

AJR journal

Association of Jewish Refugees

Keffiyeh-clad heirs of Streicher

The atrocities of September 11 drew less than a unanimous reaction from across the world. The West was divided between a horror-struck majority and a minority who deplored the deed but felt they could 'understand' the perpetrators. The East displayed a different sort of division. Some Muslims, exemplified by the ululating women caught on camera in the West Bank, rejoiced, while others professed to detect the hand of the Israeli intelligence service Mossad behind the atrocity. As proof, they cited the Saudi-manufactured mega-lie that 4,000 Jewish employees of the World Trade Center were absent from work on September 11 because they had been tipped off.

In the West there were, and are, those who argue that the 3,000 victims entombed beneath Ground Zero are outnumbered by Afghan civilians killed in US air raids - and quite dwarfed by the number of Third World citizens dying daily from malnutrition and disease. Westerners with that mindset coined the slogan 'Drop food parcels instead of bombs!' at the start of Allied air operations over Afghanistan last autumn. In fact, both things happened: US bombs paved the - admittedly bloody - path for the arrival of UN food supplies.

Now that the most urgent problems of empty stomachs in Afghanistan have been tackled, a more widespread problem affecting a billion Arabs and Muslims from the Atlantic to the Pacific forces itself upon the world's attention. It is the problem of empty minds - i.e. minds bereft of the power of informed independent reasoning - into which Keffiyeh-clad heirs of Streicher have been pouring antisemitic poison for decades.

"Millions of Muslims believe that September 11 was a Jewish plot," *The Times* stated in heavy type in its issue of



September 11 Ground Zero

June 28. The article, penned by ex-editor Harold Evans, talked of a "dehumanisation of all Jews manufactured and propagated throughout the Middle East and south Asia on a scale and intensity that is utterly unprecedented."

Evans echoes our comments on the mobilisation of Muslim opinion expressed in pro-al-Qa'eda demonstrations from Palestine to Pakistan in the wake of the New York and Washington bombings. We wrote that it was not despair - as the let's-drop-food parcels-on-them lobby, and, latterly, Cherie Blair hypothesise - but sheer unadulterated hatred that fuelled the grisly manifestations of resurgent Islam.

Evans's copiously researched article proves beyond doubt that the Muslim world stands ready to re-enact the mind-boggling absurdities of Jew-hatred pioneered in the Third Reich. Thanks to what they read in their newspapers, see on TV, and hear in their mosques, the residents of 22 Arab countries (and of Muslim states from Iran to Indonesia) perceive Jews as "dirty, hooknosed, money-grubbing vindictive and scheming parasites. Israelis poison water, inject Palestinian children with HIV, and feed drug-laced chocolate to women to make them sexually corrupt." According to the Cairo-based *Al-Ahram*, the leading newspaper of the Arab world, Jews

slaughter gentile children to make *matzos* for Passover. Cairo, the intellectual capital of the entire Muslim cosmos, boasts Ein Shams University. Here Dr Adel Sadeq, President of the Arab Psychiatrists Association, recently intoned this paean of praise to suicide bombers: "As a professional psychiatrist, I say that the height of bliss comes with the end of the countdown: ten, nine, eight, seven, six, five, four, three, two, one. When the martyr reaches 'one' and he explodes, he has a sense of himself flying, because he knows for certain that he is not dead. It is a transition to another, more beautiful, world. None in the Western world sacrifices his life for his homeland. If his homeland is drowning, he is the first to jump ship. In our culture it is different ... this is the only Arab weapon there is and anyone who says otherwise is a conspirator."

But there is still worse to come. Palestinian intellectuals, who must be as familiar with Yad Vashem as Londoners are with the British Museum, actually deny that the Holocaust took place. Outdoing even the unspeakable Jean-Marie Le Pen, the official Palestinian newspaper dismissed the *Shoah* as "a Jewish hoax to promote their international marketing operations."

What, one is led to wonder, differentiates Arab Jew-haters from Hitler, Goebbels and Streicher? Precious little, except that the latter would never have called Jews Nazis - a term Palestinian spokesmen routinely apply to the Israeli Defence Forces. The more pertinent question is what do *Al-Ahram* and *Al-Mayal* have in common with the *Völkische Beobachter* and *Der Stürmer*? The answer is everything! Both the German and Arabic perverters of truth focus(ed) on Jewry as the bell-wether to be slaughtered in the assault on Western civilisation.

An inexplicable void

Richard Grunberger

Risking the charge of Jewish megalomania yet again, I assert that Britain's greatest figurative painter and her greatest playwright - i.e. Lucian Freud and Tom Stoppard - are both Jews as well as refugees. Not that one would have guessed as much from their work, however!

The 150-odd paintings and etchings on display in Tate Britain's Lucian Freud exhibition present the fruit of six decades' work. The painter's skill is hugely impressive, though I found his unvaryingly sombre, not to say joyless, cast of mind discomfiting.

But that is neither here nor there. My point is that a visitor from Mars could not possibly have deduced from the *oeuvre* where Freud - in the current catchphrase - was coming from. Here is someone who at eleven experienced traumatic uprooting and displacement into an alien environment - and who still (as journalists have pointed out) retains a German accent. How, I ask, can all this, not to mention the encompassing Jewish drama of the last century, the echoes of which still resonate in this, fail to find an echo in a single one of Freud's painting?

By the same token, I fail to understand why no single line in Tom Stoppard's prodigious output of plays hints at the author's Jewish origins. Of course, a childhood spent in the India of the Raj must have obscured his emerging sense of identity - but half a century has elapsed in the interim. Interestingly enough, the theme of exile permeates Stoppard's latest trio of plays - currently being staged at the National Theatre - which focus on prominent Russians who fled Tsarist rule for political reasons. Could the trilogy, I wonder hopefully, be a step on Stoppard's road towards grappling with the Jews' perennial experience of exile?

Claims Conference ready to pull out of insurance company deal

The Claims Conference is prepared to withdraw from a deal that protects German insurance companies from lawsuits by survivors of the Holocaust in return for the pledge of reparation funds. Israel Singer, elected the Conference's new president in May this year following the death of Rabbi Israel Miller, has said that his members are "frustrated" by the slow pace at which Holocaust-linked restitution payments are being made.

According to a report in the *Jewish Chronicle*, Wolfgang Gibowski, a spokesperson for *Remembrance, Responsibility and the Future*, a foundation set up by the German government and major industrial companies to make swift payments to forced labourers and other Nazi victims, denied that the insurance companies were to blame. Gibowski placed the blame squarely on the International Commission of Holocaust Era Insurance Claims (ICHEIC). ICHEIC was set up in Washington in October 1998 by the National Association of Insurance Commissioners and several European insurance companies, European regulators, representatives of various Jewish organizations, and the State of Israel to address the matter of unpaid insurance policies issued to victims of the Holocaust.

Dale Franklin, an ICHEIC spokesman, responded: "There has been a lot of criticism about how much time it has taken, but those not involved in the negotiations cannot understand the complexity of the challenge. There is good faith on both sides, but we would like to conclude the negotiations so we can move forward with payment of claims."

Rabbi Singer said the Claims Conference might "reject the funds" and inform the US federal judge who has been

mediating in the dispute that "we reject the granting of [legal] closure."

Mr Gibowski said there was no reason to take such action: "We are doing everything on the German side. The foundation is there, the money is there." The companies stood to gain nothing by postponing payments, he asserted.

Insurance claims process may be extended

The fiftieth anniversary of the signing of the Luxembourg Agreement on reparations - by the West German government, Israel and the Claims Conference - occurred recently. Over \$50 billion in reparations has been secured for more than 500,000 survivors in the half-century since the agreement came into effect.

Two years ago German insurance firms agreed to pay some \$225 million as part of a \$5 billion German government and industry fund once legal immunity had been settled. But a Claims Conference spokesperson said that most of the companies were not following ICHEIC guidelines.

