

LEGACY

Keeping the History and Lessons of the Holocaust Alive



BIRMINGHAM
HOLOCAUST
EDUCATION
CENTER

Spring 2019

SPECIAL STITCHING HISTORY EDITION

Stitching History From the Holocaust Brings New Partnerships



ABOVE: Model Nadia Crumb in dress by Jennica Mancarella
RIGHT: Hedy and Paul Strnad



When the BHEC's founding president Phyllis Weinstein returned from a trip to Milwaukee in 2014, she had a story to tell. She had seen a new exhibit at the Jewish Museum Milwaukee (JMM)—*Stitching History From the Holocaust*—and she wanted to bring it to Birmingham. The exhibit offered a unique approach to teaching about the Holocaust: it told the story of a Holocaust victim

through a display of the beautiful dresses she had designed in Prague in the 1930s.

Hedy Strnad was a successful designer and dressmaker whose clients were the very fashionable women of Prague. She was one of many, many Jews—

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"A STITCH IN TIME" BRINGS HEDY'S STORY TO THE STAGE

On February 17, Hedy and Paul Strnad were brought to life on the stage of the Reynolds-Kirschbaum Recital Hall at UAB's Alys Stephens Center in a one-act play by Miami playwright Susan Westfall. Commissioned by the Jewish Museum of Florida-FIU in 2017 when the *Stitching History From the Holocaust* exhibit was on display at the museum, the play depicts the Strnads' struggle to come to terms with their decision to flee Czechoslovakia and the Nazis.

Produced by Red Mountain Theatre Company, "A Stitch in Time" was directed by RMTTC Executive Director Keith Cromwell, and featured Jessica Clark as Hedy and Nick Crawford as Paul. The simple yet elegant set designed by Brad Cozby brought us into an apartment in pre-war

[Continued on page 10]



Nick Crawford & Jessica Clark
in "A Stitch in Time"

MESSAGE FROM THE EXECUTIVE DIRECTOR



Thomas Bryant

As someone who grew up in a Christian household and knowing that many in our country and around the world consider the Holocaust to be “Jewish history,” I would like to take this opportunity to share how my interest in this tragic period inspired me to seek out serving on the board of a Holocaust education organization and later accept the position of Executive Director.

In my case, the factors were many, but not necessarily obvious. Having parents stationed in Germany in the late 50s and early 60s, I heard about this nightmare period from an early age. After studying the Holocaust in high school and college and reading several authoritative texts along the way, I tried for many years to grasp how something so unspeakable could happen. Studying other acts of genocide and state-sanctioned mass murders in other parts of the world, prior to

and since, only proved more confounding. Ultimately, after writing a term paper on Dr. Joseph Mengele’s heinous experiments on twins, I stopped attempting to grasp the unanswerable question of mankind’s limitless potential for barbarity toward his fellow man.

In graduate school, while pursuing my master’s in Art History and studying in Germany and Central Europe, I discovered German artist Anselm Kiefer (b. 1945) and my interest was reignited. Kiefer’s massive paintings, sculptures, and photographs are the pride of museums and galleries across the globe. He gained international recognition with works that addressed head on the willful amnesia of 60s and 70s West Germany with depictions of Nazi gestures and ancient Germanic imagery. There were no answers in Kiefer’s multilayered symbolic works, but, somehow, through the muted tones and immense scale, the despair and depravity of mankind, not just that of Germany, could at least be grasped. In some of his later works, faint flickerings of hope and beauty pushed through in gestures of triumph. What Kiefer was working to convey through his art led me to further my study of his work and ultimately to dive more deeply into the history of German and European antisemitism. Through expanded research and understanding, my interest in the Holocaust has grown exponentially ever since.

In the midst of the tragedy we remember and on which we base our educational programming, the BHEC finds and shares similar moments of beauty, hope, triumph—most notably through the inspiring lives of our survivors and the Center’s exhibition of paintings and portraits reflecting their stories. We employ the arts to deliver our message in our annual *L’Chaim* celebrations, our Student Gallery, and special programs such as this winter’s blockbuster exhibition at AEIVA, *Stitching History From the Holocaust*.

It is poetic irony that I should have the honor to work with a professional staff and some of Birmingham’s most talented, passionate, professional volunteers in utilizing not only history and testimony, but also the inestimable power of the arts to reach Alabamians. I pledge that every second of my work as Executive Director will be dedicated to teaching that “Never Again!” is the only option for mankind.



Logan Greene: New USHMM Fellow

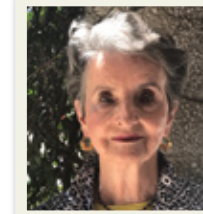
The BHEC congratulates Logan Greene of Calera High School who has been awarded a Museum Teacher Fellowship at the United States Holocaust Memorial Museum in Washington, DC for summer 2019. He follows in the footsteps of Alabama teachers Amy McDonald (Shades Valley High School), Dominique Linchet (formerly of Alabama School of Fine Arts), and Jeremy Brown (Oakman High School) in receiving this very competitive and prestigious award.

Established in 1996, the Museum Teacher Fellowship Program has developed a national corps of skilled educators to help lead the Museum’s efforts to ensure quality Holocaust education in secondary schools. Each year, the Museum selects up to 20 educators—from grades 7 through 12—as new Museum Teacher Fellows. To date, more than 400 teachers have become a part of the corps.

Fellows participate in the Summer Institute for the Museum Teacher Fellowship Program held at the Museum in Washington, DC. This five-day, all-expenses-paid institute immerses Fellows in advanced historical and pedagogical issues. Following the institute, the fellows create and implement an outreach project in their schools, communities, or professional organizations. In July of the following year, they attend a follow-up program at the Museum to assess their efforts and to continue their study of the Holocaust with Museum staff and noted speakers.

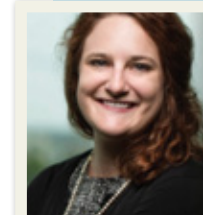
Logan is a member of the BHEC’s Teacher Cadre, a group of Holocaust educators who meet four times during the school year to delve more deeply into topics in Holocaust history and education.

MEET OUR NEW BOARD MEMBERS



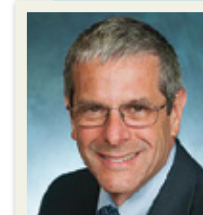
EMMY MCGOWIN

Emmy is a community volunteer who has spearheaded such projects as raising \$90,000 for a playground at Norwood Elementary School and planning Holocaust survivor Eva Kor’s 2016 programs for students and the community at St. Luke’s Episcopal Church, where she is a member. She serves as a docent at the Birmingham Museum of Art and participates in many volunteer activities through the Junior League of Birmingham. Emmy and her husband Travis have three children and eleven grandchildren.



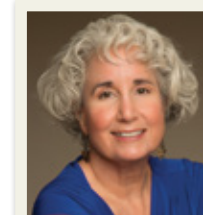
ANNA MINKINOW

Anna joined the BHEC board in January 2019. She first became interested in the BHEC through the *Darkness into Life* exhibit, in which her grandfather is featured, and is thrilled to be a part of the team. She is a practicing corporate attorney who is passionate about increasing diversity in the legal profession. In her spare time, she enjoys writing, exploring Birmingham, and various hijinks with her family, their four dogs, and their two cats.



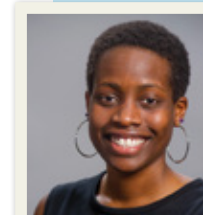
ABE SCHUSTER

Abe is a retired physician and the son of Holocaust survivors.



TERESA THORNE

Teresa, a retired police captain and former Executive Director of CAP (City Action Partnership), holds an MSW from the University of Alabama. She is a member of *Or Hadash*, a humanistic Jewish congregation in Birmingham. She has served on several community boards and written award-winning fiction and nonfiction books as T.K. Thorne. More information can be found at TKThorne.com.



