



דפי קשר



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“With an Open Hand and a Warm Heart”

The new design and layout of our newsletter which we started with our last issue was well received by our members and readers. We will continue in this direction. Our last issue, in January, was put out amidst a deep financial crisis. With the generous help of many of our members in Israel and abroad it seems that we now are on the right road and maybe the worst is behind us. The reactions to our request for help were touching and impressive in their extent. Many, many donated, each according to his understanding and means and the letters were full of encouragement and support, expressing the conviction that we will be able to overcome. There were heart-warming words about the work of our association and of Beit Terezin and the importance of going on.

Two moving samples of many: A family, second generation, donated the equivalent of the monthly rent of their apartment, in memory of their deceased parents. Some of our members who celebrated their 80th birthdays asked their friends and relatives for a donation to Beit Terezin as their birthday presents. In addition to direct donations, our members helped to get contributions and connections to foundations and other bodies dealing with donations and fund-raising. Friends of our association in Israel and abroad offered a helping hand. Some of them know and appreciate the activities of Beit Terezin; others heard about us from their friends or were impressed by items published in our newsletter. To all of them our deep-felt thanks.

Though, we have to be aware that our problems are not yet over - in addition to the minimum necessary for running expenses, we need further financing for development and new projects. Later on we will also strive to establish a permanent fund which will enable us to broaden the scope of our activities and long-range planning. To achieve our aims obliges us to continue with the hard work and our friends everywhere to go on with their support.

Through the generous donation of Avraham and Asher Shlain, in memory of the children of Lea Hoffman - Sheindl Hoffman z"l, Gitel (Gertrud) Korn z"l and Avraham Mordechai Goffman z"l and with the support of the Ministry of Culture and Sport and of the Claims Conference, we renovated the room adjoining our office, which was put at our disposal and we hope to begin shortly to build the new classroom.

There are no easy challenges awaiting us - which have to be met within a year, as part of our obligations to the supporting foundations. We want to explain here that most of the contributing bodies earmark the monies for specific purposes, limited by a fixed timetable. The contributions, even after the principal decision, are paid out under the condition that we match them by similar sums from our own sources. Therefore - financial support we mobilize from outside for various projects depends

The reactions to our request for help were touching and impressive in their extent. Many, many donated, each according to his understanding and means

on our ability to come up with corresponding sums. Two such projects, endorsed, whose early realization depends on finances we will be able to come forth with, is the building of the classroom and the replacement of the permanent exhibition in the historical museum. Both these projects will change the face of Beit Terezin. For the first time we will have at our disposal new and roomy facilities and, in addition to other advantages, we will be able to offer visiting researchers and students a fitting place for their work.

The replacement of the exhibition in the historical museum will be done while preserving the general layout - the 12-sided brick building with the mosaic floor. The late architect Albin Glaser, who designed it, was himself a survivor of ghetto Terezin. The present exhibition has quite a few good points. It is exact and clear, the accompanying texts are precise and lucid and it is an efficient learning focus - but it is old-fashioned, 30 years old.

Up-to-date display techniques will lead to modern design and proper presentation of documents, art objects and original items, while safeguarding and preserving them. Also - the historical information has to be updated and enriched by insights from the research of the last decades.

Further challenges awaiting us concern our archives (catalogs, scanning, digitization and preservation) and our education center. As we said, to meet all these challenges we need your help. Together we will go on to perpetuate the memory of the ghetto prisoners and pass on their heritage to future generations. ■

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On the Cover

Emo Groag - May 1943 - Inscribed on the drawing:
“Here, as you can see, is a meat-pie flower, also a lentil-soup-plant, a turnip-soup-plant and a cake-plant.”
The painting is displayed at the exhibition “Drawing on Pages of Time”, opened in July 2005 at Beit Theresienstadt



Our Annual Meeting

From the Second Generation Newsletter

This year the meeting was dedicated to the fate of small children in the Holocaust. It started with the meeting of old friends at the kibbutz clubroom of Givat Hayim-Ihud. Members of all generations were glad to see each other and to exchange stories.

After that the annual assembly of our association was held. At the beginning some of our guests greeted us, among them Dr. Robert Rehak, the cultural attaché of the embassy of the Czech Republic; Ms Sarka Krcalova, consul at the embassy of the Czech Republic; Mr. Paul Bellinger, reporter for CBS, who works on an essay about "Brundibar" and Mr. Hermann Bünz, director of the Israeli office of the Friedrich Ebert Stiftung. The assembly was addressed also by Mr. Chaggai Bar-Ilan, head of the Givat Hayim-Ihud community, who stressed the special standing of Beit Terezin in Givat Hayim-Ihud and his personal connection to the Holocaust and our institution.

After the greetings Anita Tarsi, the director general of Beit Terezin and Liora Cohen, treasurer of our association, reported about the activities of last year and the plans and challenges for the future. Then the functionaries of our association were elected, the chairman, the board and the steering committee - all in all 45 persons, from all generations. Among the new faces in these bodies are some from the third generation.

During the debate Hava Linden Groag posed the question of opening hours at our museum and demanded that it be accessible on weekends, too. Members willing to volunteer for this purpose - please contact our staff.

After the assembly there was an interesting and moving encounter with Yossi Sarid and Petr (Pepiczek) Kleinmann, moderated by Tal Bashan. Yossi Sarid published a short time ago his book "Pepiczek - He Didn't Know His Name" (published by Yad Vashem, in Hebrew, also in an English translation).

The book deals with the life story of Petr Kleinmann, whom

Sarid met when he, in 1989, as Member of Knesset, accompanied a group of Mengele twins to Auschwitz-Birkenau. Petr's silence during the trip intrigued Sarid and he tried and finally succeeded to make him tell his story.

Pepiczek was the youngest child in Dr. Mengele's barracks of twins and dwarfs. During the 8 months he spent there three experiments were carried out on him. Pepiczek's story is complicated and it needed a wide-ranging search to put it together. His only bridge to the family was his mother's parting cry: "Pepiczek, don't forget who you are", from across the electrified fence between the Birkenau camps. He cannot forget this cry. The book tries to answer questions about Petr's identity and family, but it is not only about Petr Kleinmann's story. Between the lines one learns of Yossi Sarid's coping with his personal Holocaust remembrance. Yossi

Sarid and Petr Kleinmann were born in the same year. Sarid writes: "When my mother took me to Rivka's kindergarten in the village of Rehovot, Petr's mother took him and his twin sister to Mengele's kindergarten of tortured children." The encounter on the occasion of our annual meeting was touching and expressed the complexity of the story which Yossi Sarid undertook to present, a story inside a story, memory inside of memory, language inside of language.

