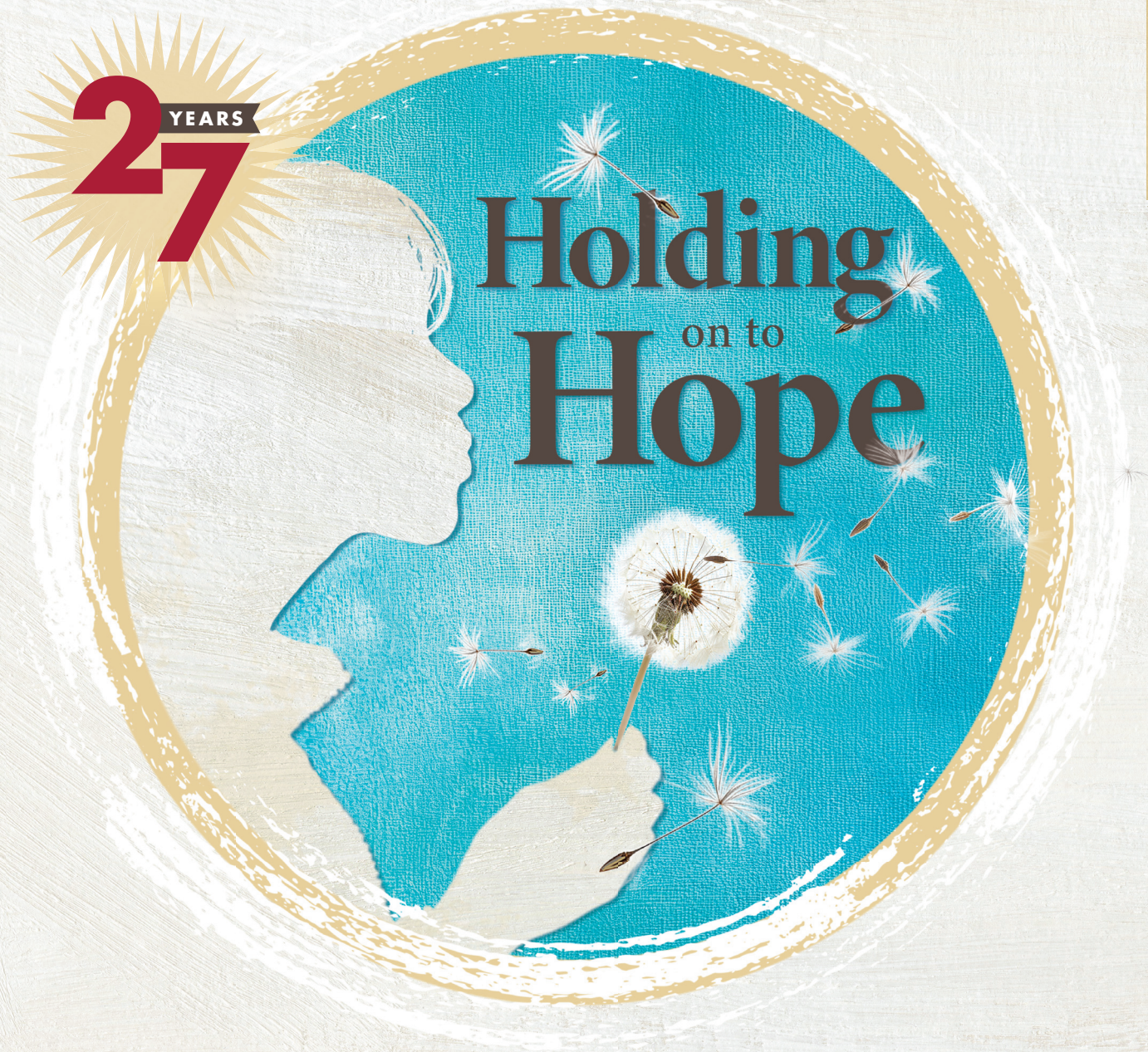


# SALA AND ARON SAMUELI HOLOCAUST ART & WRITING CONTEST

Presented by Chapman University and The 1939 Society

EDUCATOR'S GUIDE



## ENTRY POSTMARK DATE

February 2, 2026

## DIGITAL SUBMISSION DUE DATE

February 4, 2026

## AWARDS CEREMONY

Friday, March 13, 2026



CHAPMAN  
UNIVERSITY

Rodgers Center for  
Holocaust Education



# FREQUENTLY ASKED QUESTIONS

- **What is the geographic reach of the contest?**

The contest is open to students in the United States and internationally. All entries must be submitted in English.