CHELSEA TUCKER

Chelsea joined the BHEC board in January of 2019, but was already familiar with many of the faces. After graduating in 2014 from the University of Alabama at Birmingham (UAB) with a Masters in Social Work, her first job out of college was as Office Manager for the BHEC. In the years since, the organization has changed and grown tremendously, and Chelsea could not be more excited to rejoin the team. After leaving the BHEC, she worked at the Abroms-Engel Institute for the Visual Arts (AEIVA) as Coordinator of Events, Membership, and Visitor Services. After AEIVA, she went to Birmingham-Southern College as a college recruiter, and has now returned to UAB as an academic advisor.



both men and women—who were part of the fashion industry in Europe before World War II. The loss of these talented Jewish designers, dressmakers, and tailors during the Holocaust left a void in European fashion for many years following the war.

It's the personal stories that make the greatest impact, and the arts provide a powerful medium for telling these stories.

Hedy's story came to light because, in 1939, her husband Paul sent eight of her sketches to his cousin Alvin Strnad in Milwaukee, asking for help in acquiring visas for the couple to emigrate to the U.S. With the Nazi invasion of Czechoslovakia, the situation was becoming dire for the Jews of Prague. Paul was confident that Hedy's sketches would demon-

LEFT: Model Tallulah Meloun at the exhibit in dress by Pang Vang
BELOW: Docent Lynn Raviv at AEIVA

strate her employability in the American fashion industry. Despite his best efforts, Alvin was not able to secure visas, and Hedy and Paul perished in the Holocaust.

Many years later, when Alvin died, his son found Paul's letter and Hedy's

sketches in the basement of the house and donated them to JMM. The museum partnered with the costume department of the Milwaukee Repertory Theatre to meticulously create Hedy's garments from her sketches, and JMM developed *Stitching History From the Holocaust*, a poignant historical exhibit with Hedy's dresses as the centerpiece.

In preparation for hosting the exhibit, the BHEC formed a committee of educators, organizers, marketing

experts, and fashionistas who pooled their creative energies to develop programming that would enhance the educational and community impact of Hedy's story. The process of bringing the exhibit to Birmingham became an exercise in collaboration for the BHEC that brought us new partners in Holocaust education.

Phyllis Weinstein's wish became reality when *Stitching History From the Holocaust* opened at the University of Alabama at Birmingham's (UAB) Abrams-Engel Institute for the Visual Arts (AEIVA) on January 7 and ran through March 16. Phyllis said, "While I encouraged bringing the *Stitching History* exhibit to Birmingham so we could learn from this unusual Holocaust story, our 'professional' volunteers moved it far beyond my expectations, allowing us to engage new partners in its presentation as well."

Along with providing gallery space for the exhibit, AEIVA served as the venue for gallery talks about the exhibit and its historical context presented by speakers from JMM, the Costume Society of America, and UAB. The Communications Department of UAB's College of Arts & Sciences provided marketing materials for the project. UAB's Alys Stephens Center provided the Reynolds-Kirschbaum Recital Hall for two performances of *A Stitch in Time*, a one-act play about Hedy and Paul written by Susan Westfall and presented in partnership with Red Mountain Theatre Company.

The most unusual *Stitching History* collaboration was a fashion show at Gus Mayer at The Summit featuring contemporary garments designed by Apparel Design students from UA's College of Human & Environmental Sciences using Hedy's sketches as their inspiration.

Holocaust education goes beyond the teaching of history. It's the personal stories that make the greatest impact, and the arts provide a powerful medium for telling these stories. The BHEC is grateful to the partners who helped us bring Hedy to life in Birmingham. Her story—one of six million stories of loss in the Holocaust—will be remembered here.

It Took a Village

The BHEC is grateful to the **Birmingham Jewish Foundation** and the **University of Alabama's College of Human Environmental Sciences** for their generous support of the *Stitching History* project.

We are indebted to our programming partners and collaborators:

- Gus Mayer at The Summit
- Red Mountain Theatre Company
- UAB's College of Arts & Sciences
- Abrams-Engel Institute for the Visual Arts
- Alys Stephens Center
- University of Alabama's College of Human Environmental Sciences

Special thanks to the **Designer Circle** for their generous support of the *Inspirations from the Past* fashion show:

Designer Circle Co-Chairs:

- Cathy O. Friedman & Lynn Raviv

Designer Circle Members

- Natalie Asman
- Star Bloom
- Albert Gaulden
- Arlene Goldstein
- Brenda Hackney
- International Wines & Craft Beer
- Tracy James, Chic Made Simple
- Kathy G & Company
- Sheryl Kimerling
- Nan Skier

Thank you to **Nik Layman** and **Jerry Brooks** for photos.

Thank you to Gallery Talk presenters **Ellie Gettinger**, Education Director, Jewish Museum Milwaukee; **Kristin Miller-Zohn**, Executive Director, Costume Society of America; **Dr. Jonathan Wiesen**, Chair, History Department, UAB.

Thank you to BHEC board member **Judy Borisky-Metzger** for her presentation about Sir Nicholas Winton and the Kindertransport from Czechoslovakia.

Thank you to **Oak Street Hair Group** and **Jestina Howard** of Aware for the models' hair & makeup.

STITCHING HISTORY COMMITTEE

Chair: Deborah Layman
Fashion Show Chair: Tandy Graves

- Natalie Asman
- Judy Borisky-Metzger
- Kendall Chew
- Cathy Friedman
- Tracy James
- Esther Levy
- Dominique Linchet
- Ann Mollengarden
- Lynn Raviv
- Joyce Shevin
- Phyllis G. Weinstein

DOCENTS

- Julie Adams
- Roz Bloomston
- Judy Borisky-Metzger
- Pam Collins
- Mary Helen Crowe
- Kathryn DeCola
- Pam Eubanks
- Arlene Goldstein
- Judith Hand
- Sandra Jones
- Esta Kamplain
- Esther Levy
- Bobbi May
- Candy Meyerson
- Lynn Raviv
- Rachel Raybin
- Carl Rossomme
- Deborah Sanders
- Joyce Sanders
- Nan Skier
- Julia Stork
- Connie Urist

Inspirations from the Past: A Unique Fashion Show Inspired by Hedy

by Chelsea Tucker



1. Model Shaquala Courtland in suit by La'Shandra Garner 2. Model Charlotte McRae in dress by Millie Steed 3. Madyson Smith in dress by Mary Rives Drake 4. Ruth Siegler, Susan Reeves, Cathy O. Friedman 5. Kathy G. Mezrano, Betty Goldstein, Dian Diamond, Rosalyn Bloomston 6. Michael Pizitz, Max Steinmetz

On January 27, International Holocaust Remembrance Day, Hedy Strnad's 80-year-old designs received the modern treatment when nine apparel design students from the University of Alabama (UA) sent contemporary garments inspired by Hedy's sketches down the runway at Gus Mayer at The Summit.

The idea for a fashion show began when the BHEC reached out to UA's

one of Hedy's sketches and instructed to work their magic. While all the sketches were inspiring, a few of the students found themselves drawn to particular pieces, and friendly trades were made before the work began.

Stitching History Committee Chair Deborah Layman and Fashion Show Committee Chair Tandy Graves visited the students in their work-room at UA in November to see their

students' outfits, and every piece pays a remarkable tribute to her work. Kailyn Thomas said, "I was inspired by the originality of Hedy's hand drawn print and wanted to keep this element to recreate that femininity, but with an alluring edge." Mary Rives Drake's inspiration came from "the style lines and diamond shapes found in Hedy's coat design. I then put a spin on her teal and purple color scheme, bringing

No doubt other students had their own moments of panic, but the finished pieces gave no evidence of this.