After the meeting there were refreshments in the clubroom and all were invited to view the exhibition "Whisper of Butterflies' Wings" at the art gallery of Givat Hayim-Ihud. The exhibition displays drawings by children and youth from the Czech Republic and from Israel, inspired by the children's drawings from ghetto Terezin. The meeting was very well attended and had a festive and pleasant atmosphere. We parted looking forward to the next one in a year's time. We cannot list here the many, members of our association and others who took part in the preparation of the meeting - a big thank you to all of them! ■

Mundial and Terezin

Mordechai Livni (Maxi)

Gerd Scheuerpflug, a social worker from Berlin and friend of Beit Theresienstadt (who for a number of years worked in Ruanda at a project intended to heal the wounds left after the genocide of 1994) initiated a project involving the meeting of young people of the third generation from Germany and Israel.

To actualize it and to make it more interesting, he linked the subject to soccer, immensely popular this year in Germany. And soccer in the Holocaust - that obviously leads to ghetto Theresienstadt. He approached a German foundation ready to underwrite the idea. In December 2005 the foundation organized study days in Berlin to instruct the project managers how to formulate their ideas in a feasible form. From Beit Terezin Tally Cohen (third generation) took part. The project got under way and on May 13, 2006, a group of 8 young Germans in their twenties arrived in Israel, accompanied by Gerd. They spent a week here, some of them stayed with our members. In this short time they managed to spend a day with Peter Erben in Ashqelon to interview him

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about soccer in Terezin; they also interviewed Mila Cervenka and Peter Lang in Givat Hayim-Ihud on the same subject and Maxi and Chava Livni in Kiriat Tivon about their Holocaust stories. For 2 days they were in Beit Terezin and heard lectures, visited our exhibitions and received printed material on the

subject. And the main point - they met young Israelis of similar age and so personal relationships evolved. And in addition to all this they also saw a little bit of Israel - Jerusalem, Haifa, and Tel Aviv. One of the young men documented the visit on video, a young woman who intends to work in broadcasting, recorded on audio.

Toward the end of August a group of eight young Israelis, most of them members of the third generation of our association, will visit the Czech Republic, accompanied by Anita Tarsi. They will tour Prague and Terezin, guided by Maxi and by Chana Drori. The final "product" will be a film about the project and the main result: an important cultural-social-historical residue for all. ■



OUR EDUCATION CENTER

Anita Tarsi & Yonat Klar

International Holocaust Day and Yom Hashoa

Following the decision of the United Nations to designate January 27, as International Holocaust Day, the Central District of Educational Supervisors' Forum of the Ministry of Education held on that day The European Ambassadors' Panel on the subject: "The Educational Significance of the United Nations Assembly Resolution Declaring January 27th as the International Day of Commemoration in Memory of the Victims of the Holocaust."

The participants were the ambassadors of France, Germany, Great Britain and Spain - the audience consisted of about 120 district inspectors. The event was held in the building of the Ministry of Education in Tel Aviv and here Beit Terezin enters the picture. The organizers requested us to install the exhibition "Kamarad - they Called it Friend" about the youth newspaper from ghetto Terezin. We were glad to loan the exhibition - both because of the importance of the event and also because of the centrality of this hall which exposed the exhibition to a great number of educators who frequent the place.

On Yom Hashoa, a few months later, there was a follow-up, again at a meeting of the forum of inspectors from the central district. On the background of the exhibition we screened for them our teaching program and the film "Yours, Ivan" about Ivan Polak, the young editor of "Kamarad".

We choose this film because it is intelligent and moving and it is a wonderful example of adapting material from the Holocaust to young children. As a preface for the film the director of our education center Yonat Klar gave a short lecture about ghetto Terezin and the educational work of Beit Terezin.

These days the exhibition will return to Beit Terezin. To those of our readers, who did not see the film "Yours Ivan" - we recommend warmly to view it together with the grandchildren. (Copies may be ordered at Beit Terezin).

On Yom Hashoa there was "open house" at Beit Terezin for members of all generations from Emek Hefer, for our members and the broad family. The character of marking Yom Hashoa by an "open house" became a tradition starting in 1998. This year, in the framework of discussion groups, the subject was the decision of the UN General Assembly regarding International Holocaust Day. ■

Training for Arab Teachers

Following the "Kremnitzer Report" on education for democratic values the Ministry of Education introduced training for teachers in the Arab sector. In this framework the team of the education center of Beit Terezin was invited to lecture on the Holocaust. The initiator of the training Mr. Mohamad Abass, history teacher at junior high school, Kafr Maiser, proposed a lecture and workshop on the following subjects: universal perspectives of the Holocaust, the "final solution" and its stages and a discussion about genocide and the particularity of the Holocaust. The teachers who participated in the training, all of them graduates of Israeli universities and teacher's seminars, teach various subjects - history, citizenship, literature, mathematics, physics, gymnastics and more. We prepared the lectures as required, accompanied by films - "The Eighty One Blow", the documentary "Obedience to Authority" (based on research done by Stanley Milgram of Yale university) and the short film "Ambulance". The films were integrated in the lecture to fit the subject and the developing discussion. The participants reacted with great interest. History teachers who deal with Holocaust in Arab schools posed penetrating questions concerning Holocaust commemoration. Many of them expressed insecurity about teaching this subject and difficulty to interest their students. The lack of material translated into Arabic adds to the problem.

On the other hand, the teachers themselves were very interested in the subject. In general they expressed a strong feeling of sincere understanding and empathy with the suffering of the Jewish nation, but at the same time rage that they, as they see it, are asked "to pay" for it today and that - of all nations - the Jewish people, the army and the state cause horrible injustice to the Palestinians. We stated beforehand, that we do not intend to hold a political discussion; on the other side we let them air their legitimate expressions of hurt and frustration. The meeting with the Arab teachers was fascinating and enriching for all participants. ■

WHISPER OF BUTTERFLY'S WINGS

On May 24, Yom Hashoa eve, the gallery of Givat Hayim-Ihud opened an exhibition of drawings by children and youth from the Czech Republic and from Israel, inspired by the children's drawings from ghetto Terezin. The drawings by Czech boys and girls were brought to Israel in the framework of the exhibition "To Remain a Human Being", initiated by Hana and Murray Greenfield, as part of a project of many years in the Czech Republic on the subject of the Holocaust; in cooperation with the education team of Memorial Terezin.

