

What do you think is the important thing to be in telling of this story? Why it's important or not.

I teach a Holocaust section in my Introduction to Anthropology course, and I introduced it without realizing that I was even introducing it, without realizing that I was in any way a concentration camp survivor's son. Basically total denial to the extent that I still don't even feel myself to be that. And yet I realize, obviously, that that's what's pushed me into my politics, into all my notions of who what one should do. And my own righteousness and my own of deep frustration at my own country and humanity's treatment of itself.

What I try to do, and where I realized that I had all these lessons from it was the message I was trying to get out to the students. And the first thing was that they should not be ignorant and they should question authority. They should not be cogs in a wheel that destroys people. The thing that I keep hearing from him is that all these people were doing all these things that were making this possible without being evil individually, with just going through the logic of surviving and the bureaucracy.

Now you get that clearly in something like Shoah as well. I just saw Shoah, actually, recently. But basically the idea is so that more Auschwitz don't happen again. Alvin Goldner, a sociology professor, said that in the 60s. We've got to teach our students about the Holocaust so more Auschwitz don't happen. But then I think it's actually more than that. I think that more holocausts are happening all over the place right now. None of them perhaps with that extraordinary intensity, but they're happening all over the place.

And you see it being recreated with some of the exact same patterns of ignorance, of compliance, of collaboration. And my work in Central America, of course, was very directing. I was always saying, well, if Americans knew what their tax dollars were doing, they wouldn't want that to happen. They wouldn't want kids to be blown up and people to be tortured and so forth. And yet there was just no way you could ever get anyone to believe that that was happening.

And so in my class with the students that was one thing is understanding the implications of your actions and where you fit in. And this is the other Holocaust, to take it to one of its furthest parallels or comparisons in terms of daily life. I mean, sure, the inner city, the U.S. Ghetto is obvious, the human rights violations in war zones are obvious.

But I wrote a book on the United Fruit Company in Central America. It's a lot less obvious, but here you had a work camp, a concentration camp. And what did I do? I threw myself into the barracks and lived there for a year with the workers. And it was a racially organized workforce with the Indians spreading the pesticides, Blacks working this section Hispanics working in another section, white Americans work-- And it was just completely racially segregated to the point that the size of your room was determined practically on the basis of, and certainly your pay, and certainly your chances of getting poisoned by the pesticides.

So just for people to be aware even of what owning stock in the United Fruit Company implies in terms of the human suffering that the United Fruit Company represents. And no one does, of course, and it's impossible for one to understand the implications of one's actions. But basically I want my students to not be ignorant and understand the ethical implications of where they're fitting in.

Do you think a holocaust could happen to the Jews again?

Well, like I say, I think it's happening not to the Jews but it's happening to Puerto Ricans, it's happening to Blacks, it's happening to Mexicans trying to cross the border. It's happening to whatever workers at DuPont that are poisoned by their work, whatever, the ask the Agent Orange, the homeless on some level. So I think that's what's upsetting to me is that we haven't learned anything from it and that we focus in on these technical issues without understanding the big picture.

The other thing, of course, is from a sort of moral perspective. I still want there to be heroes in life and I want there to be good and bad and and that's still confusing to me. I haven't been able to deal with that on a personal level. One thing, for example, this is one thing I do think about is if you were there, would you be separating people at the train station or would you be putting your brothers and sisters in an oven? Now I know that on some level I can say, no, I wouldn't.

Because otherwise I wouldn't have gone to El Salvador and gotten bombed. I wouldn't have lived for five years in East Timor. I wouldn't have lived in a workers barracks.

And then even the contradictions of what I did. I got thrown out of Nicaragua by the Sandinistas, although I went down there to help them, my government violating their rights. And then I saw them being racist towards their Miskitu Indians and I wrote a thing there and got thrown out of there. So I on some level I have a sense that I wouldn't have succumbed to bureaucratic authority, to self-interest. That's what I worry about. Now obviously one does on another level. So basically I think that was basically that sense.

So the first time I had any awareness that it affected me, that my father's experience affected me-- and I still don't know, like I say, in a real way how difficult it was. A few years ago the psychologist that I was seeing was saying, oh, you're a Holocaust survivor's son and you should go to a support group of Holocaust survivors. And I said, what, me? What are you kidding? No, I'm not a Holocaust survivor. My father wasn't in the Holocaust and he was in privileged labor.

