

Dunera News



A publication for former refugees from Nazi and Fascist persecution (mistakenly shipped to and interned in Australia at Hay and Tatura, many later serving with the Allied Forces), their relatives and their friends.

No.104 October 2018



78th Anniversary Hay Dunera Reunion

September 2018

Foundation Editor:

The late Henry Lippmann OAM

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The Committee of the Dunera Association

The views expressed by writers of particular articles in this publication are the responsibility of the authors and are not necessarily those of the Dunera Association.

Letters and articles for publication are welcome.

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Many thanks to all the contributors.



From Friends of the Dunera Boys

A facebook post from David Nelson
– 10 Oct 2018

Hello Group, I've just joined because I have an exciting project to tell you about. I'm a former BBC TV Producer and now the Education Assistant at the Holocaust Museum and Education Center of Southwest Florida in Naples. In the course of a recent exhibition at the museum I came across the tragic story of Dunera Boy Kurt Kriszhaber from Vienna. Kurt's family perished in the Holocaust and he survived only to die in a freak accident in Melbourne in 1946. He had avoided the gas chambers of Poland only to be gassed by a faulty bathroom heater in St.Kilda, Melbourne.

Additional message: **The Kurt Kriszhaber Memorial Project** – I just received today a copy of the letter sent by State Trustees to Fawkner Cemetery [in Melbourne], giving "Consent for the placing of a memorial – right of interment of the late Kurt Kriszhaber Grave: Jewish A, Row 06, Grave 781".

David has provided two links in his posts:
<https://www.youtube.com/watch?v=-ktaelXddPM&feature=youtu.be>

There is a GoFundMe campaign to raise money for a memorial at Kurt Kriszhaber's grave. The campaign was started with a donation of \$500 US dollars from the daughter of a Viennese Holocaust survivor.
<https://www.gofundme.com/kurt-kriszhaber-memorial>



Peter Felder
President
Dunera Association

From the President

Welcome to the Dunera News. Since my last report, we have joined together in Hay and in Sydney with members and friends, to celebrate 78 years since the arrival of HMT Dunera. Though the attendance was small, their enthusiasm made up for the lack of numbers. The reunion in Hay was once again organised by David Houston and the hardworking volunteers at the Hay Dunera Museum. The Sydney reunion at the Sydney Jewish Museum was attended by 25 descendants and friends. Unfortunately, no Dunera Boys were able to attend.

In this edition there is a most interesting story about Dunera Boy Ulrich Boschwitz and his novel *The Traveller*. This follows up on the article we had about him in the previous newsletter. Also, there is a report from David Houston regarding the restoration of the third carriage at the Hay Dunera Museum.

Accompanying this newsletter is the notice for the Annual General Meeting and the details for our Annual Reunion Lunch in Melbourne on November 13, 2018. I warmly invite you to attend and urge you to book as soon as possible. Book via Trybooking or direct bank payment is available. At the lunch you will hear about volume 2 of Dunera Lives. I encourage you to come along, catch up with friends, and hear some interesting speakers.

I am excited to report that the Association has recently received a generous donation of \$5000 to be used for an education prize or scholarship. The donation was made by a friend of the son of Dunera Boy Fred Hochberg. It is in memory of Fred and his brother Gustav and their father Isaac, all of whom were interned. The Association will consider the best use of the funds. The gift certainly gives us a great opportunity to spread the Dunera story more widely in the community.

Keep in touch or update your details at duneraboys@gmail.com or join our Facebook group, Friends of the Dunera Boys.

I hope you enjoy this Dunera News.

A handwritten signature in black ink that reads "Peter W. Felder". The signature is written in a cursive style.

Hay Dunera Reunion

78th Anniversary – 31 August–2 September 2018

Reflecting on my 16th trip to a Hay Dunera reunion, I could not help but reminisce about previous such occasions in Hay. The journey to Hay is obviously the same each year, yet I marvel at the changing landscape from the undulating foothills of Central Victoria to the Long Paddock and Saltbush Plains of the Riverina, much as the Dunera Boys would have on their epic train journey from Sydney to Hay.

I always aim to arrive in Hay by lunch time so as I can take in the atmosphere of this amazing town, so rich in history, not only of the Dunera Boys, but also of Australia in the era of the 'golden fleece' and at war. This year, I visited Hay War Memorial High School in order to meet their history teacher. The Dunera Association wishes to restart the essay competition in which students write about the Dunera story as part of their curriculum studies.