- **What grade levels are eligible to participate?**

Students currently enrolled in grades 6–8 are eligible to compete in the middle school division. Students currently enrolled in grades 9–12 are eligible to compete in the high school division.

- **Do middle school students compete against high school students?**

No. Students in grades 6–8 compete in the middle school division and students in grades 9–12 compete in the high school division.

- **In what categories may students compete?**

There are four categories: art (which includes photography), film, poetry, and prose.

- **How many entries are allowed per school?**

Participating schools may submit a total of three entries (one entry per student) in any combination of the following categories: art, film, poetry, or prose.

- Schools serving middle and high school grades may submit up to three entries for middle school grades and up to three entries for high school grades.

- **Are group entries eligible?**

Student groups may submit their work; however, only one prize will be awarded should the entry win a top prize.

- **If my school isn't local, do I need to be present at the awards ceremony to receive prizes/recognition?**

If your school is not in Southern California, your school does not need to be physically present at the awards ceremony to receive certificates or prizes. For participants who would like to take part in the ceremony, a live video link will be made available.

- **Can students use a personal contact as the basis of their work instead of using a Holocaust survivor testimony from the websites listed in the contest materials?**

All entries must be based on a video testimony on the approved websites listed in the contest materials only. Works based on other testimony sources will be disqualified.

- **Can students refer to a book instead of a video testimony?**

Books may be used as secondary sources; however, each submitted entry must be based on a video testimony from one of the approved websites listed in the contest materials.

- **What if my school or students do not have Internet access? Are there other options for viewing a video testimony?**

Yes, please contact Jessica MyLymuk at [RodgersCenter@chapman.edu](mailto:RodgersCenter@chapman.edu) or at (714) 628-7377 to discuss options for access to a video testimony.

- **Are there any video testimonies with a running time of two hours or less?**

Testimonies can vary in length. For a list of testimonies that are two hours in length or less, please refer to the list on page 7 of this booklet.

- **Can students submit choreography or a musical composition?**

Currently performance art and music composition are not categories included in the contest. However, student choreographers and composers may submit a film that includes original music and/or dance elements. The submission will be judged as a film and not as a musical composition or dance piece.

- **Do students have to be sponsored by a school or can they enter the contest on their own?**

Students must be sponsored by schools. Works submitted without a school/educator sponsorship will not be entered into the competition.

- **Are students who attend a home school, alternative school, or other non-traditional education center eligible to participate?**

Yes, all educational facilities that serve grades 6–12 are eligible to participate in the contest.

- **Do students need to cite the sources they use in their submissions?**

Yes, students are required to provide the URL of the video testimony used in their works. In addition, if secondary sources are used, students should submit a separate page of citations for these sources along with their entries.

- **Can a student use commercial music in their film project?**

Students must obtain written permission from copyright holders for all music used in film entries, with the exception of tracks from the *Echoes of Vilna* album made available by the Orange County Klezmers.

Email [RodgersCenter@chapman.edu](mailto:RodgersCenter@chapman.edu) to request access to preview tracks and to request download links.

- **Can a student use images or film clips from the Internet in their film project?**

Written permission from the copyright holder is required for images and film clips that do not belong to the student or are not in the public domain.

- **What happens to the winning entries?**

All submissions, including original works of art, become the property of the Rodgers Center for Holocaust Education at Chapman University.

- **When are winners notified?**

Winners will be announced at the awards ceremony at Chapman University on March 13, 2026.