An independent report commissioned by ICHEIC released earlier this year found that many firms were too quick to deny claims and criticised ICHEIC for high expenses and insufficient oversight of agencies hired to handle enquiries and process claims. "It identified areas where we could help claimants more and improve our procedures," said Mr Franklin. He added that the insurance claims process would probably be extended beyond the 30 September deadline. "Once claims are paid and everyone has accepted or rejected their offers, ICHEIC should be able to close down," he said.

HS

AJR Journal

Richard Grunberger Editor-in-Chief
 Ronald Channing Executive Editor
 Howard Spier Editorial and Production
 AJR Journal, 1 Hampstead Gate,
 1a Froggnal, London NW3 6AL
 Tel: 020 7431 6161 Fax: 020 7431 8454
 e-mail: editorial@ajr.org.uk
 www.ajr.org.uk

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The uses of illiteracy

Richard Grunberger

Our current editorial focuses on the ignorance that exists across wide swathes of the Muslim world. Alas, Britain itself, birthplace of Caxton of printing-press fame, a country with possibly the highest newspaper readership in the world, is far from free of the taint of illiteracy. By illiteracy in the British context I don't mean the inability to read, but a deliberate rejection of knowledge and, alongside it, of thought and feeling.

A prime example of this deplorable mindset is the recent use of a Hitler 'skit' in the video put out by the anti-Euro campaign. To raise the Hitler bogey as an argument against European integration, when the very *raison d'être* of the EU is the prevention of future Nazi horrors, is a trick that combines perfidy with coarse insensitivity towards all who survived the Third Reich.

Told of adverse European reaction to the video, Vic Reeves, one of the clown princes who appear in it, delivered himself of a memorable dictum: "Britain owes Europe nothing!"

Here speaks the voice of truly abysmal illiteracy. Almost from Stonehenge onwards, impulses emanating from the Continent - conquest by Rome, conversion to Christianity, Norman invasion, the Reformation, the accession of William of Orange, which sealed the triumph of Protestantism and constitutional monarchy - have moved English history forward.

However, it is not just the turning points of political and constitutional history which time after time turned the link with the Continent into a

veritable umbilical cord. Something similar has long been at work in the less eye-catching sphere of economic activity. Wool was, *pace* the 'enthronement' of the Lord Chancellor on the woolsack in the House of Lords, the main source of the country's wealth in the Middle Ages. England's advance from a wool to a cloth producer - what we would nowadays term from a 'developing' to an advanced economy - was greatly assisted by the influx of Flemish weavers and dyers. The development of metallurgy over the centuries owed much to Germans from Gregor Agricola (Bauer) to Henry Bessemer. The Dutchman Cornelius Vermuyden cleared the Fens. French Huguenots founded Barclays Bank. The German Jew Ludwig Mond established Imperial Chemical Industries.

A similar picture emerges in the arts. In literature, the (admittedly dazzling) creations of the Tudor period drew heavily on Italian models. In music, the towering figure for two centuries was Georg Friedrich Handel - a German import. As for painting, a flourishing art form in late medieval Italy and the Netherlands, no major English figure arose before Hogarth and Reynolds in the 1700s.

For their unpardonable illiteracy, Vic Reeves and the other clown princes with street cred who appear in the video of the NO campaign deserve sentencing to an indefinite period of educational community service. And what more appropriate location for them to start serving their sentence than the Continental Britons exhibition at the Jewish Museum, Albert Street, London NW1!

*The Chairman, Management Committee and Staff
wish all AJR members a happy, healthy and peaceful New Year*

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Otto Schiff homes

Sue Levy

Regina Markstein has had 'a new lease of life' since she came to the home. Originally from Hungary, Regina, a sprightly 94-year-old, informs me that she loves to talk. She wants to remain as independent as she can and uses the lift to accommodate her zimmer frame, proudly leading me to her comfortable bedroom.

"I'm very contented in my room. I love to listen to Classic FM and I love to read," she says, showing me a Danielle Steele novel with large print. She points out the magnolia tree outside her window and her bed which came from home. I want to know what life is like at the home but Regina chatters away about the past, painful memories and happier times, then shows me a box of old photos. She looks forward to her chats with Sid, a volunteer who is one of her special friends.

Leo Baeck House is impressive. At the bottom of the sweeping staircase is the hairdressing salon, next to the wood-panelled hall. Frances Hillman, 80, is receiving the final touches to her shampoo-and-set. "It's a real tonic," she declares, showing me her newly polished nails. "I've made a lot of friends and I enjoy the food - it's really good."

Some residents settle in more quickly than others. Adrienne Ernstoff, 96, came to Balint House one week ago. She plays kalooki and since her arrival has won twice at bingo and been to a concert. "The people are nice. They look after me and I am happy," says Adrienne, who was born in Budapest. "They bring me an early morning cup of tea. I have room service for breakfast and I have my lunch in the dining room. I like it here very much."

Irma Faith, 98, came to Balint House in February. Irma's family visit regularly but she misses her friends who have died. Originally from Hamburg, what she wants most is a good friend, someone who is "her sort". Jewish Care service manager Gaby Wills promises to introduce her to a lady along the hall. "We'll arrange for you to have tea together," she says.



Leo Baeck House, run by OSHA in partnership with Jewish Care

Gaby, herself a second-generation refugee, tells me about OSHA's homes. These include Osmond House, which offers specialist care for people with Alzheimer's disease and other forms of dementia. Gaby explains: "We keep up to date with practices for dementia care. We had funding from the Sir Halley Stewart Trust to carry out two research projects at Osmond House, giving us a fresh insight into the needs of refugees and survivors. If you have suffered trauma

early in life, memories locked away for years can come flooding back. Our staff team is sensitive to this, giving practical and emotional support in a warm and caring environment.

"A lot of people who came from Europe before the war continued to live as a community. We feel comfortable with people who remind us of our roots. Otto Schiff homes are a mini-community, a café culture, where the continental way of life is dominant - it's a natural progression."

Residential, nursing and dementia care for the Jewish refugee community

Otto Schiff Housing Association, specialist providers of housing and care for refugees since the 1950s has vacancies for long-term residential care in its three recently refurbished and modernised homes in The Bishops Avenue, London N2.

Balint House, Leo Baeck House and Osmond House offer a warm and homely atmosphere where residents enjoy a high level of personal care from our long serving staff team.

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CONTINENTAL BRITONS:

Talks from the exhibition programme
Ronald Channing

The cultural impact of refugees from Nazism

Daniel Snowman, author of *The Hitler Emigrés* and producer and presenter of a complete evening's programming on BBC Radio Three on the same topic, spoke to an audience of over 120 at the Continental Britons exhibition on the cultural impact of Jewish refugees.

Britain and the Continent in the 1930s he saw as two worlds apart: one spawned Bauhaus architecture, innovative design and a modern urban lifestyle, while the other relied on representing the arts and crafts of a bygone age, a revered Bloomsbury set, Reithian BBC, Vaughan Williams' rural idylls and Lutyens's garden suburbia and empire architecture.

In the film *The Red Shoes* Moira Shearer was danced to death by a Diaghilev character played by émigré actor Anton Walbrook. The De la Warr Pavilion in Bexhill, arguably the finest modernist building in Britain, was designed by Erich Mendelsohn, and the political cartoonist Vicky, otherwise Victor Weiss, had an immense impact. Berthold Lubetkin's penguin pool of 1931 could not be overlooked, nor Karl Ebert's, Fritz Busch's and Rudolph Bing's contributions to establishing opera at Glyndebourne. Only a refugee like Nicholas Pevsner could have conceived the mammoth task of cataloguing every major building in England!

Walter Gropius of the Bauhaus, centre of the new design philosophy, and his followers discarded "living in the past", coining the phrase "form follows function", and applied this dictum to the design and manufacture of everyday household objects. Alexander Korda employed many fellow refugees in designing, scripting and making 'London Films'. *Picture Post* brought a new level of socially revealing photography under its editor Stefan Lorant. Gombrich, Weidenfeld, Solti and the Amadeus Quartet could not be omitted from his sketch, and there were countless other contributors among the 50,000 refugees who settled in Britain.