This exhibition was shown at the International School for the Teaching of the Holocaust at Yad Vashem and from there it was transferred to Beit Terezin. In the new exhibition works of

Israeli youth were incorporated, created in the framework of our ongoing study days. Visitors to the exhibition remarked



on the fascinating and thought-provoking combination of children's drawings from the two countries. The exhibition was designed by Hanush Morag, the curator of the gallery and Yonat Klar, director of the education center. We want to express our thanks to them and to Hana and Murray Greenfield for the idea and its realization and to Yad Vashem and Givat Hayim-Ihud for their cooperation. ■



Women and Family in the Holocaust

A collection of essays edited by Dr. Esther Hertzog

Margalit Shlain

On May 14, 2006, on the occasion of the launching of the book "Women and Family in the Holocaust" published by Otzar Hamishpat a meeting took place at the House of the Kibbutz Movement in Tel Aviv, moderated by Batya Brutin (Beit Berl College). The program included greetings, a lecture by Dr. Ronit Lentin (Trinity College, Dublin) on "Holocaust, Gender, Memory & Silence" and a talk by the editor of the book. The pianist Ayala Rosenbaum played works composed and performed in ghetto Terezin.

The book includes a prologue by the editor and 16 essays chosen from among lectures given in two international meetings on the subject Women and Holocaust held at Beit Berl College, Beit Terezin and Beit Lohamey Hagetaot in 2002 and in 2003.

At the launching of the book Dr. Esther Hertzog related that "the book grew out of doubts and discussions about the nature and the consequences of the feminist view of the Holocaust - with my colleagues on this journey, Batya Brutin, Anita Tarsi, Noemi Shimshi and Yonat Klar. The feminist awareness brought me to deal with it through feminist spectacles."

The book is unique in bringing forward the voice of the Jewish woman in the Holocaust era as told by women and from their point of view, which did not yet find a fitting expression in Holocaust research. It relates the specific experiences of women in the Holocaust, their way to cope so as to safeguard the family cell vis-à-vis the destruction and about the means they use to preserve their reminiscences. The essays of the Holocaust research collected here deal with common subjects making up the chapters of the book:

The ties woman - family in the Holocaust; change and continuation, on the changes encountered by the Jewish family in the Holocaust, change of responsibilities and strengthening of woman's status as she became the breadwinner and keeper

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of the family, like for example in prof. Dalia Ofer's article "The Strategies of Women in the Struggle for Life in the Holocaust"; or about the struggle, the dilemmas, the taking of responsibility and initiative by women, as detailed by Anita Tarsi in her essay "Families in the Holocaust as Centers of Decision and Active Conduct".

Heroism and leadership of women in the Holocaust are reflected in the essays by Noemi Shimshi "Lonka and Tema - leading signalers of the 'Dror' movement in occupied Poland" and by Rochelle Saidel "Political Women Prisoners at Ravensbrueck Concentration Camp".

Women and gender in Holocaust commemoration, from the viewpoint of women and their specific way to preserve the memory of the Holocaust, as expressed by Nava Semel in her article "Mother is a Survivor Woman": about the mother-survivor who over the years transferred to her children "a collection of fragments of memories and wove for them yarn after yarn. Without knowing it we became weavers"; or by women of the Second Generation and also in Batya Brutin's essay "The Heritage - the Holocaust in Creations of Israeli Women Artists of the Second Generation".

The picture of the Holocaust is woven by the story of historical processes and events of the collective, but it will become complete and understood only when we add the story of the individual. The women's voice concealed in the Holocaust story is heard in this book in much detail to make us appreciate, honor and preserve the struggle of our mothers and grandmothers to survive - a story of heroism every day and every hour throughout the years of dread.

The book, in Hebrew, may be ordered through Beit Terezin (NIS 90 incl. postage in Israel. ■

Evening in Honor of Volunteers - Hanukka 2005

On the third day of Hanukah, December 28, 2005, an evening in honor of volunteers was held at Beit Terezin. For years now they take part in all activities of the house - and these are manifold: research, translation, and writing, collecting material for our archives and giving testimony on study days. Many volunteers participate in the professional work of Beit Terezin, beside the small permanent team. There are more than hundred volunteers. On the evening in their honor four of them presented commemoration projects they had initiated and participated in. Chava Pressburger talked about her activity to commemorate her brother Petr Ginz. Petr lived with other boys in the home for Czech speaking boys in the ghetto in room no. 1. He was very talented both in drawing and writing and in the years 1942-1944 he edited the youth-newspaper "Vedem" (we lead). Toward the end of 1944 he was deported to Auschwitz-Birkenau and perished there. Chava related about the publishing of a diary Petr had written before being sent to Terezin, from 1939 to 1942. Chava and her husband, with the aid of Yad Vashem, bought the diary. She also spoke about her work as an artist and about her part in the exhibition about the "Vedem" newspaper, initiated by the Memorial Terezin. Chava donated one of her works to our archives.

Hans Reines was 4 years old when he was brought from Bergen-Belsen to Terezin, together with 50 children from Holland.

Collaborators betrayed the children to the Nazis, after finding them in hiding with Dutch families. At first the children were concentrated in the Westerbork transit camp in Holland, then they were brought to Bergen-Belsen and finally to ghetto Terezin. There the children were adopted by various families and all of them, except one, survived and were liberated. Hans described the research he did about the group of children and about his efforts, for years now, to locate them all over the world.

Edna Amit, who drew in Terezin, continued to draw after the liberation; later she started to write poems. A short time ago a collection of her poems was published (in Hebrew). For the volunteers evening she wrote a humorous poem about the survivor's generation, their medical problems and their will to go on in spite of all.