- **How are entries submitted?**

Your school's three entries may be submitted digitally using the online submission form found on the Samueli Holocaust Art & Writing Contest website. First-place artists may be required to provide the original hard copies of their artworks. Hard copy submissions may be sent to:

Jessica MyLymuk  
Rodgers Center for Holocaust Education  
Chapman University  
One University Drive  
Orange, CA 92866, USA

- **When is the deadline to submit entries?**

The postmark deadline for submissions is February 2, 2026. The deadline for delivering or sending submissions digitally is February 4, 2026.

- **Do you offer professional development opportunities for teachers to help them prepare their students to participate in the contest?**

Yes. The Rodgers Center for Holocaust Education will offer workshops both on-site and online throughout the academic year. Please check the contest website for specific dates and information on how to register.

**For any other questions, please contact the Rodgers Center for Holocaust Education, Chapman University at [RodgersCenter@chapman.edu](mailto:RodgersCenter@chapman.edu) or (714) 628-7377.**

## General Criteria – All Categories

- Regardless of delivery method (digital or hard copy), all entrants must complete the online submission form available on the contest website.
- Entries must reflect genuine engagement with the survivor's testimony in its historical context and constitute a thoughtful and creative response.
- Entries must be based on a survivor's full-length testimony available from one of the following sources:
  - The 1939 Society website at [the1939society.org](http://the1939society.org)
  - Samueli Holocaust Art & Writing Contest website featuring video testimonies from the collection of the USC Shoah Foundation at [Chapman.edu/contest-testimonies](http://Chapman.edu/contest-testimonies)
  - South Carolina Council on the Holocaust website at [scholocaustcouncil.org/survivor.php](http://scholocaustcouncil.org/survivor.php)
  - USC Shoah Foundation - The Institute for Visual History and Education's YouTube channel at [Youtube.com/uscshoahfoundation](http://Youtube.com/uscshoahfoundation) ("Full-Length Testimonies" playlists)
  - USC Shoah Foundation's iWitness site at [iwitness.usc.edu](http://iwitness.usc.edu)
- Entries must include a time stamp (timecode) from the video testimony. This is the moment in the testimony that the student chooses that references the theme of the contest prompt.
- Please note that AI-generated works are not permitted. All text and images, whether created by hand or digitally, must be the original creation of the student artist.
- Entries that do not follow the criteria will be disqualified.

## Specific Criteria – Art

- Regardless of delivery method (digital or hard copy), all entrants must complete the online submission form available on the contest website.
- Entries must be submitted with the artist's statement that includes:
  - Title of the work
  - Name of survivor to whose testimony this work is a response
  - Statement of how the work addresses the prompt
  - Statement must not include student or school name and must not exceed 125 words.
  - Acknowledgement of sources – to protect copyright holders, proper citation of all sources is required. Permission for sources that are not public domain must be obtained in writing from copyright holder and submitted with entry.
  - Please do not staple, tape, or otherwise attach the artist statement to the artwork
- Submissions must be two-dimensional only, on medium no thicker than 3/4", and must not exceed 12" x 18."
- Artwork must not include the artist's name or any other identifying information.
- Artwork must not be matted or framed.
- Fixative spray must be applied to charcoal, pencil, pastel, and chalk art.
- Submissions can include photography and computer-generated images. Artists can use charcoal, pencil, pastel, chalk, watercolors, acrylics, or oils.
- Renderings of another's work will be disqualified.
- Please note that AI-generated works are not permitted. All images, whether created by hand or digitally, must be the original creation of the student artist.
- Entries that do not follow the criteria will be disqualified.

