

So here we go. We got interrupted a little bit, but now we're back on. And I believe we were talking about your Flemish family that you stayed with for a few years. Do you now know about what time, what month or year it was that you came to them after being in the convent for half a year?

Yes. I have it here on this front page that the Belgium government sent me.

OK.

And it's-- so let me see. It doesn't say from beginning to end. It says the entire time that I was in hiding. So it doesn't-- no, it doesn't say the length of time, which surprises me.

What does it say?

Well, it's in French.

OK.

Do you want me to read it to you? Do you understand French?

I don't, but read it through because somebody who will be listening to this in the future, maybe they do.

OK. It's says [SPEAKING FRENCH]. This is an original copy of a file from Hidden Children. And the result is Madame Aizenberg, Josiane, that's me. Then it gives my date of birth, 21st [FRENCH] mars 1939 [FRENCH] Å Ixelles, was hidden, [FRENCH] pendant-- was hidden during the war under the false name of Van Berg.

They changed my name and gave me new papers with a name that is more Germanic, Van Berg, which is more Dutch really than Jewish. And Van Berg, Josiane [FRENCH] numÃ©ro-- it then gives me the number of the code. [FRENCH]-- here they give the addresses where I was. Les Seours Spermalli, those are the nuns, [? Orphelinat ?] de Saint Croix Å Bruges. Then I was with Debrackelaer, [FRENCH] dix-sept Rue de Devoir, Anderlecht, which is their address.

And then at the end of the war when Belgium was liberated, I went to my mom's sister. She found me and picked me up. And then I was-- it's part of-- but it's not the end of the war yet. It's Madame Paciorkowski, which is my mom's sister.

And was that Rose or Terese?

Terese.

Terese? And how do I spell her last name?

Oh. OK. P-A-C-I-O-R-K-O-W-S-K-I.

And let me repeat that. P, like Peter, A, C like circus, I, O, R like Richard, K like Karen, O, W like William, S like Sam, K like Karen, I.

Correct.

OK. OK. So your aunts-- your aunt [? Teresa, ?] how did she know where to find you?

My mom's two sisters were also in hiding through the church. And as soon as Belgium was liberated, it was like a network. If you were-- through the underground, if you were hidden, you could find out where people were. And that's how people really found each other. So my aunt actually went-- I don't know how she found me, but she went looking for me, probably went to the underground and got lists and found out where I was and actually came to pick me up.

Do you remember that?

I do.

And what was that like?

Oh. Pretty happy.

Really? So did you remember her from before, or--

I don't think so because I was only two or three. We were taken into hiding. So I don't-- it's all so vague. It's like pictures. So, I-- yeah.

Well, what I'm thinking of is a little girl who-- you have disruptions in your early life. Whether it's conscious or not, when you're 13 years old, your father disappears. Whether you have memories of him or not, but he was there. And then he's gone.

13 months old.

13 months old. Yes. Excuse me.

Yes.

13 months old. And then in '42 before your mother is deported, these two strange ladies come to take you, and you don't want to go.

Right.

But they're your-- And then you're in a place for half a year. And that becomes too dangerous. And then you're with a family. And did you get attached enough to that family so that when your aunt comes, here's another disruption?

Yeah. That's very, very interesting because, yeah, I was with the family, the Debrackelaer-- they hid me. They fed me. They protected me. But I strongly felt that I wasn't part of the unit.

I do remember just visually seeing the three of them huddled together. And I would be on the floor playing by myself. A child's recollections is not always accurate or valid. So I'm not really 100% sure. I mean, they're inner feelings that I had.

So I think when I left, when my aunt came, Terese, to pick me up, I think I was just so happy to go. And I went to her place. She was married, had three boys just who were a little bit older than me. And they treated me like their little mascot, which was wonderful. I mean, I really felt I was with family.

Well, you bring up something that is, I think, central in that little children perceive the world through the emotional prism. You know?