What we see in psychology about?

Just general life type stuff. Upper middle class indulgence or whatever the reasons are. And I never did go to a support group. Now he was very interested in it and tried to make me talk about it. And I never got very far with it. I went and talked to my father about it, saying my psychologist thinks it's very important that you had this experience and that I'm a product of it. And my father's response was, no, no, no. It's not important to you because I never talked to you about it when you were little. I was very careful never to talk about it. And then when I talked about it I always contextualized it. Which was very interesting, because it never occurred to me that he did anything conscious whatsoever around it.

And so I tried to push him on that and he just says, no, it's ridiculous. I wasn't Jewish. I wasn't meant to be killed. I didn't suffer. So I've thought about that now and I've only been able to see it intellectually to know that it affects me. And I know I do worry about that thing of collaborating with the enemy to torture your people all the time.

And when I taught it, I used two different books, and it was very interesting. The first book I used was Bettelheim's *The Informed Heart*, which worked well. And then, of course, it went out of print. You can't use it anymore in teaching. And then I made the mistake of using *This Way to the Gas, Ladies and Gentlemen*. And the students rebelled, which was interesting. And it was a very interesting thing. I think the message is the same in the two books.

What did they say?

They said that, it was really interesting because as an anthropologist who studies racism, ethnicity and so forth, they rebelled in the same way you'll see cultural nationalists of different ethnic groups rebelling against how their people are portrayed. And the response was a non-Jew doesn't have the right to write about this, which was an extraordinary response. In that same class, I was also using a book about Black poverty in America, a very powerful and horrible book, photographs of poverty. And there were several Black students in the class that said a white person doesn't have the right to write about my people and portray us like this.

And it was as an anthropologist I could listen to the language and it was the same response was coming forth. And now I think personally that Bettelheim's argument is the same as with Borowski's, except that Borowski's really horrible. I mean, he's just totally horrible whereas Bettelheim has been able to frame it in terms of ultimate love. But they didn't have that reaction to the Bettelheim book. Now maybe it was because of the presentation, maybe it's because he's Jewish, I don't know. And I wish the book was still in print in that sense.

Because the other books I haven't been able to get at the message that I'm looking for in terms of teaching about it.

Which is?

Which is not just the horror of it because that people grasp, that 6 million people were killed, maybe more, that extraordinary suffering. But it's that issue of that the whole thing was done bureaucratically, with collaboration at all levels, and that it wouldn't have been possible without that collaboration. And that this issue of ignorance is just so

extraordinarily important. And that people are able to not understand what's going on around them, what the implications are of anything that they're living in, in terms of the suffering that it inflicts on people. And that they just can't trust authority. They can't trust the mainstream judgment of their society, of their family, of everything around them. That they have to question everything. Otherwise, they'll be participating in micro versions of the different holocausts.

So let me let me ask you, is there anything in your father's story that you want to tell or me to ask you about.

I don't think so. I mean, I'm sure there'll be an idea that'll come up here and there. The most important, of course, would be for you to interview him. And I always worry, it's funny, I have this worry that all he'll do is sort of deny it. I was listening to the tape and he kept going, I was hungrier in Nice than I was at Auschwitz. And then you push him on it and you push him on it and he goes, well, that was because we had access to the counterfeit tickets.

And then you go, what about the first month when you were with the petty criminals. Well, there the guy through his knife on the table and said, I eat first. So anyhow, it's just-- But of course--

[INAUDIBLE]

That, and also he'll offer it indirectly in the sense that, well, the guy working my job before he was killed. And then, oh, but I was sure that-- He will say something like, I was sure that half of us were going to die, so I tried to escape. Things like that. And you get in a-- Or then or he'll start describing the starving Jews that he was working with, which are-- Or he'll describe the women's being de-- I think they were-- The one example I think was Ukrainian. I'm not sure, Ukrainian women being deloused and being miles and miles of them and you all of a sudden get an awareness of it.

And then the most frustrating thing, of course, for me was, or one of the most frustrating, was that he didn't know that people were being selected out and exterminated. And that he thought the other thing, of course, that's interesting is that people didn't believe him when he got to France. Even telling just the simple story of there's work camps where people are starving to death.