Another reason I arrive early is so I can have time to view the exhibits at the Dunera Museum and mingle with any visitors present. Often, travellers are just passing through Hay and stumble on to this museum amongst others. Hay is a unique town of 2,600 inhabitants, with five museums. This year I met a couple from Meredith, Victoria, who expressed great interest in the Dunera Museum, but didn't have time to participate in our activities. They are happy to now be on our mailing list and wish to return for a future reunion. I also take the time to go through the visitors' book for interesting comments and maybe identify some future contacts.

In attendance from interstate this year were: Geoff and Daniella Buchtahl, Seumas Spark and partner Rhiannon Tanner, Dianne and Russell Efron, Harvey Stern, Selma and Aubrey Seknow, Robyn Fuerst and Ron Jackson and myself. In addition were Hay locals Mick and Alice Beckwith, Carol and Laura Bunyan, some locals and of course our perennial hosts David and Coleen Houston. Again we would like to thank them for their tireless efforts in making this Dunera weekend so special.

In addition to our normal weekend program, there was a viewing of the display at the Hay Shire Library of etchings by retired NSW State Librarian, and now artist, Alex Byrne AM. Some of these etchings were inspired by the stories of Kristallnacht, the Kindertransport, the Dunera story and Hay. This event was followed by dinner at the Jolly Jumbuck bistro, which always sets up the mood of conviviality present on these very special first weekends of September.

Saturday morning brought with it the traditional cold, crisp but clear inland Australia chill, and the Hay Railway Station reenactment of the arrival of the Dunera Boys by the devoted locals who do this each year. In this historically authentic environment, it is not hard for me to visualise the drama of the arrival of my late father with the other Dunera Boys in 1940. The scene at the station includes the

Dunera Museum consisting of the two railway carriages of the type that the Dunera Boys travelled in on their journey from Sydney. This was followed by our usual 'pilgrimage' to the 50th Anniversary commemorative marker located in Dunera Way and adjacent to the locations of Camps 7 and 8.

Morning tea was followed by visits to the Hay War Cemetery and the Hay Gaol Museum. It was a few years ago that I discovered the name of Martin Reichwald, my late father, in the records of the gaol, not as a prisoner but as a sick patient; the gaol was used as a military hospital during the war. The cemetery is a vivid snapshot of Hay's history. Of particular interest is the Jewish section in which Menasche Bodner, the only Dunera Boy to die in internment in Hay, is buried.

Saturday afternoon was free for us to participate in various activities including the viewing of the SBS documentary 'When Friends Were Enemies' at the Dunera Museum Library. This was followed by a delicious main dinner engagement at Bishop's Lodge Motel Restaurant.

On Sunday morning, we returned next door to the historic Bishop's Lodge Historic House and Rose Garden for our farewell morning tea, again organised by the ladies of Hay, for which we were so grateful. Coleen Houston's tea cake is always a highlight, as well as a diet destroyer. The development of the homestead, which is an amazing example of inland Australia architecture, was shown to us in a most instructional video. It shows the understanding of environmental issues in building architecture even way back in 1888.

All participants then bade their farewells and commenced their long journeys home. The drive home is tinged with both sadness and satisfaction, but also in the knowledge that I will do this all again next year.

Ron Reichwald



Carol Bunyan, Alex Byrne and Robyn Fuerst at Hay Shire Library, with wartime etchings by Alex Byrne in the background.



At Dunera Way. Carol Bunyan, Aubrey and Selma Seknow, David Houston, Robyn Fuerst, Ron Jackson, Russell and Dianne Efron, Harvey Stern, Seumas Spark and Rhiannon Tanner.

Sydney Dunera Reunion

78th Anniversary – 5 September 2018

Twenty-five people attended the reunion at the Sydney Jewish Museum, including Rachel Travers and Julie Lippmann, widows of Dunera Boys Walter Travers and Henry Lippmann. Sydney committee member John Ebert opened the event, welcoming all and especially the first-time visitors. Peter Felder reported on the successful reunion at Hay and the upcoming Melbourne reunion lunch on 13 November.