To a degree their being marginal and cosmopolitan led Snowman to believe



Daniel Snowman

they were "able to think across borders," crossing intellectual boundaries in science as well as the arts. Religious Jews, such as the late Lord Jacobovits, also played an immense part in maintaining Jewish religiosity and cultural traditions, while the Reform movement was essentially Central European in origin.

'Memories of my grandfather, Sigmund Freud'

In 1938 Anton Walter Freud arrived in Britain from Vienna, a member of the extended family group which accompanied his grandfather, Sigmund Freud, founder of psychoanalysis, into exile in Hampstead.

When Walter was born in 1921, his grandfather Sigmund was already 65 years old. He recalled that in inter-war Vienna, "everyone you knew lived just round the corner."

His grandfather occupied a large ground floor flat at 19 Berggasse, which served both as home and consulting rooms, where he became a virtual prisoner due to age and



Anton Walter Freud

increasing infirmity. It was the main family meeting place, and Walter visited his grandparents every Sunday morning. Walter remembered his grandfather appearing at 1 pm from his study, but being rather reluctant to communicate. From 1923 he had undergone periodic surgery to ameliorate cancer of the jaw and this made conversation a painful process. Walter perceived his grandfather to be a kind and generous man, but one whose only relaxation consisted of playing cards.

The household was large and Freud's youngest child, Anna, played an important part. She took on the role of her father's assistant and guardian of his work, possibly as a substitute for the marriage which the carnage of World War I had prevented. In his grandson's view, "Sigmund Freud accomplished what he wanted to accomplish."

Walter Freud later had a distinguished career in the British armed forces, being parachuted into Austria as "a one-man advanced guard" in the face of the conquering Russian army.

Continental Britons Exhibition and Arts and Events Diary - September

Until 8 September *Ludwig and Else Meidner* - an exhibition on two German refugee artists. Ben Uri Gallery, Monday-Thursday 10 am to 5.30 pm, Friday 10 am to 3 pm, Sunday 12 noon to 4 pm

Mon 9 **Dr Anthony Grenville**, Research Centre for German and Austrian Exile Studies, London University, **Creating the Exhibition: Continental Britons**. Club 43

Tues 10 **'The Welcome of Strangers: The Cultural Impact on Britain of Refugees from Nazism'**. Talk by **Monica Bohm-Duchen**, art historian, writer, lecturer and curator. Jewish Museum, Camden Town, 7 pm

Sat 14 **Czech Scroll Memorial Service Shabbat Shuvah**, 10.15 am for 10.30 am. After the service there will be a special *kiddush* followed by a screening of the documentary film *Nicholas Winton - The Power of Good*. Finchley

Reform Synagogue

Mon 16 Club 43 No lecture

Wed 18 **'Scenes and Personalities in Anglo-Jewry 1800-2000'**. Judge **Israel Finestein, QC**. His book of this title, recently published by Valentine Mitchell, completes his trilogy on Anglo-Jewish history. The Jewish Museum, Camden Town. 7 pm

Mon 23 **Jens Brüning**, journalist and author, Berlin, **'Gabriele Tergit und ihre Bücher'** (in German). Club 43

Wed 25 **'Continental Britons: Identity and Assimilation'**. Talk by **Dr Marian Berghahn**, publisher, social anthropologist, and author of the book *Continental Britons: Identity and Assimilation*. The Jewish Museum, Camden Town, 7 pm

Mon 30 **Dr F. Rosner**, **'Fritz Kortner the Producer'**. Club 43

LETTERS TO THE EDITOR

The Editor reserves the right
to shorten correspondence
submitted for publication

CONTENTIOUS PRIDE

Sir - The Jews in Germany mostly carried the culture and intellect of our time, but it needs humility and charity to justify this gift. Its abuse creates - together with jealousy - antisemitism, which no amount of lectures can reach as it is on another level.

E Mitchell
London NW3

Sir - I can go along with the notion that, *as we know them*, Hollywood movies and Broadway musicals might not have existed without their Jewish creators. Certainly, things get a little more difficult when it comes to psychoanalysis. The case of nuclear physics raises questions of quite a different order. The timetable of developing the atom bomb and where - mercifully - it was first developed, assuredly did depend, crucially, on the extraordinary insights of Jewish physicists. But that the development of nuclear physics (or any other science) could ever owe its progress uniquely to Jewish (or any other race of) scientists, as the article seems to imply, is patent nonsense - even worse, I fear, racist nonsense.

Prof Karl Overton
Edinburgh EH9

Sir - Your July editorial proves conclusively that Jews are part of the human race. I am delighted to have this confirmed. It does not prove anything else.

Karl Gruenberg
London NW11

Sir - In his *Aphorismen*, Arthur Schopenhauer wrote: "The tawdriest form of pride is national pride. He who professes it betrays his own lack

of individual merit or he would not resort to what he shares with millions of others."

Robert Speyer
Gundelfingen, Germany

Sir - The list of Jews who achieved great things does not give me the right to feel pride. Nor do I feel responsible for the misdeeds of some of my co-religionists. To be a Jew is an accident of birth.

M Herz
Northwood, Middx

Sir - Your July editorial makes suitable reference to some great enterprises, including M&S. Perhaps it would not be remiss to include the pharmaceutical giant Glaxo - now Glaxo Smith Kline. Its New Zealand-based founders Joseph Nathan and sons rose to success concurrently with their slogan "Glaxo builds bonnie babies" (which some of us old ones may still remember).

Klaus Heymann
London SW13

FIRST-TIME PLAYWRIGHT

Sir - Richard Grunberger's piece seems to imply that Diane Samuels's *Kindertransport* was devoid of sensitive insights because of her East European ancestry. This is a rather unfortunate turn of phrase. Does he mean that only German Jewish writers have the gift of poetic sensitivity? I hope not.

Lena Stanley-Clamp
Director, European Association
for Jewish Culture

MEDIA BIAS

Sir - The editor raises only two cheers for Fleet Street (July issue) and three for the Fleet. However, I would reduce the latter by at least one

cheer. In the *Exodus* brouhaha of 1947 the Royal Navy prevented Holocaust survivors from reaching Palestine and forced them back to DP camps in Germany. Of course, they acted under orders.

Frank Bright
Suffolk

UPSTAIRS/DOWNSTAIRS

Sir - I am not quite sure why Ruth Cemach (July issue) thinks she is different from Kindertransportees. I was 16 when I came from Prague in 1939. I was put into service in an old Victorian house - 7 bedrooms, kitchen, scullery, pantry and cellar, 4 big rooms downstairs. I started at 6 am to clear out the fireplaces, light the fires and bring the coal in, and finished work about 10 pm. Sunday was my day off. I was allowed to go out after the lunch dishes were washed up and put away; by then it would be after 3 pm. Usually I was so tired that I just slept. I got 10 shillings a week for over 100 hours of hard work. I also did not get enough food for a hardworking, growing girl, and was always hungry. I managed to do this for about 6 months. If Ruth came here as a domestic servant, I can only presume that there were set working hours and set wages. I came as a child, and there were no controls for that.

EJB
Westcliffe-on-Sea

CHILD CAMP SURVIVORS

Sir - Can I ask if anyone in the Jewish community is able to make a documentary on the child camp survivors? There is a need to pass on our story to future generations. Fifty-seven years on we are not known and our survival needs to be recorded.

Clare Parker
Otto Schiff House, London NW3

HEARTFELT PLEA

Sir - May I add a heartfelt plea to the editor to grant us a brief respite from the outpourings of Peter Zander. The

fall-out from Wimbledon and the World Cup is as much as I can handle just now.