## Specific Criteria – Film

- Regardless of delivery method (digital or hard copy), all entrants must complete the online submission form available on the contest website.
- Entries must be submitted with the filmmaker's statement including:
  - Title of the work
  - Name of survivor to whose testimony this work is a response
  - Statement of how the work addresses the prompt

- Statement must not include student or school name and must not exceed 125 words.
- Acknowledgement of sources – to protect copyright holders, proper citation of all sources is required. Permission for sources that are not public domain must be obtained in writing from copyright holder and submitted with entry.
- Content viewing time (without credits) may be no longer than three (3) minutes.
- File size must not exceed 600 MB.
- Films are to be submitted without credits for blind judging. A completed film with credits should be prepared in the event the film is selected for screening.
- Films may be submitted using [WeTransfer.com](http://WeTransfer.com), Google Drive, or other free file transfer websites.
- To ensure compatibility with MAC and PC, please use either QuickTime or MPEG format.
- Please note that AI-generated works or the inclusion of AI-generated works are not permitted.
- Entries that do not follow the criteria will be disqualified.

**We are grateful to the Orange County Klezmers for making available to registered participants musical selections from their album *Echoes of Vilna*. To preview or to request tracks for use in a film entry, please email Jessica MyLymuk, [RodgersCenter@chapman.edu](mailto:RodgersCenter@chapman.edu).**

Students wishing to use music, photos, video, or other artwork in their films should be aware that these may be protected by U.S. copyright law and therefore require permission from the artists to use them. Purchasing or downloading materials from a website is generally intended for personal and home use only and does not grant the purchaser the right to reproduce, perform, or display copyrighted works publicly. For any copyrighted works appearing in the film, written permission must be obtained from the copyright holders and submitted with the entry.

## Specific Criteria – Poetry

- Regardless of delivery method (digital or hard copy), all entrants must complete the online submission form available on the contest website.
- Entries must be titled.
- Entries must be typed.
- Entries must not include graphics, drawings, or other images. It must be clear that the entry is a poem and not an artwork.
- Entries must not include reference to student or school name.
- Entries must be created by students. AI-generated works are not permitted.
- Students should include the name of the survivor about whom the entry is written. If the name doesn't appear in the work, it should appear under the title.
- Entries may be no more than 30 lines.
- Entries that do not follow the criteria will be disqualified.

## Specific Criteria – Prose

- Regardless of delivery method (digital or hard copy), all entrants must complete the online submission form available on the contest website.
- Entries must be titled.
- Entries must be typed.
- Entries must not include reference to student or school name.
- Entries must be created by students. AI-generated works are not permitted.
- Students should include the name of the survivor about whom the entry is written. If the name doesn't appear in the work, it should appear under the title.
- Entries may be no more than 500 words.
- Entries that do not follow the criteria will be disqualified.

# RUBRICS

## Art

| Outstanding | Good | Fair | Poor |
|-------------|------|------|------|
| 4           | 3    | 2    | 1    |

| Content  |  |  |  |  |
|--|--|--|--|--|
| Uses a word, phrase or sentence from a survivor's or rescuer's testimony referencing one specific experience that motivated them to find meaning and purpose in the midst of their struggle to survive or their efforts to help others to survive. |  |  |  |  |
| Explores the meaning and significance of the word, phrase, or sentence in the survivor's or rescuer's story, reflecting on how this experience gave them hope and strength to endure their circumstances and persist against adversity.            |  |  |  |  |
| Includes a reflection about how the survivor's or rescuer's experience of holding on to hope will empower and motivate the student as they face their own personal challenges.   |  |  |  |  |
| Demonstrates evidence of insight and personal reflection   |  |  |  |  |
| Presents historical facts (names, dates, places) accurately  |  |  |  |  |
| Communicates clearly the inspiration and intent of the piece in the artist's statement   |  |  |  |  |
| Style  |  |  |  |  |
| Approaches the theme (prompt) thoughtfully   |  |  |  |  |
| Engages the viewer's attention by exploring the significance of the word, phrase, or sentence and its connection to the theme (prompt)   |  |  |  |  |
| Demonstrates appropriateness in content choices including the use of historical images and original graphics   |  |  |  |  |
| Demonstrates originality and creative representation of the theme (prompt)   |  |  |  |  |
| Reflects artistry and skill  |  |  |  |  |