Peter presented John Ebert with a copy of *Dunera Lives: A Visual History*, the long-awaited book by Ken Inglis, Seumas Spark and Jay Winter, with Carol Bunyan. This was in recognition of John's long-term efforts in maintaining the Sydney group and keeping everyone up to date on all things Dunera.

We are most grateful to the Sydney Jewish Museum for welcoming us, providing refreshments and a most comfortable meeting space.

Peter Felder

Dunera Music

Dr Joseph Toltz spoke of his ongoing interest in the connection between the Dunera Boys and music. Joseph is a music researcher at the University of Sydney. He is currently involved in the project *Performing the Jewish Archive*, a four-year British Arts & Humanities Council project based at the University of Leeds. He is looking for information relating to the production of *Sergeant Snow White* which the Dunera Boys presented at the Union Theatre at the University of Melbourne in April and May 1943, soon after leaving Tatura. He is hoping to re-stage a production of the show as part of the Dunera 80th anniversary celebrations. Joseph would appreciate any information about the production. He can be contacted on email – joseph.toltz@sydney.edu.au



Julie Lippmann and Anna Armstrong-Smith.



Josef Toltz and Rachel Travers.

Hay Dunera Museum – The third carriage

By David Houston

Regular visitors to Hay will be aware that the wonderful Hay Dunera Museum is housed in two restored railway carriages at the heritage-listed Hay Railway Station which was opened in 1882.

The Hay Dunera Museum committee has long wanted to have enough funds in order to restore the third carriage which was purchased in 2002. It is similar to the carriages which brought the Dunera Boys to Hay in 1940.

This project is now getting closer to being realised, following the new general manager of Hay Shire Council, Amanda Spalding, asking for an application from the committee for a grant under the NSW Regional Cultural Fund program. The first round of the program closed in April 2018 and \$48 million was shared amongst 68 projects in nine rural regions of NSW this year.

Application for the second round, worth \$47 million, closed on 28 September 2018. The committee has applied for the maximum sum of \$250,000 to complete the refurbishment of the third carriage including: an access ramp, doors, and 34



double-glazed windows. The grant will also provide solar power, underground cables, timed door locks, and refurbishment and repainting for all three carriages.

The Hay Dunera Museum Committee is very excited about the possibility of this project actually getting the green light. The application requires a contribution of 10% from the community. The committee has already saved over \$15,000 since the Third Carriage Appeal opened in 2010. The Dunera Association has \$3,000 available from donations, and \$2,000 has been donated by residents from the Hay region. The balance required is expected to be made up by the Hay Shire Council.

Significantly, the Hay Dunera Museum has not received any major funds from the Hay Shire since 2002. However, three other museums in the Hay region have received annual grants of \$30,000 to \$40,000 in recent years, to meet running costs and special projects.

The third round of applications for the NSW Regional Cultural Fund will close in January 2019, just two months before the NSW election. Beneficiaries of the Fund have two years to complete their project.

It is hoped that the Hay Dunera Museum will be completed by September 2020, which will be the 80th Anniversary of the arrival of the Dunera Boys in Hay.

Meanwhile, the Third Carriage Appeal remains open, as new secure display cabinets and furnishings are still needed for the carriages.

Hell or High Waters

By Glenn Nicholls – 17 April 2018

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A remarkable novel by a one-time internee in Australia has attracted critical acclaim in Germany

On 17 August 1942 Ulrich Boschwitz, a twenty-seven-year-old German-Jewish writer, departed Australia for Europe aboard a British ship, the *Abosso*. Nearing the end of its journey, in the dangerous wartime waters of the north Atlantic, the vessel was torpedoed by a German U-boat. Boschwitz was among the 362 passengers and crew who perished. An unpublished manuscript of his was lost forever, and even his published work, now long out of print, seemed fated to leave scarcely a trace.

Three-quarters of a century later, Boschwitz's novel *Der Reisende* (*The Traveller*) has been published to great acclaim in Germany. Rediscovered and re-edited, it is a work of great historical significance that deserves to be translated into other languages and read by a wider audience.

Ulrich Alexander Boschwitz was born into an affluent German-Jewish family in Berlin in 1915. His father, Sally, was a factory owner who died shortly before Ulrich was born. His mother, Martha, came from a leading Lübeck mercantile dynasty, the Wolgast and Plitt families. After Sally's early death Martha, an amateur artist, took over the running of the business. Ulrich undertook a business apprenticeship after completing school and seemed destined to take over the business.