On the day of the show, nine student models received professional treatment from Oak Street Hair Group and makeup artist Jestina Howard of Aware. Guests began filtering into the popular Summit store, Gus Mayer, and were greeted with bubbly cocktails by Kathy G and Company. With more than 200 guests in attendance, the show began. Tandy Graves opened the night by sharing a bit of context on the *Stitching History* exhibit, and while the mood was light and fun, Graves reminded everyone of the sober reason for the show. The world will never know what kind of impact Hedy could have made on the fashion world, had she been able to bring her own designs to life so many years ago.

As the models walked the runway, well-known fashion forecaster and consultant Arlene Goldstein interviewed each designer and commented on the features of each garment. "I was extremely impressed with the students' work," Goldstein said. "They were resourceful in their choice of materials and innovative in a way I had not expected from students who have not been in the workplace. These designers will make a difference in the industry."

Following each student piece, models wearing outfits from Gus Mayer's collection walked the runway. These pieces, also inspired by Hedy's sketches, were handpicked by show organizer and fashion stylist Tracy James of Chic Made Simple. "It was such fun to find modern inspiration from Hedy's 1940s designs," James said. "I am proud that Birmingham went above and beyond to show our appreciation of having this exhibit in our city."

After the show, designers and

models mingled with the audience and answered questions about their work, while Kathy G and Company circulated with elegant appetizers deserving of their own runway.

Proud instructor Brian Taylor expressed his gratitude to all parties involved in making this opportunity a reality. "We appreciate any time our students can participate in events outside of the classroom setting. But this was an exceptional design opportunity given to our students and an experience they will likely never forget," said Taylor. "The students enjoyed being able to speak about their designs and appreciated the crowd's enthusiasm and engagement. I believe the students learned the most during the post-runway mingling with the crowd. Being able to speak about their designs and answer a variety of questions from numerous people was a valuable learning opportunity."

Gus Mayer President Chuck Mallett said, "It was an honor and a privilege for Gus Mayer to host such an incredible event. The fact that it was on International Holocaust Remembrance Day only served to make it more meaningful."

After months of sketching, cutting, and stitching, nine designers from a younger generation not only have a better idea of life in the fashion industry, but can carry a piece of Hedy with them always, and be a part of ensuring her legacy lives on.

Thanks to Over the Mountain Journal (OTMJ) for the use of material from their story "Bittersweet Inspiration" by Ingrid Howard which appeared in the Feb. 7, 2019 issue of OTMJ.

STITCHING HISTORY FROM THE HOLOCAUST— VISITOR STATISTICS

Samantha Arceneaux
Events, Membership, and Visitor
Services Coordinator
Abroms-Engel Institute
for the Visual Arts

Over the course of *Stitching History From the Holocaust* at the Abroms-Engel Institute for the Visual Arts (AEIVA), docents provided 50 tours for 543 visitors. In addition to the tours, AEIVA received more than 800 visitors to *Stitching History* and our other exhibitions. AEIVA and the BHEC also partnered to provide extended programming in the form of lectures, receptions, "A Stitch in Time" (a one-act play), and Chamber Music @ AEIVA. We hosted more than 690 people at these related events.

This brings total attendance for *Stitching History From the Holocaust* in Birmingham to more than 2,000 visits. Compared to this time last year, this is a 39% increase in visitation to AEIVA exhibitions. We are elated that this partnership with the BHEC has enabled us to bring new constituents to AEIVA, provide excellent programs for learners, and provide the platform to share this intimate and beautiful story of Hedy Strnad's life and work with the Birmingham community.

Hedy's Fashions Meet Student Fashions

After the performances of "A Stitch in Time," the student designers and their models mingled with theatre-goers in the ASC lobby, and then visited the *Stitching History From the Holocaust* exhibit across the street at AEIVA.



TOP: Student designers and their models ABOVE LEFT: Student designer Pang Vang and model Tallulah Maloun visit with theatre-goers at ASC.
ABOVE RIGHT: Barbara Levin, mother of Ellie Gettinger of Jewish Museum Milwaukee, shares info about Hedy with student designer Jennica Mancarella

FROM SKETCHES TO RUNWAY

Models wearing Hedy-inspired creations by UA Apparel & Design students were featured in the fashion show at Gus Mayer and later visited the exhibit at AEIVA where they experienced the originals.



RIGHT: Model Nadia Crumb wearing Jennica Mancarella



LEFT: Model Nadia Crumb wearing Mary Rives Drake



LEFT: Model Brishaunna Mabry wearing Kailyn Thomas



Model Vaishnvi Sridhar wearing Jeff Austin



ABOVE: Model Shaquala Courtland wearing La'Shandra Garner



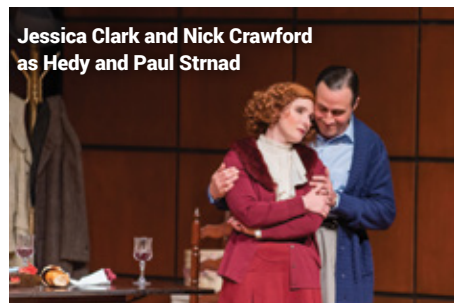
RIGHT: Model Jasmine Dove wearing Millie Steed



LEFT: Model Jasmine Dove wearing Kaitlyn Sarao

“A STITCH IN TIME”

continued from p. 1...



Prague where Hedy and Paul, in costumes by Amy Rankin, prepare the letter and sketches they will send to Paul’s cousin in Milwaukee asking for his help. We experience the couple’s playful and affectionate relationship, their enduring hopefulness, and the concerns that weigh heavily on their minds.

“I wanted to write about the moments of hope, the regret of leaving.”

Playwright Susan Westfall said, “Knowing the outcome of the story, what is the compelling moment? It’s the letter. It’s the moment this couple realizes they’re going to have to leave home. How do you pick up and go? I wanted to write about the moments of hope, the regret of leaving.”

“Presenting the play in conjunction with the exhibit at AEIVA and working with the BHEC was a perfect collaboration,” said Cromwell. “The theatrical presentation brings to light what life was like before the tragedy of the Holocaust and causes us to consider all those who were lost and yet had so much to give.”

As Hedy says near the end of the play, “I think the worst thing that could happen to me were if I became someone who was never remembered. That’s how you disappear.” Thanks to this play and the other outstanding programming presented in conjunction with *Stitching History From the Holocaust*, Hedy will be remembered in Birmingham.



Docents Help Bring Hedy’s Story to Life

by Chelsea Tucker

Stitching History From the Holocaust is a multi-layered exhibit that is rich in historical context. During the run of the exhibit at AEIVA, more than 2,000 guests from Birmingham and surrounding communities visited to view the exhibit, attend gallery talks and other related programs, and learn more details about the Holocaust and the fate of Hedy Strnad. However, few people learned more about Hedy and the Holocaust in Czechoslovakia than the 22 docents who were trained to bring even more background to the installation.

Docent training started last November when Holocaust educator Dominique Linchet led the volunteers through a two-hour session on the historical context of the exhibit. Two months later, on opening day, Ellie Gettinger, Education Director at the Jewish Museum Milwaukee, further instructed the docents in another two-hour session based on her first-hand knowledge of the creation of the exhibit.

In all, 50 groups experienced the exhibit with one of our knowledgeable docents. Docents gave tours to different size groups, from single individuals to as many as 15 people. The average tour size was 10 people. Tours have included groups from Briarwood Presbyterian Church, Temple Emanu-El, Kirkwood by the River, Brookdale Senior Living, as well as historical societies, antiques and garden groups, and groups of docents from the Birmingham Museum of Art (BMA).

Nan Skier, a very active member of BMA’s docent corps, recruited a number of docents from that group for this exhibit. “I believe all of the docents who have toured the exhibit have become emotionally invested, as I have, in Hedy and Paul’s story,” Nan said. “I have been honored to share Hedy’s beautiful dresses, and all of the lost talent they represent, with our visitors, who have been visibly touched by the experience.”