Have you discussed with him the interview.

Yeah. He thinks that this story is a waste of your time. Which is amazing. I mean, of course, I agree with him. I'm worried that that's true, in the sense that you know-- But, on another level, of course, I think it's super important to get all those other labor camps around Auschwitz.

It was dramatically different.

Yeah. Right. Lisa, what have I not asked.

You pretty much covered about what I was covering, or was going to cover. Mainly, I mean, what is your overall sense of your father's story. I mean you have the feeling that-- What else do you think he's hiding? Do you think there is stuff that he hasn't told you.

I think on some level, that he doesn't remember things, I think, in an organic way, as in the process of denial. Yeah. I don't know. I mean, I just don't know. There isn't a pattern where you can get him to tell you more and more and more of issues in a certain direction. That doesn't happen. So there isn't anything obvious that I can point to like, let's say that issue of, SS denounced so and so. I focused in on that. I thought that was super interesting. Has a super interesting message. Because he'll say something like, I'm not like those people that believe that if they're right politically, they have the right to kill someone. He'll say that very righteously. And he'll say that all the time about anything. And yet, you can't get him to say clearly, that soldier was systematically denouncing people, for the better good of his cell. And it's not like you dig deeper in that there's a little more, and then a little more.

Now you get this sense of anyone who survived is guilty. Get that, totally clearly. Yet, you can't get from him sort of hidden evilness, a sense of hidden evilness that he performed. But at the same time, you get the sense of one has to live

with one's ethics. So if he gives you advice on something, totally unrelated to anything, it'll be just unbelievably ethical. Don't do this.

He's basically, I guess, a hardcore atheist. Now it's not too much of an issue, because everyone it seems, in my family, is a hardcore atheist, on both sides, up through the grandparents. Now my French grandmother was a normal French Catholic, which meant that she went to church four times in her life, or whatever. Baptism, you know, death, and you know, and then whatever, communion. And so I was actually baptized Catholic, for no reason, except to satisfy her, and you know because it's a pretty ritual.

Now, it wasn't like that was deviant. That was sort of normal. And we grew up in a secular environment in New York City, an upper middle class school. It was basically, actually, my school was probably mostly Jewish. And it was basically secular Jews, with a Jewish identity, not a religious identity. So that was just normal. That wasn't something like that needed to be addressed, or needed to be confronted, or that I even think was changed perhaps, by the experience.

Now the ethical thing was changed, obviously. I mean here he was, he pushed himself through this business school, right away, knowing exactly that. But then he says, at one point, he made a decision I couldn't be a banker. You get the sense of, I couldn't collaborate with the system, I had to work for humanity. You get this very, very righteous sense.

The other day, with my son, who's now four years old. My son was a year old. And we had the video camera at my son's birthday party. We said, papa tell us a story. Tell him some words of advice. And he laid this heavy trip on my poor son. Which I realized was the trip that was laid on all of us. You're being born into a family with privilege. You're being given all the advantages. Make sure that you return it to humanity. You go wow. With kind of a sense of guilt, and so forth.

Now that would have to come, I think, on some level, probably from the Auschwitz experience. But maybe not. I mean, maybe it had to do with coming from a French, bureaucratic, service-oriented, family.

You have a sister?

Yeah.

And what does she do? And how does she feel?

Well she works for Dow Jones. She works for international capital. Now, she started out working for human rights organization, and did several years of very effective human rights organizations. You know, so she's not your typical, I mean she is a typical Wall Street success, in terms of the extent of her career and whatever, being the second highest woman in Dow Jones type of thing. She's effective. And does it well. But her politics aren't that I mean, she's you know, she's very liberal, politically. And she doesn't like the people in business. She doesn't approve of their human interaction and their values.

So I know that that's an issue for her. And it leads to big arguments between her and I, of course. Because I have too much of my father's righteousness, or my mother's as well.

What else?

OK. You keep saying your father's says all survivor's are guilty.

Yeah.

Is that because the Jews bribed people to give them bread and because the Jews held in the death camps to survive. Not just the Jews, but the people in the camps had to do things that they wouldn't normally do to survive. Where's that guilt coming from?