Hitler's rise thwarted that plan. On 1 April 1933 the National Socialist regime declared a national boycott of Jewish businesses and life soon became extremely difficult for German-Jewish families. Ulrich's elder sister, Clarissa, emigrated to Israel in 1933, and Martha and Ulrich left the country two years later. They had no choice but to leave the family fortune behind.

They went first to Sweden and then to Norway, where Ulrich wrote his first novel, *Menschen neben dem Leben* (*People Next to Their Lives*). Sweden was important for exiled German writers — Thomas Mann was among the authors whose work was published there — and Boschwitz's first novel appeared there in Swedish in 1937 as *Människor utanför*. He used the pen name John Grane rather than the very German Ulrich Boschwitz.

The novel was a success and Boschwitz was able to move to Paris to study at the Sorbonne. During the late 1930s he moved between France, Luxembourg and Belgium, completing *The Traveller* in 1938 while watching from Brussels as the persecution of Jews intensified after Kristallnacht. Like his first novel, *The Traveller* was published under his pen name and in translation, this time in English. The book appeared in England in 1939 as *The Man Who Took Trains* and in 1940 in the United

States as *The Fugitive*. A later French translation used the title *Le fugitiv* (1945).

The outbreak of the second world war destroyed any chance of the novel being a commercial success. It soon went out of print and copies are now only available in rare book collections.

By the time the war broke out Ulrich and Martha had made their way to England. There, on 28 June 1940, as fears of a German invasion reached fever pitch, they were interned as enemy aliens. Two weeks later Ulrich was deported to Australia on the transport ship the *Dunera*. Martha remained in internment on the Isle of Man.

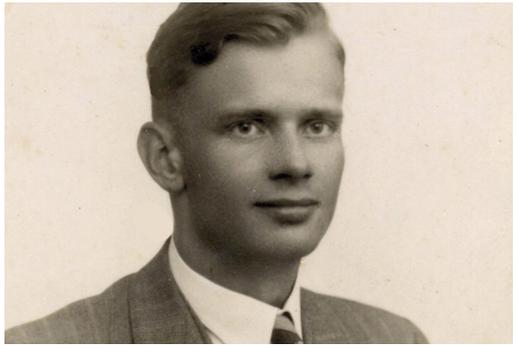
The *Dunera* is notorious for the dreadful treatment of the passengers by the British troops. The troops rifled through the internees' belongings and cast overboard anything they considered useless. Boschwitz's manuscript of a new novel, *Das grosse Fressen* (*The Big Feed*), was lost in this pillaging.

Boschwitz spent two years in internment in Australia, first in Hay, in New South Wales, and later in the Victorian town of Tatura. Throughout, he wrote incessantly, working on another novel, *Traumtage* (*Dream Days*) and correcting *The Traveller*. He wrote to his mother that *The Traveller* was his best work and that the corrections would improve the new edition of the book, for which he had publishing contracts.

During Boschwitz's two years in Australia official attitudes to the internees changed. The British government acknowledged that many of the internees were refugees and opponents of Nazism and that they had been shamefully maltreated on the *Dunera*. From 1941, a number of avenues for release became available to the *Dunera* internees. The next year Boschwitz left Australia for England.

He carried the manuscript of *Traumtage* with him. He told a friend that if the ship went down he would try to save the manuscript by tying it to himself under his clothes. When disaster did strike, though, neither Boschwitz nor the manuscript survived. His corrected version of *The Traveller* fared no better.

We know of this missing work only from his last letter to his mother, written in English to pass the censors and available in the digital repository of the Leo Baeck Institute, an organisation devoted to the history of German-speaking Jews. Boschwitz told his mother that somebody travelling on another ship had undertaken to bring the first 109 corrected pages of *The Traveller* to her, and that she should "get the advice of some experienced literary chap" to finalise it. "In case you get



Traveller by necessity: Ulrich Alexander Boschwitz in the early 1930s. Courtesy of the Leo Baeck Institute, New York

this letter,” he wrote, “you probably know why. I took my chance and failed.” The corrected pages somehow went missing.