Victor Ross
Ashford, Kent

BANK CHARGES

Sir - Following advice from the Central Holocaust Claims Office, I contacted my bank (HSBC) to enquire if I was eligible for a refund of bank commission charged to me. Having been in receipt of a German retirement pension since reaching the age of 65, I was able to produce the bank's monthly notifications, showing the charges made. I also had a copy of the 'Guidelines to all Banks' from the British Bankers Association, which I had obtained from the Holocaust Claims Office. A few days later, I received a letter from my bank confirming that my account had been credited with a considerable sum as a special payment, representing the retrospective waiving of charges. I am very grateful for the advice from the Central Office for Holocaust Claims.

Lottie Levy,
London NW7

SEARCH NOTICES

Sir - Hats off to Anthony Joseph (July issue). I would endorse his request not to cut down or - even worse - exclude these. The *Journal* is passed on and read internationally by people of the pre-web generation, not all of whom are computer-literate, and many successful results have been achieved. Do please continue - telephone and 'snail-mail' are still in current usage.

Jo Maier,
Wembley, Middx

LOST IN TRANSLATION

Sir - Those of us who came here as German speakers and had to learn a new language remember some hilarious mistakes when we chose an English translation from our much-used Langenscheid dictionary. However, I don't think any of us managed anything quite as extraordinary as the versions automatically translated by computer. For example, a website

dedicated to Bach cantatas renders *Christ lag in Todesbanden* as "Christian lay in death gangs." And a recording made by the Münchner Bach Orchester is credited to the Munich brook orchestra.

Thena Kendall,
Totnes, Devon

JACOBITES

Sir - When the storm-in-a-teacup raged as to whether we should still refer to ourselves as refugees, I suggested (albeit with tongue in cheek) the acronym JACOBS - standing for Jewish Association of Continental Britons, thus enabling us to call ourselves Jacobites. I am pleased to note that the description 'Continental Britons' has now been adopted.

Eric Fisher,
Uxbridge, Middx

ATTACK

Sir - I am anxious to reply to Mr Schick's gratuitous attack on Freud (July issue). Unfortunately, he did not state his qualifications to act as a judge of one of the most famous Jewish savants of modern times. If he were a professor of psychology at the Tavistock Clinic, his views might be worth listening to, but from his letter it seems that he has never actually read any book by Freud. I would be interested to see the statistical background to his statement that "many psychiatrists now believe that Freud's theories were one of the greatest medical blunders"

A W Freud,
Oxted, Surrey

NAIVETÉ

Sir As an ex-Kind, I am absolutely amazed at Peter Zander's comment (July issue) that he considers himself a citizen of Germany or Austria first. How naïve can a Jewish adult be! Let him simply ask the vast majority of Germans or Austrians if they consider him to be a German or an Austrian, or simply a Jew! His is an Alice-in-Wonderland attitude.

Henry Herner,
Caracas

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ART NOTES

Gloria Tessler

The National Gallery examines the role of light in a new exhibition until October. Its subject may seem contrived - what, after all, is art without light? An artist of the studio of El Greco, for instance, depicts the *Agony in the Garden of Gethsemane* through volume and texture. Christ's radiance derives directly from his relationship with God. John Martin's *Destruction of Sodom and Gomorrah* illustrates divine fury with a bolt of lightning, which calcifies Lot's wife but leaves her as a minor player, obliterated by the radiance of divine retribution.

The meaning of light for early artists was a quest for the effulgent. Jesus is naturally the most illuminated figure, whether in the subtle light of his grace or the bolt of spiritual light which emanates both from him and towards him. Thus the light surrounding the baby Jesus in Rembrandt's *Adoration of the Shepherds* outshines the shepherds' lanterns. But Salvator Rosa's *Witches at their Incantations* does the opposite. At a time when women in Europe were often executed as witches, his bloodcurdling imagery combines women with trees and serpents in interchanging shapes. But some artists of the Dutch School took a more pragmatic approach. Gerrit Berckheyde's geometric use of light conveys the blandness of daylight - or possibly the transparency of business - in his *Market Place at Haarlem*.

Paul Delvaux finds that moonlight



Experiment on a Bird in the Air Pump
by Joseph Wight

and dreams become him. His sensual brush illuminates doe-eyed mermaids - the ultimate symbol of unattainable sex - in *Siren in Full Moonlight*. But the nineteenth-century naturalists had a more abstract ethic. Light was no longer a key to divine grace: it was more likely to convey truth in nature. Turner condensed matter and energy into one dramatic, swirling sea-storm. And Renoir's *Boating on the Seine* achieves a wonderfully synthesised dappled effect through dabs of colour absorbing girl, canoe, sky, and watery light.

But the Age of Enlightenment and the Age of Reason have their own resonance. Joseph Wight's magnificent *Experiment on a Bird in the Air Pump* uses the inner light of science as much to illuminate reason and technology as to portray emotion on the faces of two children worried about the bird's safety. For me, Matthias Stom's *Salome Receiving the Head of John the Baptist* is one of the most remarkable on show. Here, despite its grisly subject, Salome's face is neither lustful nor rapacious, but has assumed some of John's own celestial purity.

The German artists Ludwig and Else Meidner, who escaped the Nazis to reach London in 1939, have launched Ben Uri's new home with their powerful, intensely Jewish and affirmative work. Ludwig's portraits - honest, satirical and fearless - betray a caricaturist's eye. "If you want to draw - be cheerful, spirited and lively. Embrace the world," he said in 1917. Neither artist flinches from showing the grotesque side of life. While Ludwig's work is more analytical, Else's is warmer. You notice the unexpected way the light catches the hair, the cheek, the nose, or a neck-scarf, and it is the oddness of these portraits that you look at. The subjects have a sense of being taken unawares, wavering, at odd angles, whether it is a truculent mouth or the interplay of hands. What comes through both their works is the essence of the Jewish refugee.

RG's INTERFACE

The Golem. Around 1580 Rabbi Loew of Prague allegedly created a huge clay statue into which he breathed life to protect his congregation from pogroms. The tale which (indirectly) inspired Mary Shelley's *Frankenstein* became a classic German silent film starring Paul Wegener. H Leivick's Yiddish play on the Golem theme is currently being performed off-Broadway in English.

Leg break. The phrase 'Break a leg' intoned by well-wishers at stage debuts comes from the German *Hals- und Beinbruch*. *Bruch* (the origin of the Yiddish expression *oy a broch!*), which means fracture, may be a mispronunciation of the Hebrew *broche*, or blessing. Another term current among US actors is *shtick*. Derived from the German noun *stück*, piece, it means audition piece. The film *Kissing Jessica Stein*, a lesbian comedy laced with Jewish New York sophistication, started out as the stage play *Lipshtick*.

Hollywood Greats. a) Sam Goldwyn is currently the subject of a Broadway play which shows him in a favourable light. Unlike his rival Louis B Mayer, he opposed McCarthy - and when the Danish ambassador objected to his casting of the Jew Danny Kaye as Hans Christian Andersen, Goldwyn apparently replied that he had ordered the actor to bleach his hair, which would make his nose appear shorter. b) A German biography of Billy Wilder by Andreas Hutter (Böhlau Verlag Wien/Köln) reveals where Wilder first encountered the cynical journalist 'hero' of his 1950 film *Ace in the Hole*. In the mid-1920s Wilder had worked on the Jewish-owned Viennese scandal sheet *Die Stunde*. When news of the assassination of Hugo Bettauer (author of *Die Stadt ohne Juden*) by a Nazi broke, another reporter quipped: "Couldn't that clot Bettauer have got himself killed a few hours earlier? Then it would have filled tomorrow's front page, instead of the Stop Press column!"

Spitalfields Festival concerts

Christ Church, Spitalfields, London

The beguiling Eastern melodies and colours of the Ladino prayer *Benedicho Su Nombre*, in a world premiere arrangement by Malcolm Singer, formed a highlight of a thrilling concert by the charismatic, Greek-born American cantor Alberto Mizrahi, with the formidable BBC Singers conducted by Malcolm Singer. The concert was a highlight of the Spitalfields Festival, which this year, under the artistic director Jonathan Dove, was devoted to Jewish music, the first stage of a continuing focus on East End immigrant communities.