Yeah.

This is how you interact is entirely through an emotion. And it sounds like you're-- it sounds like there's a conflict when it comes to the family in that your brain says, they did all these things that were good. You don't recall any kind of abuse. But you also felt like you didn't belong.

Right.

So is this something that you were ever able to reconcile, or it's just, that's what it was?

No. I did reconcile because I mean, I think I understand what was happening inside me. Also in the career I chose, working with children, social work and working with abused children I think probably had an impact on my early years.

Oh, wow. Oh, wow. Did you feel like that has been-- when you say abused children, does that mean that there is a certain kind of connection that you can feel with abused children where there's something about that experience that they go through that speaks to you?

Well, I think-- my feeling is-- I mean, the reason I chose this work-- I work with Child Protective Services. And I think it's mainly wanting to protect children, making sure they're safe. I think that's always been a very strong area in wanting to do that. But maybe it has a lot to do with my early years.

Do you remember-- it's hard to ask now because I'm asking you questions about a time when you were so little.

Yeah.

And now you have an adult understanding of what was going on.

Right.

My question is though, do you remember being afraid?

You know, not being afraid of the family or what they would do to me. I mean, they-- I wasn't harmed or hurt in any way. There were moments when I did have fear. Those were different experiences that I went through with my mom being on a bus and a German coming up and looking at papers, the documents you were carrying. I strongly feel that the first three years of a child's development are so important.

Absolutely.

And giving the child the feeling of love and fear. And I guess I really think that my first three years I think were very, very nurturing. And I think that kind of stood me and protected me. I think my closeness to my mom and my grandmother really made a difference in helping me and making me stronger as a child.

So those first-- yeah, I understand what you're saying. And I certainly share it. I'm a mother myself. And I remember very much caring about those first three years. I mean, I cared about all of the years.

But the first three were the ones where you think the child needs foundation. She needs a foundation of safety. More than that, she needs also to feel like she belongs, like she's loved, that she's cared for, all of those things.

Yes.

But you got that from what you're describing from your mother and your grandmother.

Yes.

But it sounds like there were also moments of threat to this like when you're on a bus with her, and there's inspection of the papers. Some part of that fear must have come through.

Well, that's interesting. I think I was so young that I didn't really understand. But I was with my mom on a bus. We went on an outing. That's before I was put into hiding.

And this German, this Nazi in uniform came on and wanted everybody's papers. And he was going up and down the aisle. And my mom took me to the last row to sit down.

And we were waiting. My mother was shaking. And (CRYING) I didn't know why. But the thing is, the German came-- he came up to the last row. And when he came to our row, he turned around and left.

And didn't even look at the papers?

No. Not ours. We were the only ones he didn't look at. And my mom of course stopped shaking. But I didn't know why she was shaking. I mean, I was three years old.

Of course. Of course.

I had no idea. So I had moments maybe of fear, but not understanding why. I mean, certainly not understanding because I was Jewish. I don't think I knew what a Jew was.

Mm-hmm. Of course not. Of course not. It's just a question of danger. A child feels danger. Yeah.

Or threats. Yeah.

So when your aunt takes you and you then live with her and her three children who also survived the war in Belgium, which must have been quite an accomplishment--

Right. In the church. Right.

In the church.

Hidden in the churches. Yeah.

This is when you feel like you belong.

Yes.

OK. And at that point, did anybody know if your mother had survived?

No.

OK. Do you remember how long you stayed with your aunt?

It actually-- on this paper, it says June 1945. See, my mom was liberated-- my mom was liberated from Auschwitz in April. And then she was in a hospital. And the Red Cross eventually brought her back to Belgium.

And we of course didn't know if she was alive or not. There was no way of knowing anything. And the first place she went was to her sister's apartment. And she actually knocked on the door, and there I was.

Do you remember that?

Yes.

Wow. Did you know that--

I just remember seeing her. I don't think-- I was rationalizing that here she is finally and this. I don't think I understood. I think it was all a lot of emotion.