See, he doesn't let you know how much of that is from what he witnessed, how much of that is from what he read afterwards. He doesn't read, actually. He always refuses to read anything. I mean not refuses, he never finds the books. And hasn't read them. And says none of them are accurate. None of them talk about how really horrible it was. Much, much worse than that. These are Mickey Mouse. Like The Sorrow and the Pity, that French movie. That's a Mickey Mouse picnic compared to it really was, what the collaboration was really about.

He only likes the ones that have total contradiction in them. For example he likes that Luciene Lacombe, where the boy falls in love with eh eh and becomes an SS Nazi, out of sheer stupidity. No. No. No. Not that one. That one he hasn't even seen yet. I'm going to force him to see that. Because then he always has a good discussion after it. And I haven't even seen Luciene Lacombe. But it's a story of some 18-year-old boy falls in love with some woman and joins the SS troops. And, you know, he has those kind of stories, where the collaborator is not evil. Where the survivor is evil. No one is aware of what they're doing. And everyone is just acting like a human.

Now, in terms of what it's about. I mean part of it, you get from that bread story, for example. And then in the same breath, he'll say well they were just surviving. And you know anyone would have done that to survive. But then you do get some kind of sense of the horror of humanity.

But then the other thing is his description. And here he says he just doesn't remember, but he seems to remember that there were Jews who weren't starving. Now, he says now, in retrospect, that maybe that's not right. Maybe they weren't Jewish, maybe there were some other kind of. He thought that they were political prisoners, you know Jewish prisoners, with the yellow. And then he says, he uses the word they were fat, which is sort of the expression of the time, or whatever. It sounds so horrible nowadays. So he'll bring that up. And he's very upset about that.

So there isn't a clear answer to that. Now at the same time, he won't say all, right. He'll be cautious about it. He'll say many people have a heavy conscience type of thing. You see, the other thing is, he's more subtle about it. So then he'll do a self-blame thing of being from the upper middle class. So I was able to survive, because I was articulate, and knew how to count, and I'd been to high school. Therefore I got promoted to a non-death job, you know, non-mortal job.

And so, even about his friend, who was a survivor. Was a real survivor. Hell say, well, oh, yeah, he was the son of an industrialist, of course he survived. He knew how to act. He had all the cultural capital that it takes.

You mean they weren't peasants.

Right. So in that sense there, there's no blame or anything. But there is some kind of a notion of guilt by privilege, in some sense. Maybe I'm reading too much into it. And it's sort of my personal interpretation of it. One of the things I like to look at in the survivor stories, is those issues of chance. One thing, I have noticed-- I don't know if you've noticed this-- is how often the medical dimensions is present. A whole bunch of people had some kind of connection with the medical infirmary in the camps. And I just keep noticing it, over, and over, and over. Even that they just were the one that their job was to clean up the medical infirmary.

I had a survivor talk in my class at Washington University, where I taught before, who is very, very effective. And he survived because he was a watch repairman. And so he repaired-- Now there you get this whole thing, at what point does that become ethical. OK. So you're repairing the watches of the people that have been killed, for the Nazis to make money off of. In what point is that a collaboration, in what point is that not. My father's response is, you know, he was repairing people's watches that had been ripped off of them. Or whatever that kind of thing is.

Oh, yeah. The other thing that was funny, one, just a little quick thing he said, the other night on the phone, he talks about, when he went back to Auschwitz, how shocked he was how small it was. And he couldn't believe how small it was. And he thought it was going to be this gigantic place.

How did you bring that up in conversation the other night on the phone?

Oh, I told him I was going to be interviewed here. And maybe I asked, when you went back, maybe I asked him some specifics. I tried to get the name of the town, the name of the labor camp he was at. And he remembers it was a B and

then he says it's Mislovitz. And he says no, that's the place, it was the furthest town we were allowed to go to, and stuff like that. He remembered the name of the first Russian city, where the war changed hands, and the Germans started retreating. And he said that was his happiest moment, in terms of the propaganda network that they had, I forget what it was. Whatever.

Yeah. So that's not at all clear, whether it's just sort of a generalized thing, or whether it's specific memories.

It sounds like he makes a distinction between guilt and conscience, when he's referring to Jews who survived, or people who survived. It seems that everything turns on this collaboration, whether you collaborated or not. And I'm wondering, if you think, in your interviews with him, that he's holding back because it's you, and not a stranger. That he has an emotional connection with you, and that no matter how hard he tries, he's still your father, and there's a protective edge.