Lynn Raviv, a BHEC board member and volunteer docent, said, “Being a docent for *Stitching History From the Holocaust* was a humbling experience. Each time I had the privilege of sharing Hedy’s story, I felt that I was taking the responsibility given to me by being a ‘witness.’ Through this exhibit, Hedy was humanized.”

Judith Hand, another member of the BMA docent corps who served as a docent for this remarkable exhibit, summed up feelings about *Stitching History* when she said, “I will be sorry to see the exhibit leave. It will stay in my heart forever.”



Anne Frank Tree Gets Special Care

Did you know there is one installation in Kelly Ingram Park that is not directly related to Birmingham’s civil rights struggle? It’s a tree planted in honor of Anne Frank with this quote from her diary: “How wonderful it is that nobody need wait a single moment before starting to improve the world.” This tree planted in remembrance of a victim of the Holocaust in the midst of a memorial to the victims of racial violence is a reminder that we must stand together against hate and its consequences. In the arena of human rights and social justice, the struggles of one are the struggles of all.

The story of Birmingham’s Anne Frank Tree began in 2009 when former BHEC board member Joel Rotenstreich learned that the Anne Frank Center USA in New York was offering eleven saplings from the horse chestnut tree that grew outside the building in Amsterdam where Anne, her family, and friends were hidden. Anne and her friend Peter could see the huge tree from their attic window; it was a symbol of hope for Anne.

US cities that had experienced discrimination and intolerance were invited to apply to receive one of the saplings. Joel quickly assembled a committee comprised of the Birmingham Jewish Federation’s Jewish Community Relations Committee, the Birmingham Civil Rights Institute, the Birmingham Holocaust Education Center, the Birmingham Public Library, and the Sixteenth Street Baptist Church, and applied for a sapling. Birmingham was not selected as one of the Anne Frank Center USA sites, but Joel was

undaunted and undeterred. He and the committee decided to acquire their own horse chestnut tree and dedicate it to the memory and message of Anne Frank. BHEC board member Joyce Shevin was an integral part of this initiative. With the approval of the Birmingham Park and Recreation Board, Kelly Ingram Park—ground zero for grassroots civil rights demonstrations in the 1960s—was selected as the home for the tree, which was dedicated on April 11, 2010.

Last summer, Joel and Joyce were speaking to a group of visitors at Kelly Ingram Park when Joel noticed that the tree seemed to be ailing. “For several years,” Joel said, “the tree grew taller, had large beautiful leaves and large white flowers. I looked at the tree, and said to myself, ‘This tree should be blooming now.’”

The team involved in restoring health to the Anne Frank Tree is confident that it will once again thrive and grow.

Joel contacted Ralph Debardlabon, Park Maintenance Superintendent for the City of Birmingham, and Lane Neura, Horticulture Operations Manager for the City of Birmingham, for their assistance. The City arranged for soil analysis, pruned nearby trees to provide more light for the Anne Frank Tree, and worked with Daniel McCurry of Father Nature Landscapes to evaluate and remediate the specific nutritional needs of the tree. This work began in July and continued through the fall. With the approach of spring after a rainy winter, the team involved in restoring health to the Anne Frank Tree is confident that it will once again thrive and grow.

As the repository for Holocaust education in Birmingham, the BHEC is the “home address” of the Anne Frank Tree. We arrange for speakers to meet with groups of students and adults in Kelly Ingram Park to hear the unique story of the tree and its significance, and we will continue to track the care and progress of this important living memorial.

Join us at the tree on June 12 at noon for a special picnic in honor of Anne Frank’s 90th birthday. Enter the park at 6th Avenue North and 17th Street.



EDITOR’S NOTE:
As we go to press, we are delighted to report that the tree is in bloom!

The Jefferson County Memorial Project: In Memory of Victims of Racial Terror Lynchings

by Kendall Chew



In April 2018, the Equal Justice Initiative (EJI) opened the National Memorial for Peace and Justice, a groundbreaking installation in Montgomery, AL dedicated to African American victims of racial terror lynching. The Memorial consists of monuments representing more than 800 Alabama counties where EJI documented racial terror lynchings. The names of the victims in each county are inscribed on the monuments. A duplicate monument was prepared for each county, and EJI has invited the counties to claim their monument and take the lead in facilitating a local memorial.

In Jefferson County, community leaders have created a grassroots coalition, the Jefferson County Memorial Project (JCMP), to orchestrate the retrieval and placement of its monument. In the summer of 2018, the Birmingham Holocaust Education Center (BHEC) joined this intergenerational, interfaith, interracial coalition with

more than 35 community partners. I am very pleased to represent the BHEC on this project and to serve on the Education Committee. “It is our hope that the opportunity to retrieve our memorial will be a step towards contrition and reconciliation and make a statement that Alabamians are leading the charge in confronting our past and advocating for our future,” said Abigail Schneider who is leading the JCMP.

As part of the project, JCMP recruited 21 “fellows”—undergraduate students at Jefferson County colleges—to research each of the victims listed on the Jefferson County monument and prepare reports on their stories. On Wednesday, February 27, JCMP kicked off their educational programming at UAB’s Abrams-Engel Institute for the Visual Arts (AEIVA) with a program titled, “Jefferson County’s 30 Residents.” The agenda included a report by JCMP fellows on the county’s racial terror victims, a panel discussion by the fellows, and breakout discussion

sessions with community members.

JCMP Fellow Devyn Troy from Miles College researched the terror lynching case of O.D. Henderson, a native of Fairfield who worked at the Tennessee Coal and Railroad Iron Company. Because Henderson was an only child and unmarried, his story would likely be forgotten without the research done by Troy. On May 9, 1940, after claiming Mr. Henderson bumped into him, Henderson’s co-worker M.M. Hagood was allowed by police officers to beat Henderson on the street. Henderson was then dragged to the police station where police officers continued to beat him and eventually shot him in the chest three times. Troy reports that, “the town coroner labeled the death an ‘unjustifiable homicide.’”

This case actually went to trial and the local NAACP unit pushed for a conviction of the police officers, but the main officer accused, Thomas Nelson, claimed self-defense. Since he was judged by a jury of his peers, as so often happened in the Jim Crow South, “it didn’t take long for the jury to render a verdict of not guilty.” Because of the

Because of the JCMP research project, Henderson’s story is brought to life once again.

JCMP research project, Henderson’s story is brought to life once again.

For the BHEC, these stories of terror lynching hit incredibly close to home, not just because we are a Birmingham organization, but because the history of the Holocaust is embedded with these same stories of fear, terror, and hopelessness. BHEC board member Joyce Shevin is involved in the JCMP’s Interfaith Interpretation Committee. Shevin said, “By recognizing, interpreting, educating, and most importantly, by claiming this history of racial terrorism, like the lessons of the Holocaust, we can help insure a more just and humane future for all.”

To learn how you can get involved today with the JCMP, visit www.jeffersoncountymemorial.com.

COME LEARN WITH US!

COMMUNITY EDUCATION

by Ann Mollengarden

The BHEC Community Education Series, now in its second year, has a loyal following and continues to attract new learners. This program is designed for people with different levels of Holocaust knowledge and interest—from the just curious to the serious student, from the one who diligently completes the assigned readings to the one who just wants to come for an evening of stimulating learning and conversation. All are welcome. While we encourage participants to sign up for the entire series, drop-ins are always welcome.

This year’s series is based on the anthology *How Was It Possible?*, a publication of the Jewish Foundation for the Righteous edited and introduced by Peter Hayes. The text is organized around key issues of the Holocaust and includes contributions from top scholars in the field. Each session focuses on half of the articles in a chapter; next year we will use the same text and complete the remaining articles in each chapter. This two-year series covers the full gamut of Holocaust history: from the historical context for antisemitism to the impediments to escaping Nazi Germany, and from the logistics of the death camps and the implementation of genocide to the subsequent struggles of the displaced survivors in the aftermath.