Did you recognize her?

My mom told me I did.

So you don't remember if you did, but she then later tells you?

Yes.

I mean, as you know, I interviewed your mom a few years ago.

Oh, I didn't know.

Yeah. And I remember whether it was in the interview or at some point after-- sometimes we'd have a break. But someone told me that when you were reunited with your mother that you would tie your nightgowns together so that you couldn't be split apart again.

Right. It's true.

That is-- that's more powerful in some ways than words as to what separation means.

I know. I know.

Yeah. Did your mom stay with her sister and her sister's family?

No.

No. What happened then after that?

We moved back into the attic apartment in the building that my dad and mom owned. And my dad eventually came back from England. He couldn't come back right after the war because he-- by the way, joining the army, he was put in a factory making British uniforms.

In Britain?

In Britain, which was probably the best place for him to be. But anyhow, the house he was living in, in London was bombed. And he spent two years in a hospital.

Oh, my.

Yeah, he was pretty badly injured. So he actually came back in 1946, I think a year after the war. And of course I didn't know who he was. I didn't recognize him at all.

And my parents-- yeah. No, my parents decided they wanted to leave Europe. And that's when they made applications to come to the States.

And did your fathers, brothers, and sister help in that endeavor? In other words, did they sponsor you in?

No. No. My father sold the building he owned.

OK. And they paid for his brother and family and us to come. We weren't sponsored because we had enough money.

Oh!

We sold the building, and we bought tickets.

And you had enough money then to show the US authorities that you could just support yourselves when you arrived.

Right. And my parents both had a profession. My dad right away started working.

As a tailor.

As a tailor. He worked in the garment industry in New York. We settled in New Jersey because my mom had an elderly aunt there. And so we lived with her for about a month until my parents found an apartment and work. And we were pretty much-- yeah.

What did your mom do?

She was extremely gifted and creative. She graduated from one of these technical designing colleges in Belgium. And when they graduate, the royal family would send some emissaries to pick a few students who they wanted to work with the royal family with their garments and designing and all that. My mother was actually chosen. And she worked for the royal household.

Wow. That's pretty distinguishing.

It is. She's-- really, she was very, very gifted in creative. She designed clothes. And so when they came to the States, she really had no problem getting a job.

I see. Did your mom ever talk to you about what her experiences were like in Auschwitz?

What what was like? I'm sorry.

Did your mom ever tell you about her own experiences after she was arrested and deported with her own parents?

No. No. She really didn't talk. And things would come out in bits and pieces.

Mm-hmm. I remember my mom (CRYING) having-- I'm sorry.

That's OK, Josiane. That's OK. I'm so sorry that this is bringing up such pain.

No. It's not that. But whenever I think of my mom and what she went through, I mean, it was horrible. I remember when we lived in New Jersey, very often during the night, she would wake up screaming and just run through the apartment. It was like she was having nightmares.

So she never really talked about it. But once I got to be a teenager, I just started reading everything I could get my hands on. And that's very much how I learned. My mom really wasn't-- she couldn't talk. Nobody wanted to listen to her.

My father's family, one of the brothers who had been in the States since the early '30s, when my mom tried to talk, they would say, you know, that was a long time ago. We don't want-- that's sad. Let's talk about what good things are going to happen. So they wouldn't let her talk.

Yeah. In later years, did she ever open up when you were already an adult yourself and tell you things, or did it stay closed inside for always?

It stayed closed inside, but she knew very much what I was reading. And in a roundabout way, we would talk about what was happening there.

I mean, for instance, I know right away at the selection when my mom got to Auschwitz, she and her mother were separated immediately because my grandmother was considered old. She must have been in her 50s. And of course, they probably thought they couldn't use her for labor. But my mom did tell me that they were separated immediately. And my mom wanted to be with her mother, and the German actually swiped her, hit her and told her, you go where you're

told.