## Film

| 4 | 3 | 2 | 1 |
|---|---|---|---|
|---|---|---|---|

| Content  |  |  |  |  |
|--|--|--|--|--|
| Uses a word, phrase or sentence from a survivor's or rescuer's testimony referencing one specific experience that motivated them to find meaning and purpose in the midst of their struggle to survive or their efforts to help others to survive. |  |  |  |  |
| Explores the meaning and significance of the word, phrase, or sentence in the survivor's or rescuer's story, reflecting on how this experience gave them hope and strength to endure their circumstances and persist against adversity.            |  |  |  |  |
| Includes a reflection about how the survivor's or rescuer's experience of holding on to hope will empower and motivate the student as they face their own personal challenges.   |  |  |  |  |
| Demonstrates evidence of insight and personal reflection   |  |  |  |  |
| Presents historical facts (names, dates, places) accurately  |  |  |  |  |
| Communicates clearly the inspiration and intent of the piece in the filmmaker's statement  |  |  |  |  |
| Credits sources appropriately  |  |  |  |  |
| Style  |  |  |  |  |
| Reflects a clear and genuine voice   |  |  |  |  |
| Engages the viewer's attention by exploring the significance of the word, phrase, or sentence and its connection to the theme (prompt)   |  |  |  |  |
| Presents a well-executed progression of experiences, events, or ideas from beginning to end, so that they build on one another to create a coherent and dynamic film   |  |  |  |  |
| Demonstrates appropriateness in all content choices including music, historical images, dialogue, and narration  |  |  |  |  |
| Demonstrates originality and creative representation of the theme (prompt)   |  |  |  |  |

## Poetry and Prose

| 4 | 3 | 2 | 1 |
|---|---|---|---|
|---|---|---|---|

| Content  |  |  |  |  |
|--|--|--|--|--|
| Uses a word, phrase or sentence from a survivor's or rescuer's testimony referencing one specific experience that motivated them to find meaning and purpose in the midst of their struggle to survive or their efforts to help others to survive. |  |  |  |  |
| Explores the meaning and significance of the word, phrase, or sentence in the survivor's or rescuer's story, reflecting on how this experience gave them hope and strength to endure their circumstances and persist against adversity.            |  |  |  |  |
| Includes a reflection about how the survivor's or rescuer's experience of holding on to hope will empower and motivate the student as they face their own personal challenges.   |  |  |  |  |
| Demonstrates evidence of insight and personal reflection   |  |  |  |  |
| Presents historical facts (names, dates, places) accurately  |  |  |  |  |
| Style  |  |  |  |  |
| Theme (prompt) is approached thoughtfully  |  |  |  |  |
| Language choices are appropriate and respectful  |  |  |  |  |
| Writing voice is clear and genuine   |  |  |  |  |
| Grammar, mechanics, and syntax support the topic and do not distract from communicating the main idea  |  |  |  |  |
| Presents a well-executed progression of experiences, events, or ideas from beginning to end, so they build on one another to create a coherent and dynamic work  |  |  |  |  |

The Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects ("the Standards") are the culmination of an extended, broad-based effort to fulfill the charge issued by the states to create the next generation of K–12 standards in order to help ensure that all students are college and career ready in literacy no later than the end of high school. (<http://www.corestandards.org/ELA-Literacy>)

The Sala and Aron Samueli Holocaust Art & Writing Contest provides an authentic speaking, listening, and writing experience for middle and high school students. They can use the contest to better understand the rhetorical concepts of audience, purpose, genre, and style. The contest also provides students an opportunity to explore an integrated model of literacy, conducting original research, and consuming and producing across multi-media.