The fact that the novel Boschwitz considered his best has now been published in revised edition owes much to a German publisher and editor, Peter Graf, who is renowned for rediscovering lost works. Ulrich’s niece, Reuella Shachaf, alerted Graf to the existence of a typescript of the original version, in German, of *The Traveller*. Aware that it fell short of Boschwitz’s revised version, Graf assumed the responsibility of being Boschwitz’s posthumous editor. He familiarised himself as much as possible with Boschwitz’s life and work and edited the manuscript as he believed Boschwitz would have wanted. This, at last, was the “experienced literary chap” Boschwitz had asked his mother to seek out.

Graf described his work in a mixture of humble reverence and audacity. “You approach a text like this with awe,” he told German radio, “and you need a bit of courage at this or that point to say, okay, the author would have approved of that. You also have to trust a bit what you learnt over all the years.”

The result is remarkable. *The Traveller* takes us right back into the time when it was written. Turning the pages, you feel as if history is hitting you in the face.

Rapidly he comes to the realisation that the Nazi regime has robbed him of both his means to live and of the right to exist.

The novel centres on Otto Silbermann, a German-Jewish businessman with a Protestant wife, Elfriede, living in Berlin in the 1930s. They are wealthy and refined and hang modernist art in their well-appointed flat. Their son Eduard is living in Paris. Until 1938 Silbermann and Elfriede live comfortably in Berlin, insulated from the increasing anti-Semitism by their privileged position and the fact that Silbermann does not look like the stereotypical Jew of Nazi propaganda.

But by the time the action of the novel begins Silbermann and Elfriede have come to regret having stayed. Hostility is closing in and they are looking to leave. Silbermann is in the invidious position of negotiating the sale of their house to an old acquaintance who has realised that there is good profit to be made from the dispossession of Jews. The negotiations are interrupted by telephone calls that signal the reality they face: first, Eduard phones from Paris with the news that he has been unable to acquire travel permissions for the couple; then Silbermann’s sister calls, distraught that her husband has been arrested and her flat ransacked. After each interruption Silbermann lowers the price for the house in line with his growing desperation. Then the negotiations cease altogether when there is the sound of fists beating against the door and the demand, “Jew, open up!”

At Elfriede's urging Silbermann flees through the back door. He manages to escape the house only to find himself in a city taken over by marauding Nazis. The reader realises that it is 9 November 1938 and Kristallnacht is under way. Silbermann creeps through the hostile streets feeling that he has become "a swear word on two legs." Rapidly he comes to the realisation that the Nazi regime has robbed him of both his means to live — "Nowadays one is murdered by economics," he reflects — and of the right to exist. "Life is forbidden to us," he tells a fellow Jewish businessman. From this point on, he is "the traveller".



The boycott of Jewish businesses begins on 1 April 1933. Creative Commons Von Bundesarchiv, Bild 102-14468/Georg Pahl/CC-B

Even before he was interned as an enemy alien, Boschwitz had plenty of experience of being displaced, and he portrays Silbermann's predicament with great insight and flashes of dark humour. In creating a sense of alienation he was clearly influenced by Kafka, and incidents in *The Traveller* echo scenes from the Czech writer's fiction. At one point, for instance, Silbermann reduces his surname to one syllable, "Silb," just as Kafka's characters often go without full surnames. Although this is intended to make his name sound less Jewish, it makes him seem absurd because it is very similar to the German word for syllable, Silbe.

The novel also extends beyond Silbermann's perspective to give us a revealing social portrait. He is robbed of business capital by his partner and former closest friend, now a Nazi party member, who coldly reasons that "every person exploits their advantages. Now you [Jews] have bad luck and we [Germans] are profiting. That's totally fair." Silbermann encounters locals who are sympathetic to him personally but also enthusiastically support Hitler; bureaucrats who believe they are just doing their duty when they persecute Jews; a young communist who helps Silbermann despite his dislike for bourgeois Jews; foreign businessmen oblivious to the persecution of the Jews; and even an alluring divorcee who tells Silbermann he should thrive on the excitement of a life lived in tumultuous times.

Through all of this, Boschwitz shows us the degradation of German culture under the Nazis. Indeed, at one point Silbermann finds himself sharing a train compartment with two Nazi propagandists trying to make up a new German term for culture because the existing term, Kultur, is too close to other languages. Silbermann is morbidly fascinated at what tortuous word they will invent but leaves the compartment before he finds out.

Hell or High Waters

As the novel moves to its climax, a relentless rhythm comes to the fore. Silbermann cannot get the rattling of the train tracks out of his head and it seems to increase in volume. The noise builds to a resounding crescendo in the vivid final scene, which borrows techniques from film to achieve its effect.