We thank our knowledgeable cadre of facilitators who have kept us engaged and learning. Each session has offered a different perspective and presentation style.

- Blake McKinney,**
PhD Candidate, University of Alabama
- Jeremy Brown,**
Teacher, Oakman High School
- Dr. Janek Wasserman,**
Professor, University of Alabama
- Dr. Clark Hultquist,**
Professor, University of Montevallo
- Amy McDonald,**
Teacher, Shades Valley High School
- Robby Ballard,**
Teacher, The Altamont School
- Dr. Dominique Linchet,**
Retired Educator and Community Volunteer
- Rabbi Steven Jacobs,**
University of Alabama

You are invited to join us for the final session of this year’s series:

Tuesday, May 7, 6:30-8:30 p.m.
“Rescuing Jews – Means & Obstacles”
Facilitator: Rabbi Steven Jacobs

If you are interested in joining us, please call the BHEC office and reserve your place.

UNTO EVERY PERSON THERE IS A NAME

This worldwide name-reading ceremony on *Yom HaShoah* is coordinated by Yad Vashem and is now in its twenty-sixth year. Through the public recitation of the names of the six million Jews who perished in the Holocaust, “Unto Every Person There is a Name” perpetuates their memory and restores their identity and dignity in a world where even today, there are those who deny that the Holocaust happened.

This is the 10th year that schools, synagogues, and churches in the Birmingham community are participating in this project. This year, Temple Emanu-El in Dothan is also participating. For more information, [contact info@bhecinfo.org](mailto:info@bhecinfo.org).

The Birmingham Holocaust Education Center presents

Birmingham Community Yom HaShoah Commemoration
STORIES REMEMBERED & RETOLD

The Stories of Deceased Holocaust Survivors
As Told By Their Local Descendants

Thursday, May 2, 2019 6:30 p.m.
Temple Beth-El

In partnership with
The Birmingham Jewish Federation, Knesseth Israel Congregation,
Levite Jewish Community Center, Temple Beth-El & Temple Emanu-El



Tellings and Retellings: New Storytellers Tackle Holocaust Survivor Narratives

by Anna K. Minkinow

Opportunities to hear a firsthand Holocaust survivor narrative dwindle daily, leaving an increasingly limited ability to experience the indescribable effect of hearing such a story. When asked about this effect from an educational perspective, Robin Dauma, an English teacher at Bob Jones High School in Madison, Alabama, said, “In my 24 years of teaching, I can assure you that no matter the topic, a live human being with a connection to a topic—even a tangential one—is going to have much more of an impact on a student (no matter the age) than a book, a nonfiction narrative, or even the most compelling lesson that a teacher designs.”

Of the Holocaust survivors still living in Birmingham, Max Herzel, Riva Hirsch, Robert May, and Max

Steinmetz still tell their stories. My grandfather, Stanley Minkinow, a Holocaust survivor from Lodz, Poland, is still living but no longer tells his story to audiences. He is, however, collaborating with Dauma on a book she is writing about his family’s survival.

Though some survivors are still able and still have the desire to speak about their experiences, survivors’ children, grandchildren, and friends are taking an increasingly active role in retelling their stories as participants in the BHEC’s Guardians of Remembrance program. The role of storyteller involves a combination of tough family conversations and personal research. Often, attempts must be made to fill puzzling gaps with a mixture of pure conjecture and historical generalization. Collaborations with local, national, and international historians can be helpful in the process of developing

the story. Sometimes, storytellers travel thousands of miles to confront complex places and the ghosts that inhabit them.

Ann Mollengarden, VP of Education, spends extensive time helping survivors and their families research and transform their stories into presentations to be given by Guardians of Remembrance. Though sheer lack of documentation can sometimes be a significant barrier, she attempts to place each story in its historical context—maybe with a map or related photo, a postcard, etc. She notes that how the ultimate story will unfold and the balance between personal narrative and history will depend on the resources each narrative has available. Some presentations are still largely focused on the individual, while some slant more heavily towards the period and historical events.

Mollengarden has completed extensive research about her own family’s narrative through the internet and the US Holocaust Memorial Museum. Her father, Robert May, grew up in Camberg, Germany and was sent to London on a Kindertransport. Mollengarden learned a great deal about the historical context of her father’s story from a local historian in Camberg and through her own travel to Germany. There are pieces of her father’s story that, even though he is still alive, she cannot fully piece together, including his time spent at a Jewish boarding school in England. She has retold her father’s story multiple times, including to an audience in Camberg.

Dauma has spent between 120 and 150 hours interviewing my grandfather, researching, and writing. Her research included contacting a Polish library and university before hitting a dead-end due to language barriers and incomplete information regarding my great-grandfather’s arrest by the Russians.

George Nathan is the son of Holocaust survivor Sophie Nathan, who passed away in 2002. He has

had to rely heavily on memories of conversations with his mother and grandparents while they were alive and boxes of information his mother left behind. Like Mollengarden, he was able to get some information from a local historian where his parents grew up in Emmerich, Germany, and from various international resources. Once his mother passed away, Nathan lamented, “The unshared information was buried.”

Nathan’s journey has taken him from deciphering family records in his home and connecting with other family members through online

Programs like the BHEC’s Guardians of Remembrance are a good first step in making sure no story sits untold.

ancestry resources to having a face-to-face conversation at a memorial event in Germany with the grandson of the commandant who had imprisoned his family. “He walked right up to me and asked if I knew who he was,” Nathan recounted, “and I did—from my reading.” The man went on to apologize to Nathan on behalf of himself and his grandfather and to tell Nathan about his own family. “He told me that he named his daughter Hatikvah, which means ‘hope’ in Hebrew. That’s the name of the national anthem of Israel. I believe he named her that to show sorrow for what occurred.”



ABOVE: Sophie Nathan’s wedding portrait

When it came time to retell his family’s story, Nathan had no anxiety about the prospect of retelling it, even in German, which he speaks fluently. He learned the story as he prepared to tell it, a process which Mollengarden says can prove too much for some because of the complexity, the startling intimacy, the frustration, and the anxiety of the actual retelling.

While Nathan felt comfortable researching and retelling, he occasionally revisited pieces of the story and certain facts only to learn that they were different than he

remembered. The new generations of storytellers, like Nathan, Mollengarden, and Dauma, are having to confront multiple layers of memory resulting from a story translated through the memory of the survivor and translated again through the new storyteller’s own memory and interpretation of events. Dauma, for example, candidly acknowledges that her rendition of my grandfather’s story in its current version “has some definite holes.”

Some survivors’ stories have been prepared by Mollengarden but have no one to tell them, a troubling reality Mollengarden hopes to mitigate. Programs like the BHEC’s Guardians of Remembrance are a good first step in making sure no story sits untold. To keep the stories of the Holocaust alive, it is critical that second and third generation survivors engage their living family members about their stories. To the extent that is no longer possible, the BHEC can help—whether with archives, research ideas and assistance, or help with presentations.

If you are interested in becoming a Guardian of Remembrance or need assistance with your own family’s story, please contact us at info@bhecinfo.org.



Alan Seitel with a group from Briarwood Presbyterian Church

ALAN SEITEL: ABOVE & BEYOND

Alan Seitel is the kind of volunteer non-profits dream of: always willing to tackle any task and always taking the initiative to serve in new and unexpected ways. When Alan started volunteering once a week at the BHEC office in April, 2018, he was tasked with researching and updating teacher information in the BHEC database. His proficiency soon led to assisting with ongoing database management.

Seated at the front desk, Alan is a cheerful, welcoming face to our visitors, and he has become a valuable “docent,” leading guests through the exhibits in the Center. He writes thank you notes, helps coordinate after-hours events, and even gives rides to survivors when they have speaking engagements. He has become an indispensable part of the BHEC team. Thank you, Alan!