| Common Core Standard   | Grades 6-8   | Grades 9-10   | Grades 11-12   | Samueli Holocaust Art & Writing Contest Connection   |
|--|--|---|--|--|
| <b>CCSS.ELA-Literacy</b><br><b>Speaking and Listening</b><br>Comprehension and Collaboration     | Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. (SL.6.2)  | Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source. (SL.9-10.2)  | Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data. (SL.11-12.2) | Students view and listen to at least one full-length video testimony of a Holocaust survivor or rescuer to use in the process of creating an original work in writing, art, or film.                   |
| <b>CCSS.ELA-Literacy</b><br><b>Speaking and Listening</b><br>Presentation of Knowledge and Ideas | Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information. (SL.6.5/7.5/8.5)   | Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. (SL.9-10.5)                                     | Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. (SL.11-12.5)   | Students strategically use multi-media components in creating an original work in art or film.   |
| <b>CCSS.ELA-Literacy</b><br><b>Writing</b><br>Text Types and Purposes                            | Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. (W.6.2a/W.7.2a/W.8.2a) | Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. (W.9-10.2a) | Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. (W.11-12.2a)  | Students will create an original work in writing, art, or film; organizing ideas and concepts and employing multimedia elements when useful.<br><br>Art and film include a written artist's statement. |
| <b>CCSS.ELA-Literacy</b><br><b>Writing</b><br>Text Types and Purposes                            | Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. (W.6.2b/W.7.2b/W.8.2b)  | Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.9-11.2b)                                 | Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2b)  | Students will develop the topic with relevant facts, concrete details, quotations, or other information in the writing category.   |

| Common Core Standard  | Grades 6-8  | Grades 9-10   | Grades 11-12   | Samueli Holocaust Art & Writing Contest Connection  |
|---|---|---|--|---|
| <b>CCSS.ELA-Literacy</b><br><b>Writing</b><br>Production and Distribution of Writing            | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.6.4/W.7.4/W.8.4)  | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.11-12.4)   | Students will write clearly and coherently in the writing category as well as the artist's statement in art and film.   |
| <b>CCSS.ELA-Literacy</b><br><b>Writing</b><br>Production and Distribution of Writing            | With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (W.6.5/W.7.5/W.8.5)   | Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (W.11-12.5)  | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.11-12.5)   | Students will write for an authentic audience.  |
| <b>CCSS.ELA-Literacy</b><br><b>Writing</b><br>Research to Build and Present Knowledge           | Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. (W.6.7/W.7.7/W.8.7) | Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (W.9-10.7) | Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (W.11-12.7) | Students will conduct authentic research to address the prompt in the contest, employing research and media skills.   |
| <b>CCSS.ELA-Literacy</b><br><b>History/Social Studies</b><br>Key Ideas and Details              | Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions. (RH.6-8.2)  | Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text. (RH.9-10.2)  | Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas. (RH.11-12.2)  | Students will view and listen to a full-length video testimony of a survivor or rescuer to determine central ideas and relationships among the details and ideas to create an original work in writing, art, or film. |
| <b>CCSS.ELA-Literacy</b><br><b>History/Social Studies</b><br>Craft and Structure                | Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies. (RH.6-8.4)   | Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science. (RH.9-10.4)  | Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text. (RH.11-12.4)  | Students will engage with the meaning of words and phrases as they make meaning of survivor's or rescuer's testimony as it relates to the particular history of the Holocaust.  |
| <b>CCSS.ELA-Literacy</b><br><b>History/Social Studies</b><br>Integration of Knowledge and Ideas | Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts. (RH.6-8.7)  | Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text. (RH.9-10.7)  | Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem. (RH.11-12.7)  | Students will integrate visual information as they create an original work in art or film.  |



# SURVIVOR AND RESCUER TESTIMONIES

Many other testimonies, including those from survivors Henry Kress, Leon Leyson, and Jack Pariser, and from rescuer Irene Opdyke are between 2 and 4 hours in length. We encourage you to consider testimonies of this length as well.