Noemi Finkelstein, daughter of the late Arie Brodavka and Judith, reported about a research she did about the reasons and the motives of Terezin women, to decide to work in the ghetto as nurses. She also mentioned the factors which motivated her, who is of the second generation, a nurse by profession, to choose for her research specifically this subject. Shmuel (Jirka) Bloch accompanied the lighting of the candles on his accordion; Avri Pressburger lighted the candles. The evening was concluded by the "Terezin anthem" sung by Shmuel Bloch and Chana Drori. ■



FROM THE DESK OF RUTH BONDY

Classmates – Fate of Jewish Students from the High School at Mikuláš Square in Plzeň

Spolužáci – osudy židovských studentů gymnasia na Mikulášském náměstí v Plzni – Almanach

A booklet with this title was published in 2005 and this was the motivation: in the first annual report published by the "gymnasium" after liberation from German occupation the names of all the teachers and former students imprisoned or executed by the Nazis for activities in the resistance were listed, as were those killed in bombing raids. But there was not a single word about the Jewish students and their fate in the Holocaust. Belatedly, after decades, the five editors decided to correct this wrong and to dedicate a booklet in their memory. They invested two years of work and the result may be held up as a model, both regarding research and graphic design, for memorial books published and about to be published in the Czech Republic.

In the school year 1937/38 802 students were listed at the school, only 8 of them, born in the years 1921 - 1924, were identified as being of the Jewish faith. Five of them were murdered in the Holocaust and disappeared without a trace in Raasika, Izbica and Auschwitz. Three survived but lost their families. Their stories, accompanied by documents from that time, pictures of the family businesses, of relatives and smiling youth encompass the whole dimension of the Holocaust. Four more students were regarded as being Jewish according to the Nuremberg laws, being descendents of "mixed" couples - and this saved their lives; they were sent to forced labor but not to extermination, they stayed in their country after the war, too. Three of the Holocaust survivors emigrated - one lives in England, one in California and one in Chile.

In 2002 a memorial for Holocaust victims was erected near the remnants of the old synagogue in Plzeň; during one week citizens of the town wrote on each of the 2,600 stones the name and birth date of a citizen, who perished in the Holocaust. The dates of their deaths are mostly unknown. ■

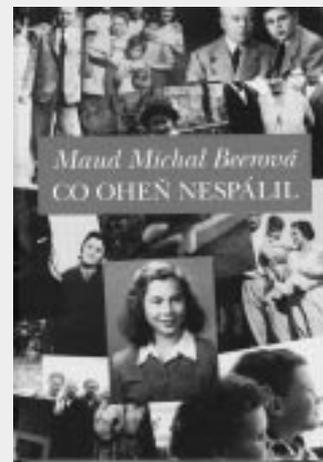


Disappeared Neighbors

In the last years the number of Czech towns and cities commemorating their Jewish citizens who perished in the Holocaust, is on the rise; mostly in the framework of the project *Zmizelí sousedé* (Disappeared Neighbors). The brochure *Osud rodiny Lumily Loewidtové* (The Fate of Ludmila Loewidtova's family), published in 2005 on the 60th anniversary of the liberation of Auschwitz, depicts through a family story the life of the Jews of the town Chotěboř, deported to ghetto Terezin and from there to extermination. One of the few survivors is Maja Randová-Dohnalová, born 1928, with whose help the paper was written. ■

What the fire did not devour

The District Museum of Prostějov in Moravia, published in 2005 Maud Michal Beer's book *Co oheň nespálil* (What the fire did not devour). In addition to her personal and her family's story, her childhood in Prostějov, adolescence in ghetto Terezin and life in Israel since 1948, Michal (nee Steckelmacher, born 1929) remembers friends from school and from the Zionist youth movement who did not survive and Jewish families of her city, once called "Jerusalem of Haná" (an area in Moravia); knowing that almost nobody is left to remember them - and Michal's memory is very sharp. The book, written originally in Czech, is based on meticulous research and includes many photographs. It may be ordered at:



Phdr. Marie Dokoupilová, Muzeum Prostejovska, nám. T.G. Masaryka, 79601 Prostějov, Czech Republic
or through e-mail: mdokoupilova@muzeumpv.cz ■

Theresienstadt – A Guide

Theresienstadt - Ein Wegweiser (Theresienstadt - guide) by Yehuda Huppert and Chana Drori, published by Vitalis in Prague, includes a plan of the town and more than 100 photographs and pictures. Its third edition came out in 2005. The guide is in a handy format - convenient to carry on a "roots trip". The guide was published in English and German and can be ordered at Beit Terezin, the price is NIS 55, incl. postage in Israel. ■



Adolescence under a Test of Survival

Ruth Bondy



Michael Kraus, Misha for his friends, who lives in Brookline, Mass., gave our archives a photocopy of his diary, written in Czech, with many illustrations. The handwriting testifies to the author's age: he survived ghetto Terezin, the Birkenau family camp, Mauthausen and other camps in Austria and a "death march" - he was 15 at war's end. Misha started to write his diary at the time of the German occupation in his hometown Nachod in Bohemia, continued in the ghetto, in December 1943 he took the copybooks with his notes - his dearest possession - with him on the way to the unknown, called "the East" - and never saw them again. Shortly after liberation and after recovering from his travails in the last weeks of the war he started to re-write his experiences and this is the diary's merit: these are fresh reminiscences, still hurting and full of rage. There are the small details which would have been lost over the years, the naïve realistic tone, without self-pity: "I don't want to remember all the dread, that I lost my father and mother and expected death for myself - but on the other hand I want to preserve all that I lived through under the Nazi regime so that my descendants do not forget to hate the Nazi rabble".

In Terezin Misha was in the children's home which published the newspaper Kamarad and took part in its writing. But in his diary he does not write much about his life in the ghetto, because - as he says - the one year he was there, though it was bad, cannot be compared to one month in Auschwitz or Mauthausen.

His mother worked both in Terezin and in Birkenau at the laundry, his father was a physician, but in Birkenau he was

sick all the time and very weak. "I tried to get for him white bread and medicaments, nothing helped ... In the summer of 1944, in early July, I saw my beloved parents for the last time. I am not able to describe what I felt then." Misha, together with

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98 other boys, was chosen by Dr. Mengele and sent from the family camp to work as messengers and servants in the men's camp. There, in the barracks of the Sonderkommando, on July 11, the night his sick father was murdered, in the light of the flames rising from the crematoria, he cried, clenched his fists and swore revenge. But he still hoped to see his mother again after the war; she had been sent from Birkenau with a women's transport to work in Germany. Always, when his strength gave out, he said to himself: "I have to hold out, otherwise mother will be disappointed in me". Only after returning to Bohemia he learned that she died in Stutthof concentration camp.