Cantor Mizrahi - affectionately known as the 'Jewish Pavarotti' - dazzled the audience with his strident, operatic tenor voice and spine-tingling 'falsetto' range, in a fascinating programme from the earliest and most recent Jewish music, spiced with his charismatic introductions. Especially evocative were two medieval chants - the twelfth-century *Obadiah the Proselyte* and Ladino *Respondemus* - which Mizrahi embellished with ravishing rhapsodies. More virtuoso and intense were a series of dramatic cantorial war-horses - Mana-Zucca's *Rachem* and works by Roitman, Zilberts and Rosenblatt, while his rendition of Kurt Weill's *Kiddush* was especially appealing, with its slinky Broadway-blues melody. And there was much to enjoy in a recently composed Sephardic Havdalah by American cantor Charles Osborne, full of attractive Eastern dances and sweetly harmonized melody.

Throughout, Mizrahi's stirring voice found a superb complement in the exquisite singing, in precise Hebrew, of the BBC Singers and piano accompaniment of Iain Farrington. Lucidly conducted by Malcolm Singer, this superb choir infused rich beauty into Hebrew Psalm settings by the seventeenth-century Salamone Rossi, Schubert (who composed Psalm 92 for the Vienna Synagogue), Louis Lewandowski, the atonal Arnold Schoenberg, and Singer's own Psalms 100 and 117, which came across with atmosphere and bite. Fuelled by

REVIEWS

Mizrahi's charismatic introductions, the evening concluded memorably with the mixed Jewish and non-Jewish audience applauding and singing enthusiastically in the zestful encores, a tongue-twisting 'Had Gadya', and a Sephardi 'Yismach Moshe'. Soaring operatically above the BBC Singers at full tilt, tambourine in hand, Alberto Mizrahi was clearly relishing every moment.

Malcolm Miller

Prophets not honoured in their own country

THE MANNs

BBC Four: German documentary with English subtitles

The Mann brothers were one of the strangest phenomena in literary history. Both were serious authors but, whereas Heinrich's (temporarily) worldwide fame rested on the risqué film *The Blue Angel*, Thomas appealed to more highbrow readers and earned the Nobel Prize halfway through his writing life. They also differed widely in their politics. While Thomas backed the Kaiser's War, Heinrich wrote *Der Untertan*, a coruscating attack on Wilhelminian Germany. A third difference lay in their respective lifestyles, with Heinrich veering towards the bohemian and Thomas ever the *haut bourgeois*.

The documentary starts in the 1920s with the brothers' reconciliation at their mother's deathbed. Thomas admits to having been wrong about the Great War, and Heinrich opines that the *Untertanengeist* (spirit of subservience) is still widespread in the country. The subsequent scenes focus on the hedonism prevalent in the Weimar years, with Thomas Mann's precocious eldest children Klaus and Erika setting a furious pace. Gustav Gründgens briefly marries Erika but essentially she is inseparable from her brother; they party, write, act and go on globetrotting trips subsidised by

their father. Thomas Mann can afford to be generous because a few years after the success of *The Magic Mountain* he receives the Nobel Prize. In his acceptance speech at Stockholm, he makes a plea for postwar reconciliation, but the Nazi tide is already rising in Germany.

The advent of Hitler evoked responses which differed according to the generations. In early January 1933 Erika inaugurated the political cabaret *The Pepper Mill*, which made an instant impact in Munich's supercharged political atmosphere. Thomas happened to be on a lecture tour outside the country at the time but fully intended to return. When the burning of the Reichstag in February provided the Nazis with the pretext to round up all political opponents, Heinrich fled to France, and Erika and Klaus phoned Thomas in Switzerland, warning of 'bad weather' in Germany. In early March, as Hitler's election victory rang down the final curtain on German freedom, Erika and Klaus escaped to Switzerland where the former - at considerable personal risk - continued to tour *Die Pfeffermühle* as an anti-Nazi cabaret.

Following a brief stay at Sanary-sur-Mer (the bolthole for the entire German literary diaspora), Thomas Mann settled down near Zurich, whence he and the family moved to the USA in 1937. He was given a post at Princeton, visited President Roosevelt and the White House, and broadcast to Germany on the radio. Fate was far less kind to his brother Heinrich, whose bohemian lifestyle had led to an entanglement with, and marriage to, a barmaid. He escaped the Nazis in 1940 only by clambering over the Pyrenees. He too reached the USA but, unable to find employment as a Hollywood scriptwriter, he subsisted on Thomas's handouts while his wife descended into alcoholism and eventual suicide. Erika and Klaus meanwhile found fulfilment in various forms of anti-Nazi journalism, she as a foreign (i.e. European) correspondent and he as a member of a military propaganda unit.

After the war the siblings were left without a *raison d'être*. Erika found one as her father's secretary, but Klaus

drifted and - hopelessly addicted to drugs and homosexual promiscuity - took his own life in 1949. In the same year Thomas visited both Germanies on the occasion of the Goethe bicentenary - but the West Germans did not appreciate his 'evenhandedness'. His return to the US was not particularly pleasant either because the McCarthyites viewed him as dangerously left-wing. Meanwhile the widowed and somewhat pathetic Heinrich was prevented by a fatal stroke from taking up a ceremonial post the East German authorities had created for him. Thomas, however, was able to spend the last years of his life (he died in 1955) in the German-speaking ambience of Switzerland, where he had been an exile 20 years earlier.

I found the three-part documentary totally engrossing. At times, however, I felt that the personal was emphasised at the expense of the political. A lot of attention was given to Thomas's latent homosexuality - as

well as to Klaus's active cavortings. Why was there no reference to the West German campaign against Thomas, who was accused - by fellow writers - of having deserted his country in her hour of need? I also missed the rather poignant story of W H Auden marrying Erika to give her the protection of a British passport - and doing so with the remark "After all, what are buggers for?" And why was no mention made of the *Mephisto* affair? *Mephisto* was the title of the prewar novel Klaus wrote castigating his sometime brother-in-law Gründgens for opportunistically throwing his lot in with the Nazis. When the trial judge in 1949 found the book libellous and ordered all copies destroyed, Klaus sank into such despair that a week later he killed himself.

RG

Regent Hall Summer Festival

Regent Hall, London

This year's summer music festival, presented at the surprisingly little-known Regent Hall at Oxford Circus, featured two talented Jewish opera singers in an adventurous programme including works by Mozart, Beethoven and Puccini and by Gershwin, Witold Lutoslawski and Menachem Wiesenberg. The programme was devised by the festival's artistic director, Alberto Portugheis.

As delightful on the eye as on the ear, soprano Anya Szreter revealed her range from chanson by Henri Duparc to evocative duets with the works of German-Israeli composer Paul Ben Haim. Mezzo-soprano Ruti Halvani sang in Spanish, Russian, Ivrit and English, growing in confidence and musicality as the evening advanced. Her rendition of *Eli Eli*, a lament reportedly composed by World War II heroine Hanna Senesh, was particularly moving.

Sympathetic piano accompaniment of the highest order was provided throughout by Malcolm Miller, whose poem to his wife Bea was put to music by composer Roger Steptoe for soprano, mezzo, baritone (Giles Chaudry) and piano, and premiered in the presence of the composer.

Ronald Channing

Not just another book on the Holocaust

The Holocaust Chronicle: A History in Words and Pictures

Lincolnwood II: Publications International, 2001, £19.95 + £4.45 (for free delivery for members living in London postal districts, tel 020 8953 1840)

When I was asked if I would like to review this huge tome, my heart sank: surely not *another* book on the Holocaust! But I soon realised how wrong I was, for this is a work that makes the Holocaust highly intelligible to those born after the war.

This 768-page book has been written by seven doctors of philosophy and the wish of the publisher to report the facts clearly has been well achieved. There is a timeline of some 3,000 items which pinpoint the deportations, atrocities and major developments in the Holocaust, together with individual acts of cruelty, compassion and heroism.