So little drips and drabs I would hear. But it was also from reading. And she knew what I was reading. And she would say, what did you think about that? It's almost like she was afraid to ask. But I read as much as I could.

Did she-- so she never really went into detail?

No. I knew they did medical experiments on her, and that's why I have no siblings because she couldn't have children after. But even the medical experimentation that they did on her, I've asked her so much. And she said she doesn't know any specifics what they did to her.

Well, during the interview that I had with her, I remember her telling-- also mentioning this.

Yeah.

And that the experimentation had no-- there was no painkillers. In other words, whatever they did, whatever it was, was full. She had no-- nothing to help ease the pain.

Right. Right.

And yeah. I can't imagine what-- we can't imagine what that must have been like. You know?

No. All she told me is she was tied to the bed. One of the difficult or sad things-- when my dad came back from England, their experiences had been so different that my mom, I think, really felt she really couldn't talk to my dad. And because here he had gone through hell also. But not the same kind.

No.

So I think as a couple, things must have been so hard for them. It was not a happy kind of give-and-take relationship.

Yeah. I do know that in the beginning of the interview that I had with your mom, she was reluctant to talk. So if you recall the first questions that I ask, these basic questions of where you're born, what was your name, when were you born, things like that, we didn't start the interview that way.

We started the interview of, why is it difficult to talk? What have been the hindrances for that? And it was-- she was very precise. But--

She was very what?

Precise. You know?

Yes. She could put words to her feelings. And these are very deep feelings about very-- some of the most core painful things. But this sort of reticence-- now when you tell me about what her first experiences were, that can certainly inhibit somebody when others are not interested, when others change the subject.

Exactly.

Then you think, well, I can't do this. You know? And why should I risk it again? Why should I risk opening this up again?

Of course. You're right. Absolutely. And yet whenever I talk about her or think about what she's gone through, I just-- I well up.

Yeah. Well, I do remember at the time that people who knew your mom-- you see, I just met her the day that we had our

interview. But they said that it took you as well as my colleague Steve as well as a few others-- yeah-- to convince her to have this-- to convince her to open up. So you were clearly in that camp of you wanted her story to be known.

Yes. I mean, first of all, for all involved, I thought it was important. But I thought it was also important for her.

And did anything-- I know. Your phone is going on, isn't it?

No, they're spam calls.

Uh-huh. Spam calls. Yes, I know. I know.

I mean, there's nothing to answer to. But it's annoying because I can't mute it.

It's OK. It's OK.

OK. It's finished.

All right. Was it better for her, do you think?

[INAUDIBLE]?

Yeah.

Speaking?

Yeah.

I think-- I really-- I do think so.

OK.

I do. I do because she really-- I don't think she could talk to my dad. And I think there were very few people she could talk to.

That's hard.

I know.

Did you ever tell her about what your-- I mean, you were a child. But the things that we've talked about now, did you ever tell her any parts of those?

No. First of all, she never asked me. And I thought she probably didn't want to know because it was too painful. So it's strange. Like, we all kind of know what happened to each other, yet we couldn't talk about it.

Yeah. Did you feel the same kind of disinterest, however, or--

Well, I feel in many ways very fortunate that I-- my husband, Freddie, that I could talk to him. And my relationship and my being able to talk to him, especially with his own childhood and what happened to him, made a big difference in being able to talk and understand each other. My mom never asked me.

Did you feel that lack? Did you wonder why?

I did because I very often-- well, I felt like a child in the middle. My parents hardly spoke to each other about that time. Also, I think there was a lot of anger. In some ways, I think there was anger because my father, although he was in the



hospital and he was hurt, but he didn't have the concentration camp experience. You know, Ina, it is so complicated.

I know. I know. And it's very hard to put into words, even though that's what our attempt is here. But it is-- the things that you describe to me are interactions that take place over decades after the war.

Yeah. Right.