Even in the hardest situations - while sleeping in the mud, freezing, marching in shoes with protruding nails inside, days without food, without water - the boys helped one another and beside sadistic and brutal prisoners-functionaries, mainly among the Poles, there were also others, including Czech non-Jews, who helped them to survive, brought them some food, assigned them to easier work, saved them during selections. Even after liberation the survival test did not end: fainting at the hospital, walking all the way from Austria to Slovakia, wandering all alone until he arrived in his hometown Nachod. ■



NEW BOOKS

continuation of the section from page 6

History of the Jews in Koenen

Jews lived in the village Koenen near Trier in the Saar district, Germany, probably already in the 15th century and in 1936 they still owned 22 buildings. In the brochure Geschichte der Juden von Koenen (History of the Jews in Koenen), published in 2005, Willi Koertels tells not only the story of the small Jewish community since its beginnings but also the detailed life stories of old-established Jewish families of the village. 35 persons of these families perished in the Holocaust, some of them in ghetto Terezin. The brochure, illustrated with photographs and documents, is intended for today's citizens of Koenen, documenting what happened to the Jews, to bring about reconciliation and to initiate the conversion of the former synagogue, which serves today as a garage and storeroom, into a study center and memorial. ■

Cembalo Queen

Královna cembala (Cembalo Queen) is the title of a book documenting the life of Zuzana Růžičková, written together with Marie Kuliševyčová, published in Prague, 2004. Zuzana, musically talented already in her childhood, was sent in 1942 - aged 13 - to ghetto Terezin, from there to Birkenau, Hamburg and Bergen-Belsen. When she returned to Prague and her former piano teacher saw her hands, disfigured from cold and hard work, she said: you will not be able to play anymore. In spite of that - Zuzana Růžičková became one of the famed cembalo players in the world. More than about herself she relates in the book her meetings with the great musicians and conductors, among them Rafael Kubelik, Josef Suk, Emil Gilels, Nathan Milstein, Svatoslav Richter, Arthur Rubinstein and many others. Růžičková, who is married to the composer Viktor Kalabis, sums up her full life: "Art helps me here on earth, gives me the security that above us there is something enabling us to create values which stand high above the weight of life." ■



The Herrmann's Family Archives

Sima Shachar

The archives of the Herrmann family documents a long period in the life of a young family: the mother Stella nee Liebschutz was born 1907, the father Honza in 1906 and the daughter Eva in 1937. Stella and Honza, friends since age 12, married in 1924. In the archives there are original documents from the 1920ies through the events of the 1940ies, the time in the ghetto up to the journey of the family from ghetto Terezin in a transport to Switzerland in February 1945. The Herrmann family was deported from Brno to the ghetto on January 28, 1942. Eva Even nee Herrmann, the daughter lives today with her family in Hofit; she gave Beit Terezin the documents, letters, artifacts and more.

Honza, by profession civil and water engineer, worked in the ghetto in his branch and was responsible for the water and canalization infrastructure. The documents and lists attest to the great work he did in the ghetto and outside: effluent purification, emergency work required during floods and the thaw period; the erection of a chlorination station, the building of a pumping station and maintenance of an ancient system of water and canalization pipes from the times of Maria Theresa, in constant need of attention. In one of the yearly reports Honza Herrmann stated that in spite the fact that most of the workers are not professionals, "no failure remained un-repaired longer than 24 hours since the first report. All in all we cleaned out 109 connections to houses, emptied 18 latrines and 520 meters of main pipes. In addition we flushed the canalization system every week..."

After finishing high school, Stella learned to bake, cook, baby care, French and even traveled to Austria to study dance and gymnastics; after a time she opened a school for dance and gymnastics for children and adults in Brno. In ghetto Terezin she was the head social worker in the youth department. One can learn about child-care from correspondence with various instances in the ghetto like requests for milk and cheese for the children. Stella taught clandestinely mathematics to children who lived with their mothers at the Hamburg barracks and also handicrafts; throughout these activities Eva accompanied her. Later she organized performances of gymnastics and in the spring of 1943 she prepared a program for the opening of the sport grounds in which children from Czech and German language children's homes participated and also children who lived with their parents in different parts of the ghetto. As it says in the program of that day - the performance was variegated

and included dance, song and gymnastics.

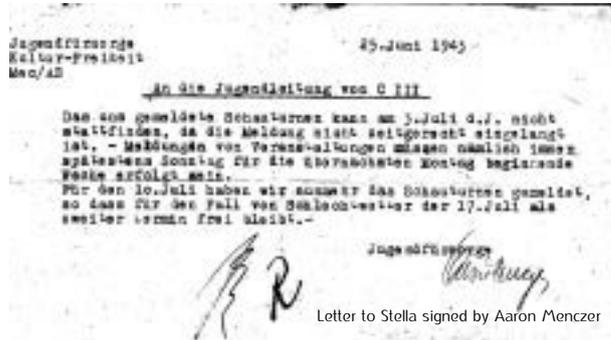
From the documents we can learn about the complex relation between the various functionaries of the youth department under the Nazi regime. For example, on 8.4.1942 Fredy Hirsch sent the following message: "I request to bring Stella to me, to Magdeburg barracks, because I have no permit to leave", another example concerns the opening of the sport grounds. In spite of Stella's feverish preparations for the opening performance with the children, Aaron Menczer sent her the following message: "On the day of the opening of the

bastion it is impossible to hold the gymnastics performance because the request did not arrive in time, requests have to be submitted two weeks before the event..." who was fortunate to live in Terezin with her mother, enjoyed a variety of activities and lessons with other children. In the archives we find traces of her first steps in calligraphy, doing sums, paper cutting, a short story she wrote and drawings she

did for her parents. There is also a collection of letters from the period the family spent in Switzerland, where Eva was with foster parents and wrote many letters to the parents. After war's end the family returned from Switzerland to Czechoslovakia, went to work in Turkey and immigrated to Israel in the early 1950ies. Honza worked as an engineer in the district council Emek Hefer, Stella was a gymnastics teacher and Eva studied. Honza Herrmann died in August 1978 and Stella 8 months later, in April 1979.