The Holocaust is chronicled by 2,000 photographs in stark, visual terms. The opening chapters to the essays place the most important years in perspective. The thousands of Jews who, despite insurmountable odds, fought back defiantly, albeit hopelessly, are also remembered, as are other targeted groups of mass destruction, such as homosexuals, the handicapped and Gypsies.

Twelve chapters covering the years 1933-46 give readers insight into the relevant history, including the creation of the State of Israel. The fact that the Holocaust was not carried out solely by the Nazis is made clear by the descriptions of the fascist regimes in Romania, Ukraine and Croatia. Included in the volume are appendices, a glossary, an extensive list of further reading, and a detailed index.

This comprehensive volume is published as a non-profit project. There is in addition a website which contains the full text and provides links to other pertinent internet locations. This is a worthy project that deserves to succeed.

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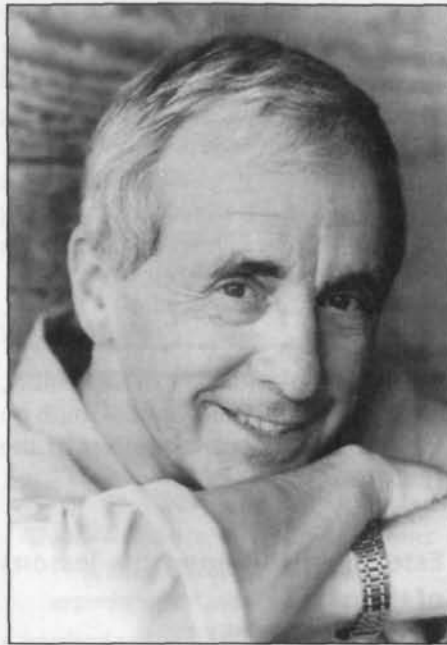
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PROFILE

Richard Grunberger

Manuel dexterity



Andrew Sachs

the following week's production. Schedules being so tight, Andrew could hardly believe his luck when, promoted to stage manager of the Liverpool Playhouse, he found that this theatre went in for leisurely three-week runs.

Eventually London beckoned. Here he encountered living theatrical legends such as Robert Helpman, who directed Noel Coward's *After the Ball* at the Globe Theatre. Among the glittering first-night audience was Coward himself - on his arm a shimmering apparition in white who turned out to be none other than Marlene Dietrich. After the final curtain, when the two celebrities came backstage, Andrew resisted a strong impulse to remind *la* Dietrich that they had actually met once before: his mother was related by marriage to Emil Jannings and in 1931 the latter had brought his *Blue Angel* co-star to the Sachs apartment where she had chucked 18-months-old Andrew under the chin.

After his stint at the Globe, Andrew was talent-spotted by Brian Rix and he appeared in a succession of Whitehall farces. This secure long-term berth

During almost fifteen years of writing profiles for *AJR Information/Journal*, I have interviewed, among others, a life peer, two heads of Oxford colleges, a Regius Professor of History, the drama critic of the *Daily Mail*, an inventor, two industrialists, and two published poets - but none of these had anything approaching my present profilee's 'instant recognition factor'.

TV viewers from Land's End to John O'Groats who split their sides over the shenanigans of *Fawlty Towers* know hapless Manuel from Barcelona. However, only a discerning few are acquainted with the fact that 'Manuel' hails from Berlin and not Barcelona.

Andrew Sachs was born in Berlin in 1930, the youngest of three children of a mixed marriage. His father was an insurance broker, and his mother a trained librarian. He grew up in middle-class comfort and started school unaware of being different from his classmates. Nazi reality only kicked in when his best school chum announced that his parents had forbidden him to play with a half-Jew.

In September 1938 Andrew's father was arrested, but a police official friendly with Andrew's mother's family saved him from going to a concentration camp. The father immediately left for London, where he obtained a job with the insurance firm Leroy Flesch. He brought over his family in December and they settled in West Hampstead, where Andrew's anglicisation started from scratch at his local primary school.

Andrew left William Ellis at sixteen-and-a-half and spent two terms at an acting school - the family budget didn't stretch any further. From that point on, with the exception of two years' national service, he 'trod the boards'.

At the start, Andrew's thespian career actually involved sweeping the boards more than treading them. He served the near-obligatory apprenticeship as an assistant stage manager at places like Bexhill-on-Sea and Worthing. In the 1950s local repertory companies tended to put on plays for one week - during which time the actors also had to learn the lines and attend rehearsals for

enabled him to spread his wings. He wrote countless letters to BBC producers and eventually got a foot inside the door of Broadcasting House. Here he worked as an actor - with the odd foray into the German section - as well as a playwright. He is particularly proud of having written *The Revenge*, a short play whose plot is conveyed by means of sound effects without a single word of dialogue (the play received an international radio award).

In the early 1970s, now married and with a growing family, Andrew got to know John Cleese through their joint involvement in making industrial training films. Cleese was, of course, the lead actor in, and main begetter of, the *Fawlty Towers* sequence, which launched them both into the stratosphere of popular acclaim and video sales. In between the first (1975) and the second series (1979) of *Fawlty Towers*, Andrew had a chance to display his versatility as the henpecked husband who breaks free in a television adaptation of H G Wells's *History of Mr Polly*.

Now at the peak of his powers, Andrew appeared in modern 'classics' like John Mortimer's *A Voyage Round my Father* and Tom Stoppard's *Jumpers* at leading theatres. His last stint at the National Theatre was in O'Keefe's *Wild Oats* six years ago. Since then he has kept busy with TV and radio work, voice-overs and poetry readings. Turned 70, Andrew is reluctant to follow the strenuous routine that acting on stage involves. He remains nonetheless - in his wife's words - a 'workaholic', and last year toured with a one-man show of his own devising.

Andrew Sachs's public appearances in 2002 have included a cameo role in the video that complements the Continental Britons exhibition. He also attended the launch of the exhibition. Such gestures demonstrate that, despite his minimum exposure to *yiddishkeit* (and a distaff family link to Emil Jannings), he feels an abiding identification with the Jewish community of fate.

INSIDE the AJR

Pinner hears from a creative professional

When our speaker Laurence Till, Artistic Director of Watford Theatre, joined the theatre in 1999 his brief was to lead a team of 75, produce at least 10 plays a year, and raise over £7 million to pay for modernisation. Most of this, he said, had been achieved. Laurence then discussed the type of plays we would like to see - drama which contained humour, nostalgia, 'good things', little violence or bad language. Finally, he told us about an anonymous lady who had been keen to help in memory of her husband: he had thought she might donate around £10,000, but she sent a cheque for a cool £1 million! Altogether, an interesting look at how a creative professional goes about his work.

Paul Samet

Next meeting: Thursday 5 September, 2 pm: 'The Swinging 30s and 40s', with Bill Phillip

Harrogate opts for informality

At our second meeting, we were joined by several newcomers. Northern Region Group Co-ordinator Susanne Green brought us up to date on recent developments within the group and on what was organised for the near future. We spent the rest of the afternoon getting to know the newcomers and cementing relationships. Instead of arranging for future speakers, we decided to keep these occasions completely informal for the time being and simply to enjoy one another's company. For further information on the Harrogate group, please telephone 01423 886 254.

Inge Little

Next meeting: Monday 30 September, 2.30 pm

North London's 'in-house' affair

The meeting turned out once again to be an 'in-house' affair, with members talking about their lives and experiences since coming to the UK. What emerged was how varied and interesting these experiences had been. More important is the fact that we have made a not inconsiderable

contribution to life in the country which gave us our safety. Jenny Zundel recounted her life from her time as a medical student in Vienna in 1938: meeting her husband, a doctor, living in various locations in the UK, and bringing up a family. Joe Behrens told of his travels to Africa on a freighter until reaching what was then Northern Rhodesia, where he established himself as a successful electrical contractor. Herbert Haberberg spoke of his early life followed by army service in the Jewish Brigade and his postwar life as a metal trader dealing mainly in Eastern Europe. Meetings seem to be averaging 20 members.

