocaust Education Centre

2:15 PM | SUNDAY JUNE 22, 2008

I HAVE NEVER FORGOTTEN YOU - THE LIFE & LEGACY OF SIMON WEISENTHAL - FILM PREMIERE

Norman Rothstein Theatre, JCCGV, 950 West 41st Avenue

VANCOUVER HOLOCAUST EDUCATION CENTRE

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COVER: Still photo of the propaganda film *The Fuehrer gives the Jews a City*. Children singing the finale of *Brundibár* at Theresienstadt, 1942.

Music score - first page of Viktor Ullman's song, *Säersspruch*

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