In the collection is correspondence between the Association of former Czechoslovaks in Israel and in London and people in Israel, who searched for acquaintances sent to ghetto Terezin. The need to know what is happening to relatives and if there is a way to help somehow is thought provoking. The documents include lists from 1941-1943 attesting to the fact, that these people were deported to the ghetto. Then there is correspondence from 1944 requesting lists of deportees from various branches of the association. There are also name lists of people who lived in then Palestine and sent - between October and December 1944 - monies in English pounds to family and friends in the Protectorate. The archives hold also requests addressed to the Jewish Agency to help with emigration of relatives to Palestine. An important question arises from a letter dealing with an approach to the Czechoslovak consul in Jerusalem regarding the possibility to receive immigration certificates for Birkenau prisoners and there is correspondence dated 16.5.1944 with the International Red Cross, addressed to Dr. Fritz Ullmann in Geneva about the situation of the Jews in Theresienstadt. ■

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Letter to Stella signed by Aaron Menczer



Message from Fredy Hirsch



Three Generations in Prague

Tal Bashan

Passover 2006. We walk through the streets of Prague, three generations – mother, daughter and 16-years-old granddaughter. Our steps reverberate on the cobblestones, we look up to the rims of the buildings, each of them telling its own story; we wend our way through the alleys from the Old Town square to Vaclav square. And granny is telling her stories – here she had worked and here her aunt and here was the shop of Kafka's father and here Mozart played and here were the great demonstrations. A history of hundreds of years goes from grandmother to daughter and now to granddaughter and I think that we are lucky – there are people whose roots are in god-forsaken villages in the Ukraine or in Latvia.

Grandmother's pride in the city where she was born got to me, too – it is not hard to be proud of Prague, and if a person's roots are where his family is buried, my roots, too, are here, with great-grandfather who is buried in Olsany, not far from Kafka's grave and the names of the members of our family written with all the other Jewish names on the walls of the synagogue, and the ashes of my grandmother who died in the ghetto, scattered in the river and I imagine that they float there even today.

Quite often I visited here with my mother, trying to absorb and to remember her stories, in a kind of feeling of responsibility of somebody who has to internalize the words to be able to pass the heritage on. And now I find that it is important to me to pass on to my daughter also the landscapes and the stories, both of Prague and of our family. It seems that it comes with age. And when granny is busy (she has work to do here), I find myself with the job of the story-teller and am surprised by the mass of information I gathered over the years: here is the palace, and these are the emperors, here is the quarter, here my grandfather worked in the bank and from here they took the Jews, grandmother among them, to the ghetto.

I remember the first time I came to this city, in 1990. My mother arrived earlier, during the "velvet revolution". How excited I was when all the stories suddenly came alive, in full color, in a real city. I remember how we went up to

the house of my mother's childhood at Vrsovice suburb, a gray building which still showed that it was once respectable, we knocked at the door of the apartment, a young boy opened and did not understand what these two women wanted from him. We are not going back there – this was a one-time event. Mother's Jewish Prague is gone, everybody is gone except aunt Dita. Mother remembers them while we wander the streets – here her aunt worked, here was uncle's shop. A family of 31 souls, only 4 of them returned; another story among many. But to the other places we do return again and again, and the eye has never enough of the beauty – in the gardens below

the castle, at the Vysehrad cemetery, Kampa peninsula; and every time like in a kaleidoscope, the town looks differently, through my eyes, my mother's eyes, my daughter's eyes. I try to see things through my daughter's eyes, asking myself what she absorbed from all this, what left an impression. After all, I remind myself, she is not I, they are of the third

I try to see things through my daughter's eyes, asking myself what she absorbed from all this, what left an impression. After all, I remind myself, she is not I, they are of the third generation, citizens of the world, and the Holocaust is not edged so strongly in their flesh

generation, citizens of the world, and the Holocaust is not edged so strongly in their flesh; and maybe that this is good. On the other hand, I am happy to know that something of these very special roots, of being a descendant of Prague Jewry, is already a part of her. For a moment I imagine her walking in the town with her own children, telling them "Here is the grave of great-grandfather, and here

my grandmother grew up..."

At Vaclav square our ways part: grandmother is going up to her beloved huge bookshop; Carmel, the granddaughter, will hurry to the clothes-shops and I, in the center, wait for both of them in the street and suddenly I get it: Prague will always be here as it was in those days and it is going on its own way. We are only three generations of Jewish women bound by thin threads to a beautiful ancient city. ■



Family Heritage

Rodinné dědictví (Family Heritage) is the title of Ruth Bondy's new book on the history of Jewish names in Bohemia and Moravia, published 2006 by Franz Kafka publishers in Prague. The history of the names, starting with no fixed surnames through the forced germanization by edict of emperor Josef II at the end of the 18th century up to the change of traditional Jewish names to names with a distinct Czech sound by Holocaust survivors, reflect the thousand years of Jewish life in the Czech lands. The book (in Czech) may be ordered through Beit Terezin (NIS 65.- incl. postage in Israel). ■



Searching the Lost Art of my Father: the Artist David Friedman

Miriam Friedman Morris

I am the only child of Holocaust survivors David and Hildegard Friedman(n). My father was a gifted artist who recorded his experiences for the world to see. Little remains of 2,000 works confiscated first in Berlin by the Gestapo and later in Prague (1941-1942). There are also unknown hundreds of sold works. Intrigued by my father's history, I was compelled to search for his lost art and along the way found evidence of a brilliant career the Nazis did not destroy. Born in 1893 in Mährisch

As it once was in Berlin in his profession as newspaper sketch artist, so now too wherever something was happening, Friedman was present to capture an interesting event.

Ostrau, Austria, now Ostrava, Czech Republic, Friedman ventured to Berlin in 1911. He studied art with Lovis Corinth, etching and lithography with Hermann Struck. From 1919-1933, he exhibited at the Berliner Secession and galleries throughout Germany and Czechoslovakia. His talent for quick sketching gave rise to an additional career as free-lance artist for Berlin's great newspapers associated with Ullstein Verlag.

Friedman achieved acclaim and a great reputation as a painter known for his portraits of famous contemporary personalities. It was exciting to discover 100 published in the newspapers and another 200 drawings and portraits in the program magazine for all German radio listeners, "Der Deutsche Rundfunk".

The surviving portraits are historically significant evidence of a dynamic Jewish community that was destroyed. There are as many missing portraits as people connected to the leadership who perished

Portraits were usually signed by the artist and autographed by the subjects. Some were deported to Theresienstadt: royal opera singer Therese Rothauser, musicologist James Simon, actress Mathilde Sussin, and conductor Alexander Weinbaum.