And it's-- we explore them. I ask about them because they're part of the after effects, you know? It is, what stays? What has changed? How has it affected people? How do they go on? I mean, all of these are the kinds of questions that we ask. And that when-- and it really is a gift when you open up and share that because it's so personal.

Right.

And I appreciate it because this is a public-- this is something that will be open and available to the public. And it's a huge gift to do that, for someone else to listen in and to be able to hear what the cost was, what the effect was. I hesitate to say the word "damage" because that sounds like it can't be healed. Things can be healed.

But just what happens to people-- from a little girl sitting on a bus all of a sudden seeing that her mom is shaking but not knowing why. You know? It's an event that takes place within a minute. A guy walks up and down across a bus. He has a uniform on, and someone is terrified. And it stays with you your whole life. And he doesn't even check your papers. He may have realized and just left you alone.

Yeah. Who knows?

Who knows? Who knows? Who knows?

I'm also-- I think I'm fortunate that-- studying-- when I went to graduate school to become a social worker-- I became a clinical social worker, which means I can also do therapy. But because of that, I was in therapy myself, which I find that I was very fortunate that I was able to do that--

What did it give you?

--to be in therapy. I'm sorry?

What did it give you?

I think it gave me an understanding (CRYING) of my behaviors, of why I feel the way I do in many things. And to me, therapy was like a gift. I'm mentioning that because my mom-- we encouraged her to go into therapy.

I happen to know the psychologist, and he works with survivors. And I thought he would be ideal for her. But she went a few times, and she didn't-- it's interesting. She couldn't-- she felt she couldn't talk. And the therapist-- not wanting to give away anything for confidentiality-- it just wasn't for her. I don't know how to explain.

Well, it's also-- I would think-- I would think this is a generational thing.

Yeah.

And this can affect people in that way. I don't know of many people of your mom's generation, born 1916 or those, let's say, born in those 20 years afterwards for whom this is something that could be natural.

Right.

You know? It is very-- it is, in some ways, like the technology today for my generation.

Right. Right.

We get to it, but it's not natural. It's not something that is part of what a normal life can be and that it can be something that of benefit. It is a strange thing. But I can say this much is that when your mom did share in that interview, it was very powerful. And it too was a gift. I'd like to turn, Josiane, if we can now to the museum.

OK.

Tell me-- I mean, is there more-- if there's more that you want to add to what we have been speaking about, please do so. But I'm looking--

No, no.

And if we do in the future, if there are things that come up in the future that you'd like to share, we can always make an appointment to talk again.

OK.

But I wanted now to turn to the museum simply because it seemed like a good, relevant kind of moment to do so in that it sounds like it has been-- it has been part of your life for a while.

Yes.

And I'd like to explore how it began. In what ways have you been involved? And what has it given you? So could you let me know? When was the first time that you went to the museum, came to the Holocaust Museum in Washington?

Well, as a matter of fact, I didn't go for many years. I really didn't want to go. I had a hard time to go. And I was fighting it. Really I was. I didn't want to go. I didn't want to be part of it.

And my neighbor across the street was a docent and a lovely, lovely woman. And she kept on saying to me, Josy, you need to go. And I really didn't want to.

Why?

I guess I didn't want to open things up again. But one year, Freddie's niece, who was 18 at the time, stayed with us for a little while from Israel. And she wanted to go to the museum. And I didn't want her to go by herself.

And so I went with her. And that was actually my first time at the museum. And-- what was that?

Do you remember when this was, what year this might have been?

Probably-- let me think. I started volunteering at the museum the year I retired, which is 2007.

OK.

And it must have been maybe a few years before.

OK.

And when I did retire, I went to the museum immediately and wanted to volunteer. And so I started with Visitor Services. And then I took a 14-week course to become a docent.

And Freddie, my husband, actually also started volunteering. He didn't take the course to be a docent for the PE, the permanent exhibit. But he did take the course for the Nazi Berlin Olympics.