The Traveller is a wonderful rediscovery. Ulrich Boschwitz didn't live to learn of the full horror of the Holocaust but he saw and documented its early stages with great clarity, leaving a remarkable record of those days. It combines the qualities of powerful eyewitness accounts such as Victor Klemperer's diaries *I Will Bear Witness* with the broad sweep of novels about the degradation of German culture written by authors in exile, most notably Thomas Mann's epic *Doctor Faustus*.

The publication of *The Traveller* not only revives Boschwitz's memory but reminds us how powerfully a novel can make history come alive. It is a major piece of literary restoration.

The digital version of this story is at:
<https://insidestory.org.au/hell-or-high-waters/>

Der Reisende (The Traveller) is in German, and available from:
https://www.klett-cotta.de/buch/Moderne_Klassiker/Der_Reisende/90608

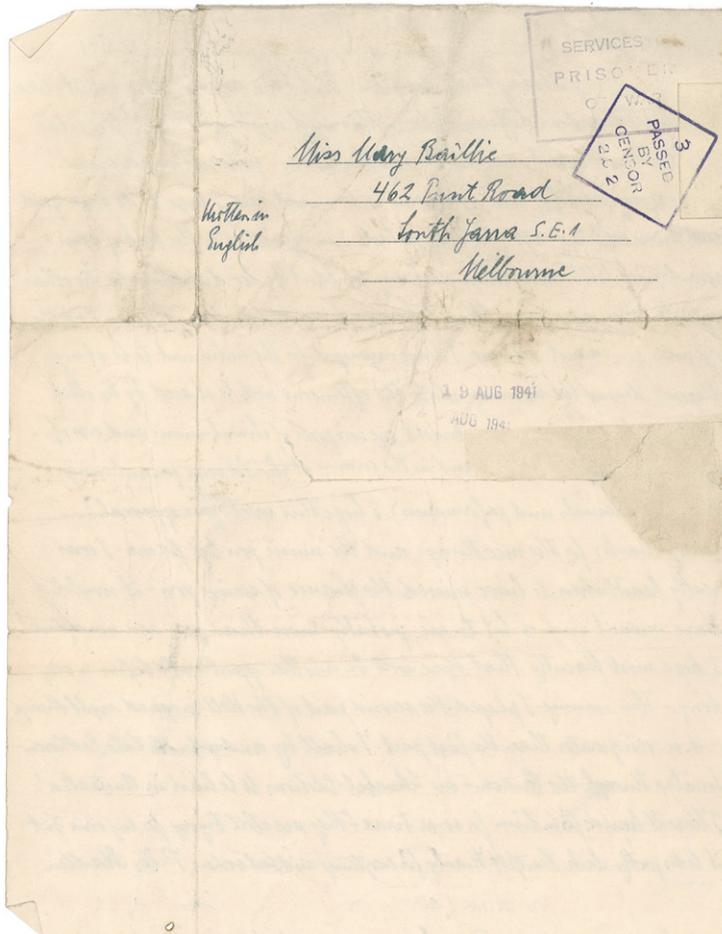


Letters from two Dunera Boys

From Mary Clare Adam

These original letters were written by Victor Menschel and Peter Stadlen from Hay, thanking my mother, Mary Baillie, for having procured and delivered musical instruments to them. Especially important was the piano for Peter Stadlen who, upon returning to England, became principal music critic for the *Daily Telegraph*.

My mother had heard Peter Stadlen give a recital in Berlin when she was there in the 1930s. She, being a pianist herself, was amazed to discover that he was among the internees in Hay, and was determined to find him a piano.



Dear Miss Basler,

17. 8. 41

yesterday came the piano and I am awfully happy with it. There is such a tremendous difference between this and anything I had before - it is a real good instrument and I feel - how shall I say - quite cultivated again. It has a very beautiful tone and seems to be almost new. I hope to do some good and serious working now; the only obstacle I'm afraid of is the lack of some sound-proof little room where practising wouldn't be too disturbing for the other - people seem more nervous than before and won't stand much noise. But then of course, you cannot help me. I have arranged for the instrument to be at my disposal during the morning, while the afternoon will be shared by the other professionals (one young organ-student, one composer of church-music and one of light music ~~and~~ four singers) and in the evening it should serve general camp purposes (rehearsals and performances). I hope this meets ^{with} your approval?