Herbert Haberberg

Next meeting: Thursday 26 September, 10.30 am. Rabbi Frank Dabba-Smith on the Leitz family, manufacturers of the LEICA cameras

Essex: Remembering the lessons of the past

One member brought along her husband, a thoroughly English gentleman who had recently celebrated his 90th birthday. We 'Continental Brits' must have made an odd impression on him, but he seemed to take to us like a fish to water and joined in when each of us described the work we had done before settling down as OAPs. This of course brought back bitter memories of the past. But we soon returned to the present with our usual go at today's happy-go-lucky youngsters who don't wish to know about war. But the past must never be forgotten: if we were all to write an account of our past experiences, future generations should be able to study these documents and perhaps find an answer to the unanswerable.

Julie Franks

Next meeting: Tuesday 10 September, 11 am at Finchley Road Synagogue, Westcliffe-on-Sea

Essex visit to Continental Britons exhibition

Our first stop was the AJR Day Centre in Cleve Road, West Hampstead, where we enjoyed a wonderful three-course dinner. Arriving at the Jewish Museum, we found ourselves in the Exhibition Hall, to be confronted once again with the sad reminders of the Holocaust. There were many photos of the persecuted Jews who arrived in this country after the war seeking freedom and humanity. They

made Finchley Road their meeting place and from here developed a new social and cultural life. A film containing interviews with well-known former refugees showed us the numerous contributions to art and science our people have made to this country

Julie Franks

South London quiz with Helen Aronson

The subjects were General Knowledge, Films, Literature and Music, and History. Most of us did well and everybody received a prize. A very enjoyable afternoon, with over 20 members attending.

Anne Poloway

Next meeting: Thursday 12 September

Sheffield full of enthusiasm

The second meeting of this newly formed group took place at the home of Hilary and Steve Mendelsson. A very welcome guest was Lisa Vincent from Nottingham. Dr Otto Jacobovic reported on the highly successful Northern get-together at Beth Shalom: the hospitality shown by the Smith family and the facilities and the gardens there were greatly appreciated. It was decided that Sheffields would meet 3-4 times a year as well as support in strength the forthcoming Northern meeting in Manchester. The new group is full of enthusiasm and appreciates the lead and encouragement given by Susanne Green.

Steve Mendelsson

Next meeting: Sunday 27 October in vestibule of the new Sheffield Synagogue

Brighton and Hove Sarid briefed on political situation in Israel

Michael Rosen, Press Officer at the Israeli Embassy in London, gave an excellent account of the present situation. He referred particularly to relations with the media of the UK and Europe versus relations with the media in the USA, which view Israel and its fight against terror through completely different eyes. He also reiterated that, despite the polarisation of right and left in Israel, it is generally conceded that an accommodation with the Palestinians must take place despite the obvious difficulties and dangers. In the lively

question-and-answer session that followed, Rosen could not be shaken in his belief that sooner or later an independent Palestinian state would be established.

F Goldberg

Next meeting: Monday 23 September, 10.45 am. Judy Ironside on Brighton and Hove Jewish Film Festival

Surrey: garden party in style



Members enjoy A.W. (Tony) Freud's garden.

It's threatening to become an annual event! Once again, our amiable host, Tony Freud, invited us to enjoy his splendid garden for another delightful lunch, to which many of us contributed. There were 32 of us relishing fine food and wines - not to mention Tony's own-make hot Marillen Knoedl! We welcomed three more newcomers. Also toasted by the group was Myrna Glass for her sterling work in developing and maintaining our activities.

Vernon Saunders

Next meeting: Wednesday 23 October



Lunch at the Old Dairy Farm

Althorpe visit

A group of 35 AJR members visited Althorpe House in Northamptonshire, home of Earl Spencer and childhood home of his sister, Princess Diana. The visit included tours of the stately home, the magnificent grounds - from where the island resting place of Diana could be seen - and the exhibition of her life and work. Lunch was taken at the Old Dairy Farm in Upper Stowe.

[Suggestions for similar visits are always welcomed]

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MONTHLY MEETINGS AT
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Wed	11	Guyatherie Peiris and Bill Patrick
Thur	12	Amanda Palmer Entertains
Sun	15	DAY CENTRE CLOSED - Kol Nidre
Mon	16	DAY CENTRE CLOSED - Yom Kippur
Tue	17	Rosemary Wiseman - Entertains
Wed	18	THE LUNCHEON CLUB
Thur	19	Nicola Smedley - La Diva
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Mon	23	Kards & Games Klub
Tue	24	Ronnie Goldberg - Guitarist
Wed	25	Valerie Hewitt - Piano and Voice
Thur	26	Mike Marandi Entertains
Sun	29	DAY CENTRE CLOSED - Simchat Torah

Classified

Deaths

Leon. Gary Leon (Opa) passed away peacefully on 28 July at home aged 91. Loved and loving, a man of dignity and warmth. Mourned by his family in England and America and his friends. Shalom.

Prager. Hazel Prager cruelly taken from us on 25 June 2002. Darling Hazel, we love you for ever. Mummy, Daddy and Alison.

Simson. Emmy Simson (née Bleir) died 29.7.02 aged 95. Beloved mother of Eva Howard and son-in-law Tony. Grandmother to three granddaughters and two great grandsons. Always in our hearts.

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Day Centre

Shirley Lever at the Paul Balint AJR Day Centre. New clothes for sale, dresses, underwear, cardigans, etc. **Wednesday 11 September 9.45 am-11.45 am.**

Pamela Bloch at the Paul Balint AJR Day Centre. Clothes sale, separates etc. **Thursday 19 September 9.30-11.45 am.**

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To Ruth Anderman at 90, an extra-large birthday card

Since we were both Berliners and our fathers were lawyers, it was not surprising that my father introduced me to Ruth. In 1969 he and Ruth were on the AJR Executive Committee. Ruth proposed me as a member of the House Committee running Eleanor Rathbone House in Highgate, which was to be opened shortly. Soon, Milena Mautner became the committee's third member.

Ruth assiduously interviewed prospective tenants for the flats - paradise for most tenants, who had come to the UK as nurses or domestics, had never had a home of their own, and were alone in the world. Assistance was provided to supply curtains and furniture and to furnish the entrance hall and communal lounges. Ruth visited every weekend and is remembered affectionately by many of the residents.

Also in the 1960s, Ruth initiated and then ran the AJR Meals on Wheels service with its operational headquarters in the basement kitchen in

Adamson Road in Hampstead. Here, delicious continental meals were cooked, deep-frozen and delivered at a very cheap price to housebound members. Ruth could be found most days in the kitchen, peeling vegetables, stirring huge pots of soup and - most importantly - adding herbs and spices. In 1983 she opened a Luncheon Club next door to the kitchen where AJR members and staff came to eat several times a week. This service continued until the Day Centre opened in Cleve Road. Ruth combined all this with a happy family life.

Many readers will remember Margaret Jacoby, whose picture hangs in the small lounge of the Day Centre. Margaret, who lived to over 100, sent regular birthday cards to all members. Although Ruth has always hidden her light under a bushel, she would surely have received an extra-large card on 18 September, the day of her 90th birthday.

Eva Trent

Central Office For Holocaust Claims

Michael Newman

Payouts reach 100,000 survivors

The number of people who have received their first payment from the German Slave and Forced Labour Compensation Programme has reached 100,000, according to figures released by the Jewish Claims Conference (JCC). The JCC has also pledged to complete the first round of payments by the end of this year. Eligible applicants will also receive a cheque for \$1,000 (approximately £600) from the Swiss Banks settlement as well as a further payment of around £1,500 from the German Fund at the beginning of next year.

Praise for Dutch Fund

More than 450 UK applicants to the Dutch Maror Fund have received payments totalling £18 million. The Fund, which has been praised for the speed and efficiency of its work, has confirmed that the worldwide total number of eligible victims is likely to be 35,000.