BELOW: Anna with her grandfather, Stanley Minkinow, and her late grandmother, Doris Minkinow



BOOK REVIEW

The New Inquisition: An Early Glimpse into the Terrors of Kristallnacht

Reviewed by Christopher M. Suda



One informant reports: *An S.A. man with whom I am personally acquainted with told me that orders for the pogrom had come through two weeks earlier—long before vom Rath was killed. On the Wednesday in question orders were distributed at seven o'clock in the evening, after which the young people were permitted to indulge themselves with alcohol.*

Published in the US in 1939, such an early account can shock the reader into asking further questions, and Heiden delivers the answers continuously throughout *The New Inquisition*.

Heiden, a Munich-born American correspondent, forms his narrative from the accounts of multiple

contacts whose names are left out of the text for fear of their safety. While Heiden was living in Paris, his informants provided him with eyewitness testimony describing the destruction of Jewish storefronts, synagogues, homes, and the Jews themselves. The reader is immersed

The New Inquisition by Konrad Heiden uncovers the deliberate attacks on the Jewish people and their property during *Kristallnacht*, or “The Night of Broken Glass,” on November 9–10, 1938. After the assassination of Ernst vom Rath, a German diplomat, the Nazis used this

This work by Konrad Heiden is only another precious volume focused on the objective truths concerning the horrendous actions that were then taking place, while forecasting the fate for the Jews in Europe.

as a primary reason to seek revenge upon the Jewish people. Within only a few pages, the reader is shown new evidence concerning the deliberate plot formed by the Nazis into the origins of *Kristallnacht*.

into the Nazi barbarity, not only done by the S.A. brown shirts, but also by rogue bands of non-soldiers storming Jewish homes at random throughout Germany. Evoking terror, bloodshed, and destruction, the

Nazis destroyed irreplaceable family heirlooms, beat the inhabitants, and left nothing for the families to salvage in the aftermath.

His sources not only provide us with the details of *Kristallnacht*, but also of the vile treatment of survivors arrested and sent to the concentration camps of Dachau, Sachsenhausen, and Buchenwald in their early days of operation. The rumors scattered across Germany were then revealed as fact as survivors detailed the various abuses directed upon the Jews, fellow inmates, and other ethnic groups in the camps.

The New Inquisition does not appear to be in the spotlight of early Holocaust literature. A great deal has been written about the terrors of *Kristallnacht*, but this work by Konrad Heiden is only another precious volume focused on the objective truths concerning the horrendous actions that were then taking place, while forecasting the fate for the Jews in Europe.

Konrad Heiden was forced to flee from Nazi Germany in 1933 after his first book, *The History of National Socialism*, was banned. *The New Inquisition* was written in 1939 while Heiden was in Paris, using anonymous sources that remained in the Reich.

Christopher M. Suda is a local writer and musician and long-time researcher in the field of the Holocaust and World War II. He is currently volunteering with the BHEC to explore what we knew in Birmingham, via our local newspapers, about the events in Nazi Germany after Hitler came to power. Christopher found an original copy of this book at a thrift store in Alabaster and has donated it to the BHEC.



The Holocaust in Film, 2019

by Ann Mollengarden

The Holocaust is an unparalleled historical event that provides an opportunity to examine the nature of man under extreme circumstances. Through film, we are able to reach beyond the documented historical evidence to probe the minds of those who experienced this cataclysmic event, and hopefully gain critical understandings of human behavior.

Our selection of films during the January Film Series accomplished these goals.

We started with *There Was Once*, in which a Catholic high school teacher

in Kalocsa, Hungary did research with her class to learn about the lost Jewish community that had once thrived there. Can a community really forget a once vital group of its own? How does a community deal with the errors of its past?

Divided We Fall used comedy to explore what abnormal times do to normal people. In this case, when a young couple hides a Jewish neighbor, all sorts of life and death issues arise. Considering that throughout the Holocaust, people often did things to survive that they would not have done under

normal circumstances, how does one reconcile this with oneself and others after the war?

In *Forgotten Transports-Estonia* we followed the travails of a group of young Jewish Czech women as they were deported from camp to camp. We are privy to the power of friendships and camaraderie under extreme circumstances—a human phenomenon we often discount.

Finally, we saw the power of guilt in 1945 when two Orthodox Jews come to a Hungarian village at the end of the war. Their purpose is unclear, but for those in the village who encouraged the deportation of its Jewish citizens and perhaps profited from the expulsion, we see the veneer of civility begin to crack as guilt runs rampant.

Thank you to Dr. Andy Millard from UAB for facilitating the post-film discussions this year.

All of our films, past and present, become part of the film collection in our Holocaust Studies Library. We invite you to visit the library and take a film home to view.

Special Thanks

Bayer Properties

Church Street Coffee and Books

Bruce Downs, CPA

Ashley Kitchens, Volunteer,
Assoc. Dean, Clanton Campus,
Jefferson State C.C.

Isabella Segala, Intern,
Student, Samford University

Alan Seitel, Volunteer



SAVE THE DATE!

The BHEC's Annual L'Chaim ("to life") Event!



HONORING
**Holocaust Survivors
From Generation
to Generation**

Sunday, August 18, 2019 • 2:30 – 4:00 p.m.

Alys Stephens Center

“Write to Unite” at Benjamin Russell High School



Student Docent explaining Darkness into Life

Benjamin Russell High School (BRHS) in Alexander City recently launched a “Write to Unite” campaign in conjunction with hosting the BHEC’s *Darkness into Life* (DIL) exhibit. Students in Laura Burroughs’s sophomore Pre-AP English class wrote poems on the topic of acceptance and served as student docents for the exhibit. Students also conducted teaching labs on the role of rhetoric and propaganda in genocide and on the importance of story-telling in Holocaust literature and film. “The goal was to raise awareness about social injustice,” said Burroughs. “We believe the power of the written word can motivate us all to be more mindful of how we relate to and perceive others.”

BHEC board member Denise Lewis played a big part in the project. “Denise was instrumental in bringing the DIL exhibit to our school,” said Burroughs. “She initially came to speak to my classes and then introduced the exhibit to our students when it opened. All in all, we were able to teach nearly 400 high school students and community members. It was a unique learning experience for all of us!”

Two of the poems written by BRHS students:

Why can’t people accept others?
Why can’t they see past differences and live like brothers?
We all have unique talents
That come together to create balance.
Instead of choosing bitterness
Choose to show kindness.
What great things we could achieve
By looking deeper and not preconceive.
JORDAN OSBORNE

I don’t think you accept me.
You see me and you smile, but inside your blood still boils at the sight of me.
I don’t think you accept me.
You speak kind words to me because you know that if you spoke your true opinion,
you would be scrutinized by many.
I don’t think you accept me.
You witness my downfall, yet you do nothing to help me rise again.
I don’t think you accept me.
My existence is to you deafening, my presence, unwavering.
You don’t accept me.
You tolerate my state of being, and I refuse to be tolerated.
Imagine what we could accomplish together if you would just...accept me.
JAION KELLY

YOM HASHOAH EVENTS IN HUNTSVILLE & MOBILE

Huntsville Yom HaShoah Commemoration

Wednesday, May 1, 2019,
6:30 p.m.
The Rock Family Worship Center/Multi-Purpose Theater
3401 Holmes Avenue, NW,
Huntsville, AL 35816

Speaker: James Sedlis

Contact:
laura.king51@yahoo.com

Gulf Coast Annual Shoah Commemoration

Wednesday May 1, 2019,
7:00 p.m.
Congregation Ahavas Chesed
705 Regents Way,
Mobile, AL 36609

Program: Students will read winning essays and poetry.
Student artwork and research presentation posters will be on display.

Sponsored by the Jewish-Christian Dialogue of Mobile and the Gulf Coast Center for Holocaust and Human Rights Education.