## The 1939 Society

### Running Time: 1 hour or less

Edgar Aftergood  
Marianna D. Birnbaum  
Henriette B. From  
Georgia Gabor  
Bertha Haberfeld  
Ruth Halbreich  
Alice Hemar  
Ben Kamm  
David Klipp  
Sophie Lazar  
Israel Rosenwald  
Frances Simon  
Frederich A. Spiegler  
Henia Weit

### Running Time: 1–2 hours

Thomas Blatt  
Stanley Bors  
Ida V. Brookhouse  
Barry Bruk  
Selene Bruk  
Suzanne Butnik  
Marion Chervin  
Fred Diamant  
Ilse Diamant  
Ruth Fenton  
Harry Gable  
Gertude Goetz  
Samuel Goetz

Sam Goldberg  
Baruch Goldstein  
Zelda Gordon  
Miriam Haas  
Felicia Haberfeld  
Sigfried Halbreich  
Elly Kamm  
Piri Katz  
Hanka S. Kent  
Cesia Kingston  
Leon Kushynski  
Sarna Landav-Stoger  
Beba Leventhal  
Rudolph Yerahmiel Lobel  
Maurice Markheim  
Samuel Michaels  
Henry Nusbaum  
Leopold Page  
Ludmila Page  
Henry Palmer  
Galena Segal  
Bart Stern  
Sonia Tebrich  
Rose Toren  
Marietta S. Van Den Berg  
Leon Weinstein  
Sophie Weinstein

## Samueli Holocaust

### Art & Writing Contest Page

#### Running Time: 1 hour or less

Richard Billauer  
Fela Gipsman

#### Running Time: 1–2 hours

Joseph Aleksander  
Per Anger (Rescue/Aid)  
Engelina Billauer

Ralph Fischer  
Rosette Fischer  
Frances Flumenbaum  
Natan Gipsman  
Sally Roisman  
Sam Steinberg  
Johtje Vos (Rescue/Aid)  
Michael Zelon

## YouTube – USC Shoah Foundation – The Institute for Visual History and Education

### Running Time: 1 hour or less

Malka Pinto  
Nathan Shapow  
Eva Wellner

### Running Time: 1–2 hours

Irena Abram  
Hy Abrams  
Walter Absil  
Zuzana Adam  
Szyfra Altstock  
Ruth Arkiss  
Sari Baron  
Flora Benveniste  
Joseph Berger  
Leo Berkwald  
Celina Biniaz  
Adela Boddy  
Claire Boren  
Ellen Brandt  
Joseph Brod  
Susan Brunn  
Henri De Kryger (Rescue/Aid)  
Johannes De Vries (Rescue/Aid)  
Joe Dispeker  
Olga Drucker  
Eva Eiseman  
Lea Faranof  
Romana Farrington  
Marianna Glazek  
Johanna Kimmel Goldberg  
Yvette Gould  
Helen Granek  
Helen Greenbaum  
Kurt Greenhut  
Joseph Gringlas  
Hana Gruna  
Hans Hammelbacher  
Walter Hartmann  
Freda Isakson  
Warren Kahn  
Jan Karski (Rescue/Aid)  
Harry Klein  
Greta Klingsberg  
Adolf Koebner (Rescue/Aid)  
Rose Kohn  
Harry Konar  
Henry Kreisel  
Margaret Lambert  
Kurt Landskroner

Marianne Laszlo  
Olga Leibhard  
Marcel Lerner  
Bent Lerno  
Kathy Levy  
Ursula Levy  
Lily Lipman (Rescue/Aid)  
Margaret Lowe  
David Mandel  
Evelyne Marie  
Micheline Marmor  
Gary Matzdorff  
Eva Meleck  
Henry Meyer  
Edith Milman  
Kurt Moses  
Elena Nightingale  
Sara Ostrzega  
Clare Parker  
Isaiah Perrez  
Hilda Pierce  
Lola Putt  
Edith Reifer  
Curt Rosenfeld  
Masza Rosenroth  
Leopold Rosner  
Renate Rossmere  
Beatrix Sachs  
Eva Safferman  
Curt Scharf  
Herman Shaalman  
Hela Shapow  
Sandra Segal  
Marika Somerstein  
Esther Stern  
Joseph Talbert  
Sidney Taussig  
Alfred Traum  
Norman Tukman  
Renate Vambery  
Irene Voros  
Anna Eva Helene Webb  
George Weiss  
Jacob Wiener  
Gaby Wilson  
Sam Wise  
Dina Wolfe  
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