German ghetto law correction

Further to the note published in last month's journal, the new address for correspondence of the Landesversicherungsanstalt Freie und Hansestadt Hamburg is Postfach 701125, 22011 Hamburg, Germany.

French investigative commission

The deadline for filing claims in respect of bank accounts and other financial assets despoiled by the Vichy regime and its German occupier during the Second World War has been extended to 18 January 2003.

To make an application or receive further information about the work of the Commission, write to Le Rapporteur Général, Commission Indemnisation de Victimes de Spoliation (CIVS), 1 Rue de la Manutention, 75116 Paris, France, tel 0033 1 56 52 85 00.

Further help

Written enquiries should be sent to Central Office for Holocaust Claims (UK), 1 Hampstead Gate, 1a Froggnal, London NW3 6AL. For assistance with the completion of application forms, please telephone 020 7431 6161 for an appointment.

Search Notices

Ernst L Freud (1892-1970) architect. Architectural historian seeks information on Freud's clients, collaborators (in particular Heinz Jacobsohn, Alexander Kurz, both in Berlin, and (G B ?) Bartlett in the UK), and his projects in Berlin, Vienna, and London. Freud concentrated mainly on domestic architecture (detached /semi-detached houses, refurbishment, interior designs, and furniture designs). For a preliminary list of clients, especially in Berlin, and to help with further information, please contact Volker Welter on v.welter@reading.ac.uk.

Dayan Wolf Beck, born 18.02.1863 Futomo, lived Sternengasse 85, Cologne, later Horst-Wessel-Platz 14. Deported 16.06.1942 to Theresienstadt with wife Brocha née Rosenfeld, born 11.03.1878 in Visnits. A granddaughter may live in the USA, a greatgrandson may live, or have lived, in London. Information, please contact Mrs Hedvah Ben Zev, Roonstr. 50, D-50674 Cologne.

Frieda Deutsch, my aunt, married **Albert Kende** in Vienna. They left Vienna in 1936 with children Eleanore, Joseph and

George for Neusatz (now Novi Sad). After the war, my father, who survived by leaving Vienna in 1938 for Rhodesia, could never find them. Information, please contact Peter Deutsch at pld@perlynd.com.

Bruno and Robert Goldschmidt, born Hamburg 24.11.1926 and 19.05.1925 respectively. Bruno changed his name to Brian Goldsmith and Robert to Robert Goldsmith or Solomon Robert Goldsmith. According to Jewish Refugees Committee, London, they became naturalized British citizens in October and November 1947, and Brian joined the British Army in May 1944 (his army number 14494195). Information, please contact Herbert A Lindow, 4515 Willard Avenue, Apt 706, Chevy Chase MD 20815, USA.

Peitz. I am researching into Jewish inhabitants of Peitz in 1938. Also, seeking information on **Heinz Richard Abraham**, born 23.04.1919 in Königsberg, an electrical engineer who emigrated to Oxford, England in 1939. Please contact Susanne Rothe, Dorfstrasse 16, 15868 Ullersdorf, Germany, tel (033671) 30502 email susi.rothe@web.de.

Desperately seeking solidarity Part 2

Richard Grunberger

It followed as a matter of course that I too went into the rag trade. My fellow garment workers, though Jewish to a man, were not particularly sympathetic. A puzzling aspect of our relationship was their repeated mention of Franz Josef *mit di papierenen hoisen* (paper trousers). I later discovered that my Austrian origin put them in mind of Emperor Franz Josef and his dress uniform of pink tunic and white trousers.

The year 1940 brought three disparate forms of excitement: a spell behind barbed wire on the Isle of Man, the London Blitz, and my recruitment into Young Austria. That organisation did really valuable work in engendering refugee solidarity at the same time as it trumpeted the pathetic fiction that the *Heimat* yearned for our return.

Though draped in the Red-White-Red flag, Young Austria were, of course, Reds of the deepest dye. Accordingly, when Russia came into the war, they exhorted the membership to support the British war effort. I left the rag trade and enrolled in a government training scheme to become a centre-lathe turner. My first donning of overalls struck me as a veritable rite of passage. Was I not about to join the industrial working class, to whom the great Marx had assigned the vanguard role in the forward march of humanity? Reality could not have been more different. At the Radiamp Works in Tottenham, N17, I encountered a

totally non-unionised workforce. Obedient to YA directives I started a membership drive for the Amalgamated Engineering Union - which netted exactly one recruit! If class-consciousness languished, xenophobia waxed powerfully. A female capstan operator dubbed me 'the refuggie', while the factory storekeeper was given to saying 'My name is Smith with a y!' and covering his nose with his hand every time we met. The fact that the 'joke' passed over my head in no way diminished his delight in retelling it.

One person at the Radiamp, however, treated me as a fellow human being and invited me home. He was my boss - in other words the exploitative, bourgeois class enemy conjured up by Marxist mythmakers. This was not the only paradox my Young Austria mentors had difficulty in explaining away in 1945. Just as baffling was the fact that the *Heimat* neither thanked the Allies for having liberated it nor showed any appetite for Communism. By 1946, under the impact of the *Shoah* and with Palestine coming to the boil, my Jewish sense of solidarity kicked in again. Not that I did very much, except having shouting matches with leftie dinosaurs among my friends. However, all this emoting must have done some good because decades later my eldest son headed Labour Friends of Israel. Would it be hubris to detect genetic programming behind this convergence of two foci of solidarity?

AJR GROUP CONTACTS

North London

Jenny Zundel 020 8882 4033

South London

Ken Ambrose 020 8852 0262

Pinner (HA Postal District)

Vera Gellman 020 8866 4833

Surrey

Edmée Barta 01372 727 412

Brighton & Hove (Sussex Region)

Fausta Shelton 01273 688 226

Wessex (Bournemouth)

Mark Goldfinger 01202 552 434

East Midlands (Nottingham)

Bob Norton 01159 212 494

West Midlands (Birmingham)

Henny Rednall 0121 373 5603

North (Manchester)

Werner Lachs 0161 773 4091

Leeds HSFA

Trude Silman 0113 225 1628

Edinburgh, Glasgow, Liverpool,

Newcastle, Harrogate & Sheffield

Susanne Green 0151 291 5734

Essex (Westcliff)

Larry Lisner 01702 300812

Newsround

Jewish Museum set for expansion

London's Jewish Museum is set to triple in size following the purchase of a building adjoining its Camden Town site. Museum Director Rickie Burman said the extended site would house enlarged galleries for permanent and temporary exhibitions, as well as providing space for a children's gallery and education centre, an auditorium and a café.

Next year's Holocaust Day in Edinburgh

The Home Office has announced that next year's principal Holocaust Memorial Day will be held in Edinburgh. The event will focus on 'Children and the Holocaust'. As previously, local and regional activities will also be held across the UK.

Jewish primary school to be built in Cologne

The Lauder Morijah Elementary School, the first Jewish primary school in Cologne since the war, is scheduled to open in 2003. It is named both after a school closed by the Nazis and in honour of the US charity the Ronald S Lauder Foundation

Rhodes memorial vandalised

According to a report in the *Jewish Chronicle*, the Rhodes Holocaust Memorial, which was dedicated earlier this year, has been vandalised. The memorial commemorates 1,973 Jews from the Greek island who perished in the concentration camps. Islanders reportedly see the vandalism as 'alien' to the history and civilisation of Rhodes.

Nazi collaborator ruling

The European Court of Human Rights has ruled that Maurice Papon was denied a fair appeal over his 1998 conviction for war crimes. Papon, now 91, was sentenced in April 1998 to 10 years for his role in the wartime deportation from Bordeaux of 1,690 Jews to the Nazi death camps.

Memorial dedicated to Hungarian Va'ad

A memorial statue in honour of Rudolph Kastner and other members of Hungary's controversial wartime Jewish Aid and Rescue Committee - the Va'ad - has been dedicated in the courtyard of Budapest's main synagogue. It is the first such memorial to the Va'ad.