Contact:
donaldb@mail.umobile.edu



Preserving Your Family History

by Rachel Lopez

Did you know that the BHEC Archives house over 8,000 artifacts, documents, and photos? Each of those items is a priceless piece of evidence with the power to tell a story or give a glimpse into another era, long after memory has faded. However, archivists must be judicious in centralizing records and storing each item safely to ensure their availability to researchers for years to come. While we are at work doing just that at the BHEC, you may wonder how to care for your own family papers and photos. The way they are stored and handled makes all the difference. Here are some tips to keep your original treasures intact for future generations:

- > **Create a clean, clear space** before getting originals out to be handled. Make sure your hands are clean too, although gloves are usually not necessary.
- > **Photos and papers should be stored** in a room with low humidity (65%) and a cool temperature (under 75 degrees). This decelerates the rate of chemical decay and can also prevent insect activity.
- > **Keep items out of the basement** in case of flooding, and away from pipes, windows, or other possible sources of water.
- > **Use acid free boxes and folders** to store your items. Be sure the boxes are big enough for your items to lie flat without being folded or bent, but not so big that the items will slide or shift.
- > **Avoid the use of staples and metal paper clips, as well as adhesives, like glue and tape.** You may have photos in “magnetic albums,” which have a sticky surface and a clear overlay. Unfortunately, the hours spent scrapbooking may have been for naught—your photos and papers will last longer stored in acid free folders with a sheet of acid free paper between each one.
- > **Items that are particularly fragile or damaged** should be stored in mylar sleeves.
- > **Archival supplies**, like acid free paper, folders, and boxes, mylar sleeves, and plastic paper clips can be purchased from Gaylord Archival, online at www.gaylord.com. Measure your items carefully before ordering boxes!

Most importantly, remember that your personal heritage is worthy of care and preservation. What may seem ordinary to you could be extraordinary to a descendant or researcher years from now!

EDITOR’S NOTE: Rachel recently met with community member Diane Slaughter to advise her on preserving family documents. Diane sent this note of thanks: “Rachel Lopez is our BHEC maven archivist! She guided me in properly storing my grandfather’s passport dated September, 1914 along with several other valuable mementos. I greatly appreciate her skill and understanding of ancestral information and am grateful for her assistance.”

SPEAKERS BUREAU UPDATE

SEPTEMBER 2018

Denise Lewis
Greystone Country Club
Robert May
Shades Valley High School
Robert May
Brookwood Baptist Church

OCTOBER 2018

Esther Levy
Holt High School Students, BHEC office
West Point Middle School, Cullman
Denise Lewis
Trinity Presbyterian School, Montgomery

NOVEMBER 2018

Esther Levy & Denise Lewis
Teacher Conference, Pike Road High School

JANUARY 2019

Riva Hirsch
Homewood Middle School
Briarwood Presbyterian Church Seniors,
Temple Beth-El
Denise Lewis
Benjamin Russell High School, Alexander City

FEBRUARY 2019

Riva Hirsch
Duran South Middle School, Pell City
Esther Levy
Spring Valley School, Birmingham
Denise Lewis
Benjamin Russell High School, Alexander City
Dominique Linchet
Arab Elementary School

Robert May
Moody Jr. High School
Brookwood Forest Elementary School

MARCH 2019

Riva Hirsch
Mountain Brook Elementary School
Esther Levy
Gordo High School
Savantes Literary Club, Vestavia Hills
Robert May
The Altamont School
Opelika Middle School
Abe Schuster
Shades Valley High School

APRIL 2019

Denise Lewis
Pike Road Middle School, Montgomery
Robert May
Eglin Air Force Base via SKYPE
Holt High School Students, BHEC office
Eli Pinhas
Jacksonville State University
Abe Schuster
Mountain Brook Jr. High School
N.E. Miles Jewish Day School

Teaching with Stories: A New BHEC Workshop for Teachers

by Ann Mollengarden



TOP: Ruth Siegler, Ann Mollengarden, Dr. Robert May
ABOVE: Amy McDonald, Jeremy Brown, Kate Gholston

How does a classroom teacher teach the Holocaust? So much history! So many resources! There is no “one-size fits all” approach, but many educators find that their students respond most strongly to real-life testimonies and experiences. How can we make the study of the Holocaust more than just a history lesson? How can we make it personal?

In the summer of 2018, I traveled to Germany and the Netherlands with the Jewish Foundation for the Righteous. During the trip, I was haunted by the stories of my father, Robert May, and my friend, Ruth Siegler—both of whom experienced the Holocaust in Germany—and by the Holocaust story we all know, Anne Frank, who was born in Germany and hidden in Amsterdam during the Holocaust.

We traveled to Bad Camberg, Germany, my father’s hometown—a mere 90 minutes from Ruth’s home of Sinzenich. In Frankfurt, where Anne Frank was born and my father attended a Jewish day

How can we make the study of the Holocaust more than just a history lesson? How can we make it personal?

school, we saw memorials to both families. In Amsterdam, we visited the *Hollandsche Schouwburg*, a Jewish theatre that served as the gathering spot for Jewish deportees. Both Anne Frank and my great-aunt and uncle were deported from there to Westerbork, which we also visited. Ruth and her sister Ilse, too, were in Westerbork for a time. And, finally we visited Bergen-Belsen where Anne Frank died, as did another great-uncle of mine.

As we walked the grounds in these

locations, I heard the voices of my father, Ruth, and Anne. Three young Germans—Robert May, Ruth Siegler, and Anne Frank—were all born within four years of each other and lived within a 90-minute drive of each other, yet each had a very different experience during the Holocaust.

I returned to Birmingham with these voices in my mind and thought, “We can teach the history of the Holocaust with these voices.” This led to the development of our November 2018 Birmingham Teacher Workshop, “Teaching with Stories.”

I enlisted the help of teachers who had extensive Holocaust training thanks to the BHEC’s Brenda & Fred Friedman Scholarships, and together we developed our own unique “story” approach to teaching the Holocaust. During the full-day workshop, more than 60 teachers experienced presentations by Jeremy Brown (Oakman High School), Kate Gholston (Opelika Middle School), Amy McDonald (Shades Valley High School), and myself. Timelines, outlines, maps, and other curriculum resources were made available to the teachers for use in their own classrooms.

Comments from teachers who attended the workshop:

This is my 3rd workshop with the BHEC. It is routinely the best professional development I receive as a teacher.

The best part of this workshop was the stories! Hearing the stories of the survivors and knowing that it’s our responsibility to make sure their stories are NEVER forgotten. It was amazing.

We will continue to make the voices from the Holocaust heard next fall when we expand the “Teaching with Stories” workshop to four locations throughout the state.

TRIBUTES

Through March 18, 2019

In Memory Of:

Martin Aaron

Ronne & Donald Hess
Bari & Jose Katz
Mitzi & Barry Levin
Denise & Wayne Lewis
Ilene Rosenfeld & Ken Johnson
Leigh & Jack Schniper
Debbie Shevin
Diane & Howard Slaughter
Julie & Charles Stein
Phyllis G. Weinstein

Judy Abroms

Mitzi & Barry Levin

Joe Bernstein

Debbie & Roy Swindal

Thomas Bryant's Mother

Rusty Adams
Chu-Chi & Bobby Fierman
Cathy & Paul Friedman
Tandy & Mike Graves
Deborah & Hank Layman
Esther & Jack levy
Denise & Wayne Lewis
Dominique Linchet & Jay Bender
Judy Borisky-Metzger
& Robert Metzger
Joan & J. Wray Pearce
Lynn & Arie Raviv

Bunny & Joel Rotenstreich
Joyce & Maury Shevin
Phyllis G. Weinstein

Ann Cohn

Mitzi & Barry Levin

Mervin Epsman

Julie & Randy Bernstein

Sandy Ferrel

Mitzi & Barry Levin

Mary & Paul Filben

Isabel & Alan Siegal

Rabbi Milton Grafman

Ann Thorington

Richard Katz

Kathy & Steve Goldman

Grant Levin

Becky & Alan Seitel

Bernard Mendelson

Judy Borisky-Metzger
& Robert Metzger

Lane Rutledge

Laurie & Craig Elmetts
Esther & Jack Levy

Beatrice Knurr Schmidt

Goldie & Werner Knurr

Victims of the Tree of Life Synagogue Shooting

Allan Solomon



Alabama Holocaust Commission Update

by Dan J. Puckett, Chairman

Over the last several years, the Alabama Holocaust Commission (AHC) has seen its funding from the State of Alabama steadily increase to the current \$65,000, the largest amount the AHC has ever received. As a result, we have

been able to distribute more funds to the Birmingham Holocaust Education Center and the Gulf Coast Center for Holocaust and Human Rights Education than ever before.