In 1938, he fled to Prague with his wife Mathilde and infant Mirjam Helene. Between 1939 and 1941, he drew and painted almost everything in Prague. His love for music carried through in his art. Living on Dušňá Street, he became close to the Jewish community and involved in their clandestine cultural activities. He was enthused by the Krafft Quartet founded 1940-41 by Jewish members of the Prague Philharmonic and the Prague State Opera Orchestra, who had lost their jobs due to Nazi statutes, because they were Jews. As it once was in Berlin in his profession as newspaper sketch artist, so now too wherever something was happening, Friedman was present to capture an interesting event. He intended to document the unfolding history for a book and thus portrayed the leaders of the Jewish Community and governing officials of the Palestine Office and their families.

He kept a record of his work and miraculously 65 photos of paintings and portrait reproductions survived including Jakob

Edelstein, František Weidmann, Fredy Hirsch, Herbert Langer and others.

Thirty-six portraits surfaced in the archive of Beit Terezin including Franz Kahn, Leo Janowitz, Josef Lichtenstern, and Otto Zucker. It is a mystery how they arrived in Israel and who was the donor. The portraits are printed on postcards; some have dedications handwritten to Leo Kraus on the reverse side. The identities of numerous subjects are unknown. Nothing short of a revelation was finding among the confiscated works held by the Jewish Museum Prague, two large pen and ink drawings on tracing paper mounted on paper. I recognized the portrait of František Weidmann displayed in my father's album; the portrait of Ella Eisinger later emerged at Beit Terezin. The tracing paper drawings were likely used to produce multiple portraits that were exchanged with friends and colleagues.



Three reproductions of František Zelenka are at the National Museum Prague; a fourth is displayed in my father's album. The surviving portraits are historically significant evidence of a dynamic Jewish community that was destroyed. There are as many missing portraits as people connected to the leadership who perished. The majority were interned in Theresienstadt and subjected to "special treatment", because they had knowledge of crimes committed against the Jews. For example, Finance Director Prossnitz knew about the robbery of Jewish bank accounts by the German Reich. He was one of 18 deportees promised to be sent to Theresienstadt, but instead their transport continued to Auschwitz where they were killed on arrival. After liberation Friedman returned to Prague alone; his family perished. During his internment in Lodz Ghetto, Gleiwitz I, and Auschwitz-Birkenau, the inspiration he must live to paint, to bear witness, helped him survive. Ripped from his memories he created a series of paintings and drawings, "Because They Were Jews!" It was a lifelong dedication to speak for the victims through his art so that the world "remembers". In October 1945, his first eight drawings were transferred to the "Jewish Agency for Palestine" and brought to Palestine in 1947 by Zeev Shek. Seven are in the permanent collection of Yad Vashem Museum. I am seeking one missing drawing depicting a concentration camp prisoner.

David married Hildegard Taussig in Prague in 1948. Their postwar journey led to Israel, where he was inspired to create new works; many were sold before moving to New York in 1954. He continued to paint until he died in 1980 in St. Louis, Missouri. I shall be grateful for any help in creating an inventory of his lost works and preserving the legacy of a remarkable artist.

For a biography, please see:

<http://www.jewishgen.org/AustriaCzech/wall-of-fame/friedmann.html>

Email: mirifm@aol.com ■



The Cat with the Yellow Star. Coming of Age in Terezin

Anita Tarsi

The children's author Susan Goldman Rubin, who lives in Malibu California and Ela Weissberger who was a child in ghetto Terezin and lives today in Tappan, New York, both of them members of our association, wrote together a wonderful children's book: "The Cat with the Yellow Star - Coming of Age in Terezin". Susan wrote Ela's story, as she told it.

When Ela Stein was deported in February of 1942 to ghetto Terezin, she was 11 years old. She was liberated at the end of the war shortly before her 15th birthday. Her years of suffering in the ghetto Ela shared with a number of girls in room 28, the home of the Czech speaking girls, who learned the hard way the value of friendship and mutual help.

The book's chapters describe what happened to Ela and her family since the beginning of persecution in November 1938. The Steins lived in a small place called Lom near Most in the Sudeten district. The events during the "night of the broken glass" in their town are shown in the book as the beginning of the journey. Then there is the move to Prague, deportation to ghetto Terezin, struggle in the ghetto, liberation, emigration to Israel and then to the USA. Important chapters deal with Ela's life in room 28. The book stresses the hard conditions of ghetto life and the threatening shadow of transports to the East. In addition to Ela's family and her friends the teachers and youth leaders are mentioned: Ella Pollack, youth leader and music teacher, the conductor Rudi Freudenfeld, the artist and teacher Friedl Dicker-Brandeis, the composer Gideon Klein, the conductor Rafi Schaechter and others.

The contribution of the grown-ups to the atmosphere among the children was, according to the book, of decisive importance. They did everything possible to enhance the children's life under the hard ghetto conditions. Ela learned in the ghetto to draw and to sing. An important factor in her story is the performance of the children's opera "Brundibar". Ela's role in the performance, the cat, became her second identity.

Today Ela is often invited to meetings at schools and centers for Holocaust instruction and she is a guest of honor at "Brundibar" performances in the USA and the world over. The book is illustrated by many drawings and photographs and there is a rich detailing of sources, footnotes and an index to search for subjects, people and places. Susan Goldman Rubin's and Ela Weissberger's book commemorates the teachers, youth leaders and other adults who worked for the children's well-being in the ghetto and it tells the story of a girl who made her way, in spite of hardships and suffering. ■

commemoration.com

Dr. Roni Kraus

After my father, Otto Kraus, died I felt the need to do something to keep his memory alive. For this purpose I built a commemoration website on the internet. In the beginning it was a site for Otto and then more sites for additional members of the family were added. Before he died, Otto wrote about his parents and brother who perished in the Holocaust; that made it possible for me to commemorate also members of the family whom I never knew. Today the commemoration project enables individuals, families and groups to commemorate their loved ones privately and without costs. There is a special website for families of Holocaust victims and survivors, a Hebrew website and a few in English.