Mm-hmm. You mean a special exhibition?

Yes. We both did that. And then Freddie joined the writing class. He became much more involved, which I thought was wonderful. And

I gradually kind of did more and more. Then they started using me to speak. They sent me to schools, to universities also with Freddie. We would travel together.

We went down to some universities in the South. And it was nice because the two of us would speak. We were both children, but very different experiences. Hello?

Yeah, I'm there. I'm listening. I'm listening.

I just thought I heard some noise. I thought I lost you.

No, no, no. I'm here.

Little by little, I became more involved. And I had known the other survivors there because through other meetings and groups and things we belonged to. So I knew them.

Outside of the museum?

What was that? Outside the museum.

Yeah. OK.

There was a child survivor group. And then there was a Kindertransport group that my husband was in charge of because he came on the Kindertransport to England. So I would say little by little, I became much more involved and felt a great amount of satisfaction. I really did.

So tell me, what-- OK. I'm sorry to interrupt. But what took you in? When you went for the first time with your niece and accompanied her, were you surprised in some way? What was your reaction after having resisted for such a long time?

Well, I knew what had happened. I mean, I knew about it the war. But I think visually seeing it, actually I was quite impressed the way it was put together. I really was.

And I met some of the people, and I knew some of the people. So I think I just felt comfortable. And my mom was a volunteer. She had been working there. She was doing translations and different things.

Even before you?

Yeah. She was involved when the museum opened.

So she didn't have that sense of resistance or sense of reserve about it?

No. No.

That's interesting. That's interesting.

Yeah. I think for her, in a way, it was like a relief that she could see it and go through it. Now, she didn't want to be a docent. But she liked speaking to people. She also liked being sent out to different schools and different places. She really did like doing that.

And what was it like-- yeah. OK. Go ahead.

Yeah.

I interrupted for no reason. Go ahead.

No. I forgot.

So my question for you is, did it give you something? When you started to speak with groups, what kind of experience was this for you?

Well, what inspired me is the fact that people were interested because you go through life, and people-- my background and my life, it's not something I talked about to anyone unless it's somebody very close to me. It really wouldn't come up. So seeing that people were really interested gave me a sense of satisfaction. And it was good for me to see that people were interested.

A lot of people that I've talked to, survivor volunteers, highlight that aspect of it, this interaction and this realization that there are people who care and who are interested.

Exactly. Exactly. And the tours I was doing before the virus, I do mainly law enforcement-- the FBI, police, judges. And I really enjoy it when I interact and when they ask questions and when you could see they're really interested. And it's a good feeling.

It sounds like it brings a lot of meaning. You know?

Yeah. Yes.

So what do you think then that the museum, having been part of it and having been involved in these different activities-- and we haven't even mentioned First Person, because I know that you have been involved in the First Person program too where you meet once a week, or it's a public meeting with the public. And there's an interview there where you're on stage. But it is all, again, in this interaction with the public, with other people who are hearing this. What do you think the museum provides for us as a country, as a society? What do you think of the impact or the opportunity?

Well, I think it's wonderful. And I think it's opened people's eyes to see really, really what happened because many people at the end of the tour actually say to me, I didn't realize it was like that. People really don't realize it.

And it's good to know that it's more personalized when the museum educates people, which I think is so crucial and so important. It's just, for me, I miss it terribly now, not having been there for several months. But I look upon the staff there who deal with our-- and even the other survivors-- I really look upon it like family.

How wonderful.

I really-- yeah, it is. I feel wonderful. I really do. And the nice thing is also my husband feels the same way.

And this interview is taking place during the midst of the coronavirus. And we are talking now when it's been five months that the museum has been closed. And it's been a year, I know, of loss for you when you lost your husband in February, even a month before.

Yes.

So it's been that kind of a year, a tough year.

Yes. There have been many losses-- Freddie and my family there. I mean, I regard it as my family.