Many thanks for the nice things and the music you left for me - I was really heartbroken to have missed the chance of seeing you - it would have meant such a lot to me, probably more than you can imagine! I hope most fervently that there will be another opportunity before so very long. - This morning I played the second part of the Well-tempered right through - it is even greater than the first part. I shall try and order the late Beethoven-Lonatas through the Lautsen-eye Schupel-Editions to be had in Australia? I haven't heard from him for some time - they are still trying for my visa but it looks pretty dark. Heartfelt thanks for everything and best wishes. Peter Stadlen

COPY.

To -
Miss Mary Baillie,
462 Punt Road,
South Yarra. S.E.1.
Melbourne.

23rd November, 1941.

Dear Miss Baillie,

As you can certainly imagine what any kind word and sign of interest mean to us, you will understand the deep gratitude I felt for your letter which clearly showed your sympathy and understanding of our plight. I am also writing to Mrs. Wunderly also the fact that my letter to her may seem somewhat perfunctory. But as I have to restrict myself to 22 lines, it is rather difficult to say all one wants to.

The whole camp, especially all those who love music are full of gratitude for you as we know that we owe to your committee's and especially to your efforts the piano and violin we have been provided with. The piano came just in time to make it possible for us to enjoy Peter Stadlen's splendid recital which was to be the last before he left this camp. On the eve of his departure he conducted Handel's "Israel in Egypt" which he arranged for small orchestra and 8 part men's choir. After his departure we had two other concerts - violin sonatas by Beethoven and Mozart and an arias recital (Bach, Handel, Mendelssohn, Vivaldi, Mozart, Rossini). In my capacity as the principal of our camp school, I arranged a farewell concert for a few teachers who left this camp. The programme was - Vivaldi's Concerto grosso - A. Minor; Schubert's Rondo E. Major (piano duet); Arias by Handel and Mozart; Mozart's Piano Quartette E. Flat Major. So you will easily imagine how greatly you contributed to our comfort and relief as music is the only thing that brightens our life here. But as it is always the case - what is a loss for the one is a gain for the other. Peter Stadlen and a great deal of other good musicians, actors and artists have by now left this camp and we must be afraid of life - as far as the spiritual side is concerned - becoming very dull as time goes by. It was so very kind of you to offer to send me books, I might need. We have about 3000 volumes (handbooks, textbooks, fiction etc.) in our library and a great deal of them are very good, too. But if there should be some doctors among your acquaintances, I should be very grateful for text books on any medical subjects provided that the doctors could possibly spare the one or the other. We get only medical journals which are not very good, I am afraid.

With repeated thanks and kindest regards,

Yours sincerely,

Sgd. Victor Menschel.
Dr. Victor Menschel, 40230. Hut. 16. No. 2. Internment Camp. Victoria.

SAVE THE DATES 2018

Melbourne Lunch Reunion – 13 November

Dunera Museum at Hay

Carol Bunyan – Volunteer Researcher
lcb5@bigpond.com

Dunera Hay tours

David Houston – davidhouston23@bigpond.com

∞ IN MEMORY ∞

Emil Auer

29 September 1922, Vienna – 12 January 2018,
Tinton Falls, NJ

Emil Auer was born near Vienna and passed away in Tinton Falls, New Jersey, USA. Emil was the cousin of another Dunera Boy, Georg Auer.



Mike Klein

22 December 1922, Fürstenberg
– 24 September 2018, Melbourne
Mike was born in Fürstenberg (Oder)
now known as Eisenhüttenstadt.

He was one of the Berlin ORT boys and was living in Leeds prior to internment. He was in Camp 8 in Hay and served with the 8th Employment Company. Harry Unger was also an ORT student as was Albert Mayer and Bruno Haase. Mike married Ursula Monica Tuchmann in 1944. They had two sons, Don and Steven.

Ellen Frenkel

18 October 1926 – 31 August 2018, Melbourne

Ellen Frenkel was the wife of Dunera Boy Erwin Frenkel and devoted sister of the late Ilse Felder.

She was the mother of David and Miriam, aunt of Peter and Lynn Felder, and grandmother of Michelle, Ben, Ruth, and Lucas, and great-grandmother of Rika, Reina, Rina and Matilda.

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