The commemoration website lets people to enlist without cost is invited to visit, to honor, to sign the visitor's book and to use the websites. ● www.StillRemember.com - Enlistment is in English but content may be in Hebrew. ● www.AtarZicaron.com - Hebrew website. ● www.JewishHolocaustMemorial.org - Memorial site for victims and survivors of the Jewish Holocaust. ● www.1Holocaust.com - My answer to Holocaust denial. A commemoration website of one family in memory of many. ■

Overture: Brundibar by Paul Aron Sandfort

From the program of the premiere

The Overture: Brundibar by Paul Aron Sandfort was performed for the first time on November 13, 2005, at the Holocaust Centre, Laxton, England. The piece was performed by the Helix Ensemble conducted by Jacques Harry Cohen. Paul Aron Sandfort compiled and wrote the overture to Brundibar early in 2005. It consists of a number of themes from the opera connected together and is designed to be played as a prelude, running straight into the action without a break. Hans Krasa adapted the score for the available instrumentalists in Terezin and it is this score which Dr. Sandfort uses in the overture: four violins, cello, flute, trumpet, piano, guitar, accordion and drums. Paul Aron Sandfort was born Paul Rabinowitsch on July 12, 1930 in Hamburg, Germany. In 1936 he moved to Copenhagen. His father Aron Rabinowitsch and his mother Maria Warschavsky were both of Jewish-Russian origin. The father perished in Auschwitz-Birkenau in 1943 and so, to honor his father, Paul took the name Aron. In October 1943 he was deported to Terezin, where he played the trumpet in the orchestra and also took part in performances of the children's opera Brundibar. A few weeks before the end of the war, he was liberated by the Danish Red Cross and returned to Denmark. After the war he studied for a PhD. in musicology and German literature. From 1972 Paul Aron Sandfort is stage director of performances of the children's opera Brundibar throughout Europe. He also wrote an autobiographic novel "Ben", published in Danish, German, English and Italian and translated the libretto of Brundibar into Danish. We thank the composer for a copy of the work, which he donated to the archives of Beit Terezin. ■

Small Child in Ghetto Terezin

Stephen Melnik

My name is Stephen Melnik and I am one of the few children who survived Terezin. I was born in May 1941 in Brno. My father was interrogated by the Gestapo and ultimately murdered as a direct consequence of medical complications administered to him 9 weeks before I was born. In April 1942 my mother, Anna Melnikova, and I left her Gentile mother in law's home because she feared that our presence threatened her life and my father's entire family. We moved to Prague and my mother found work under the most difficult of circumstances; but after five months realized she could not support us. She reluctantly volunteered us in September 1942 to be sent in transport Bg to Terezin. Miraculously, we survived under the most difficult conditions until the liberation by the Russian Army. My mother (deceased 1975) and I moved to the United States in 1946 under the sponsorship of my mother's eldest surviving brother. I was raised and raised my children within the Jewish faith.

This spring I became a guest speaker on my Terezin and the Holocaust experience and became an advisory board member of my local college's Holocaust education program. I am seeking to make contact with any Terezin survivor(s) willing to be interviewed and share their Terezin experience in order to enrich my ability to preserve and present my Holocaust story to future generations. I can be reached through Beit Terezin. ■

THE TEREZIN ALBUM

Michal Frankl

Could you send me a photo of my grandmother who died in Terezín? Quite often the organizations that document the names and fates of the Shoah victims are confronted with enquiries of family members searching for photos of their murdered relatives or other documents that would illustrate their life in the ghettos and concentration camps. In many cases, they don't possess any photos of their relatives who perished in the Shoah. This is also the case of former Terezín prisoners. Moreover, due to the fact that there are almost no authentic photos from the Terezín ghetto, the photographic representation of the Terezín history, based mainly on snapshots from the propaganda film, is seriously twisted. For all these reasons the Terezín Initiative Institute in Prague started a project called The Terezín Album whose aim it is to find documents and photos of the victims, digitize (scan) them and make them available to the public. With our project we would like to achieve a shift in the construction of the collective memory about the Shoah in Czech Lands and specifically about ghetto Terezín. In a symbolic way it may be said that we enrich the lists of victims in the Terezín Memorial Book with photos, creating a symbolical album that resembles traditional family albums. Therefore, we have chosen to call the project "The Terezín Album". The project is kindly supported by the European Commission (Culture 2000 program), the Foundation of the Jewish Community in Prague and the Foundation for the Holocaust Victims. Currently, we mainly search, select and scan personal materials of the Prague police, where almost every Shoah victim from Prague has a file, usually with a photo (from a passport or ID-card). Not all photos can be found in the archives and many are in private possession. We would be very grateful if you could share these with us. We don't need the originals, but prefer to be sent a digital copy (scan) of the document. Every photo of a victim is an important contribution towards commemoration of the victims and education about the Shoah. The Terezín Initiative Institute cooperates closely with other organizations that collect information about Terezín prisoners, mainly with Beit Terezín in Israel, the Jewish Museum in Prague and the Terezín Memorial. All documents and information gathered in the framework of the Terezín Album project will be shared with our partners via our common database application called the Terezín Digital Resource Centre. Eventually, most of the documents will be made available through the Internet to the public. If you can provide photos of victims, please contact Beit Terezin or Terezin Initiative Institute at database@terezinstudies.cz or to Jáchymova 3, 011 00 Prague 1, Czech Republic. ■



CONTRIBUTIONS TO BEIT THERESIENSTADT

In addition to the annual membership fees we encourage those able and interested, to donate both for special projects - building, renovation of the museum and more and for the establishment of a perpetual fund for Beit Theresienstadt; this fund will guarantee stability and a more secure economic horizon in the coming years.

Annual Membership Fees:

In Israel: NIS 120.- per person, NIS 180.- per family

Abroad: US\$ 60.- per person, US\$ 90.- per family

Payments may be made to Beit Terezin in the following ways:

- cash or check made out to "Beit Terezin", at Givat Hayim - Ihud, mobile post Emek Hefer 38935, Israel
- bank transfer to our account: Bank Leumi 10, Branch Herzlia Pituah 958, Account # 011810/25, after the transfer please inform Beit Terezin to enable us to credit you accordingly!
- By credit card - VISA only, phone Beit Terezin: **972-4-6369515. The receipt will be sent by return mail. Tax deductible contributions can be made via P.E.F. (Israel Endowments Funds, Inc.) using Beit Theresienstadt's code # 2210 with a request that these funds should be directed to Beit Theresienstadt. P.E.F. address's is: 317 Madison Avenue, Suite 607, New York, NY 10017, Tel: (212) 599-1260 Fax: (212) 599-5981, email: pefisrael@aol.com



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