Well, that's a huge compliment. That really is a very huge compliment that it has become a place for you that is a place you can be at home.

Yes. Yes. Absolutely.

Well, Josiane, we're coming close to the end of our interview today. Is there anything else that you'd like to share with us that I haven't asked you about that you would want people to understand, people to know, anything like that?

I can't think of anything right now. And it doesn't mean that there's not probably a lot more to say. But for me, I think the museum has been really a good place for me to be in every way-- emotionally-- especially emotionally. I mean, it really is. It's also given me a sense of purpose. And I'm really glad to be involved, and I miss it really very much. I really do.

Thank you.

I enjoy meeting the people, especially on tours. And I've had some very interesting personal experiences from some of the people I've toured. So it's been really interesting. Did you hear about the judge who I toured?

No. Tell me about that.

I did a tour with circuit court judges from DC. And very nice group of people, asking a lot of questions. And a day after my tour, I get a call from the museum. Can they please give my telephone number out to a private person?

And it turns out that one of the judges I was speaking to, her mother lives in Florida. And she spoke to her mother after the tour and told her mother that she had gone on a tour at the museum. And the mother said, well, what was your docent like?

She said, well, it was a woman from Belgium, very interesting. And so this woman, the mother, says, you know, I knew somebody in New Jersey who came from Belgium. And so the judge called me.

And as it turns out, to cut a very long story short, when my parents came to the United States, it was just before my 10th birthday. It was in January. And my birthday's in March. And my mom wanted to give me a birthday party, but she didn't know any kids. And she didn't know who to invite.

So she went to this elderly Jewish couple and said, could you get some kids for me, and I'll give Josy a birthday party? So this older couple invited a bunch of kids, and I had a birthday party. The judge's mother was at my birthday party.

Oh my goodness. Oh my goodness.

I know. Can you imagine? So as it turns out, the judge's mother came up. She lives in Florida. She came up, and we all met in a restaurant, including my mom and Freddie and the judge. And it was just lovely.

Oh, what a wonderful connection. What a reestablishment.

I know. And apparently there's a newsletter for the lawyers in DC or the judges, and they wrote about it. This is so unusual.

Well, and without this center point of the museum bringing together such people and having in place such programs, such a reconnection wouldn't have happened.

Yeah. I know. And I think it's important. They send police and security from every area. And I think it's so important for people to really know. And it bothers me when I hear people invoke the word Holocaust at different stages where it doesn't really belong. They just use the word kind of in a different meaning. It bothers me. It really does because there

was only one Holocaust. It's not horrible things that happen all the time.

It is taking an event and politicizing it.

Yeah. Yeah.

And politicizing I don't mean in a direct way, but in whatever purposes one has. It takes that event and not let it stand on its own with its own voice and its own story and so on, but then applies it in places where it's tenuous.

Yes. Yes. And in a way, the word Holocaust becomes meaningless.

As a result-- is that what you're saying?

Yeah. Or it has a totally different meaning.

Yeah.

Yeah. Ina, what is this going to be used for? Is it just in the archives, or--

Well, we're coming close to the end, and I'm going to wrap up in a minute, but I'll answer your question right now. All of our interviews such as your mom's and the ones that you've done before, they get archived. They become part of our archives, and they are available to the public. So this will be an audio interview that if somebody ever looks up your name, they'd be able to find it.

I see.

Now, if you don't want that, if you don't want it to be that public, then we have to talk about this and see in what way it could be accessible, in what way it could be restricted.

I see.

But I would hope that you agree to have it available like your mom's interview was available, like your First Person interviews are available.

Yes. Sure.

Are you fine with that?

I am.

OK. Thank you. And right now I will wrap up our interview, and I will then stop the recording and talk just a little bit with you on some other questions afterwards. So I will say at this point, this concludes the United States Holocaust Memorial Museum interview with Josiane Traum on August 26, 2020 in Washington. Thank you. Thank you so much, Josy. Thank you.