We are fortunate to have on the Commission Representatives David Faulkner and Danny Garrett, and Senator Jabo Waggoner (all from Birmingham), and all of whom have been incredibly supportive of Holocaust education in the state. The Alabama Legislature began its 2019 legislative session on March 5. I'm optimistic that this year we'll have more funds to distribute, which will mean more programs, more scholarships, and more lectures offered to teachers, students, and communities around Alabama.

On Tuesday, April 30, the state will hold its annual Yom HaShoah Commemoration in the Old House Chamber at the

State Capitol in Montgomery. This year's keynote speaker will be Bruce Pearl, coach of Auburn University's men's basketball team. Coach Pearl was also the head coach for the Maccabi USA men's basketball team that won the gold medal at the 2009 Maccabiah Games. Pearl has been outspoken in his opposition to antisemitism, and when he was coach of the University of Tennessee basketball team in 2007, he took his entire team to visit the Terezin Concentration Camp in the Czech Republic.

Governor Kay Ivey and members of the Alabama Legislature will be in attendance, in addition to students from area high schools. Be sure to come early this year to ensure that you have a seat. A complimentary lunch will follow the program. After the commemoration, the House of Representatives will honor our Holocaust survivors on the floor of the House Chamber as they open their session. We began to do this a few years ago—solely through the efforts of Rep. David Faulkner—and we hope to continue each year, as long as our survivors are able to attend these events. If you come to Montgomery for the commemoration, I encourage you to stay a little longer for lunch and the opening of the House session.

In Honor Of:

Shirley Aaron

Becky & Alan Seitel

Karen Allen

Barbara & Robert Schuler

Karen Allen's Daughter's Wedding

Joyce & Maury Shevin

Oliver & Zoey Bloomston's B'nai Mitzvah

Marian & Brett Bloomston

Sonja Bromberg

Becky & Alan Seitel

Jimmy Filler – Good Health

Mitzi & Barry Levin

Cathy Friedman

Albert Gaulden

Ceil Herzel

Judy Borisky-Metzger
& Robert Metzger

Max Herzel

Cheryl Palmer

Riva Hirsch

Sally Fredrickson

Cornelia Larussa

June Mays

Deborah Layman

Betty & Max Steinmetz

Esther Levy

Julie & Randy Bernstein

Esther Levy's Birthday

Ilene & Sanford Axelroth

Fawn Bloomston

Jeri Berman-Davis

Caren & Steven Corenblum

Susan & Steve Greene

Bari & Jose Katz

Donna & David Kraselsky

Robin & Steve Lazarus

Mitzi & Barry Levin

Laurie Max

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Arlene Redisch

Sherri & David Romanoff
Nancy & Danny Rousso
Donna & Gary Schiff
Esther Schuster & Allen Shealy
Gail & Abe Schuster
Diane & Howard Slaughter
Robin & Steve Smith
Margaret & Max Stern
Susie Strauss
Debbie & Louis Tuck
Rhonda & Harry Weinberg

William Martin

Sharon & Edward Bromberg

Dr. Robert May

Mary McGlaughlin

Tricia Skelton

Ann Mollengarden

Gail & Abe Schuster

Tricia Skelton

Lynn & Arie Raviv

George Ann & Alton Parker

Joel Rotenstreich

Sheila & Clarence Blair

Betty & Max Steinmetz

Ruth Siegler

Sharon & Steve Cook

Max Steinmetz's Birthday

Bunny & Joel Rotenstreich

Tree of Life Synagogue

Mary V. Farrar

Phyllis Weinstein

Joy & Robert Fleisher

Renee Hirsch

& Davis Schwartz

Jeanne Jackson

& Mark Lester

Phyllis Weinstein's Birthday

Joy & Robert Fleisher

David Grusin

Riva Hirsch

Judy & Peter Jablow

Esther & Jack Levy



ALABAMA HOLOCAUST COMMISSION

The Alabama Holocaust Commission (AHC) was established in 1999 by the Alabama Legislature in order to foster remembrance of the horrible atrocities committed during the Holocaust and other times in human history as the result of bigotry, discrimination, and the abuse of power; and to foster understanding, through education and awareness, of the basic principles of human rights and equal protection under the law.

STATE HOLOCAUST EDUCATION CENTERS

Birmingham Holocaust Education Center

Gulf Coast Center for Holocaust and Human Rights Education

ALABAMA HOLOCAUST COMMISSION (AHC) EDUCATION GRANTS

The AHC accepts grant proposals for Holocaust education programs and projects which:

- Educate the community
- Educate educators
- Educate students
- Are Alabama-based
- Benefit the people of Alabama
- Are free and open to the public

Grant requests are reviewed and awarded on a rolling basis throughout the AHC fiscal year (October 1-September 30). Requests received after July 1 will fall into the next fiscal year.

Grants generally range from \$300 - \$3,000.

To apply, visit alabamaholocaustcommission.org.

LEGACY

A semi-annual publication of the Birmingham Holocaust Education Center

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GRAPHIC DESIGN & LAYOUT: Claire Cormany



BIRMINGHAM
HOLOCAUST
EDUCATION
CENTER

Keeping the History
and Lessons of the
Holocaust Alive

2222 Arlington Ave S, Birmingham, AL 35205

ADDRESS SERVICE REQUESTED

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Are you moving? Do we have your correct address?
Email address corrections to office@bhecinfo.org.

Come visit with us:

2222 Arlington Avenue South • Birmingham, AL 35205
10:00 a.m. - 3:00 p.m. Tuesday-Friday and by appointment

Dates to Remember

APRIL

April 30 - State Yom HaShoah Commemoration, 11:00 a.m.
State Capitol, Montgomery

MAY

May 1 - Huntsville Yom HaShoah Commemoration, 6:30 p.m.
The Rock Family Worship Center, Huntsville

May 1 - Gulf Coast Annual Shoah Commemoration, 7:00 p.m.
Congregation Ahavas Chesed, Mobile

May 2 - Birmingham Community Yom HaShoah Commemoration,
6:30 p.m., Temple Beth-El

May 7 - Community Ed, 6:30-8:30 p.m., Rabbi Steven Jacobs:
"Rescuing Jews - Means & Obstacles", BHEC

May 9 - Open House, 5:00 -7:00 p.m., Eli Pinhas:
"The Jews of Thessaloniki, Greece", BHEC

JUNE

June 12 - Anne Frank 90th Birthday Picnic, 12:00 p.m.
Anne Frank Tree, Kelly Ingram Park

AUGUST

August 18 - *L'Chaim*, 2:30 p.m. Honoring Holocaust Survivors
from Generation to Generation, 2:30 p.m., Alys Stephens Center

The mission of the Birmingham Holocaust Education Center (BHEC) is to educate the people of Alabama about the history of the Holocaust so that new generations will apply the lessons of the Holocaust to the construction of a more just, humane, and tolerant future. By preserving and sharing the stories of local Holocaust survivors and commemorating the events of the Holocaust and the lives of those who perished, the BHEC seeks to promote a moral and ethical response to prejudice, hatred, and indifference for the benefit of all humanity.