I get the impression that he hasn't told other things to other people. I mean the way to test that, to ask all people who know him well, to tell me as much as they possibly know about his experience, which I haven't done.

Or to have him come and do an interview, so he's here with us.

But he's so self reflective. He's such a survivor, that on some level he's going to know that I might have access to this at some point. I mean, everything is very calculated in his life. Not in a negative way. But any time you ask him for any kind of advice, it's almost like you hear the Holocaust each time. You know, should I ask for a raise from my boss? Should I confront this you know bad person in my department who is doing such and such? You've got to think this as how human beings are. And he'll start saying, you know, you got to understand human beings are this.

Has that ever been a burden for you?

Not consciously. I mean, the only burden for me, has been this thing of him refusing to be politically clear about it. That I was a resistance. I risked my life. I could have been killed. We smuggled bread to the Jewish workers. And he just won't ever say that. And that was the thing. And that he didn't join the underground after getting out. That was a big worry. Right.

Now that was another thing that came out. For example, I pushed him on that the other day. And he said don't you understand, he goes, don't you understand, I was sick. Which I of course, yeah sure, he had survived this camp. He lost his teeth. He had ulcers. He had dysentery. He wasn't physically capable of running around the sewers of Paris and fighting.

The other thing that's interesting is that so many people, within his entourage, were involved in the underground in some way. And I don't know if that's typical of Frenchmen his age. I don't think it is. I mean the question one gets in France is that no one resisted. I mean, that's his impression.

Now at the same time, all you hear about is this cousin who did that, that concierge that did that. And he will paint some of them out as heroes, like he paints that the woman, who is a girl then, the girl that fed him, he paints is just a total hero. And what he points to it, not is that she fed him, that she was able to cross German lines, because she was a little girl, No one suspected her. And then she was bringing information about where the German troops were.

Has he ever had future contact with her?

Yeah. She's a close friend of his.

Really?

Yeah.

Really? Is she still in France?

No. She lives in the suburbs of New York.

That's dramatic.

So they go. Yeah. They have dinner at her house, relatively regularly. And he thinks she's great. That's the only person, basically, from that period, that he has contact with. When we're in Paris, you know, Paris is full of-- I mean the one thing, you get this is false idea of resistance. You have all these plaques on the building, [SPEAKING FRENCH] 18 year old who fought for the resistance. And you have these plaques all over. As if the whole city was resisting. And so I try to use that to jog his memory.

There's one on the building where my grandmother lived. Or I think she moved into it afterwards. And so his thing about that, was the people in the building, and it was pretty unbelievable, moved the plaque away from the entrance. You see the bullet marks, right, where the guy that killed him. And then you see the plaque the place where they drilled into the wall to remove the plaque. They had the plaque up there. And then moved it. And I asked him, as a little kid, why did they move it? People didn't want to be offended by the sight of a death, every time they walked in the door. And you know, he's obviously, sort of angry about it. And it is sort of extraordinary. You see the bullet marks and then you see the screw holes. And then in the Maid's entrance to the building, see where they put the plaque.

But then he'll do a funny trick with the whole Vichy thing. For example, he won't come out. You'd think that someone like that would come up real strong against Vichy, right? And he won't do that. He'll say, well, you got to figure out whether more people were killed because of it or against it. It's an incredible thing for me to hear, because this whole message is the opposite. Don't collaborate, be aware of what your collaboration is about. And everything you do is collaboration. And then all of a sudden he does the reverse trip. Don't think it's so easy to be a resistance fighter.

And then, for example, escaping from Auschwitz, when you're in the death camp, see, on some level, he thinks that's a bad thing to do. Because if you were Jewish or political prisoner, a certain number of people were killed. So then for him, that wouldn't have been the right thing to do. And he talks like that's the first thing that comes up. We all say, I ran into someone whose father escaped, and well his father got so many people killed by escaping. It's a funny thing, right.

His morality leads him.

So, you know, but the issue is, of course, the issue is, don't think that you're so right, that you can get people killed for it. I mean, that's the other thing. And so in, that sense he was never, for example, in that whole anti-communist whole thing, in the Cold War, he was never anti-communist. I mean he was always anti-communist fundamentally, but he was never anti-communist or pro-communist in terms of thinking that communism was any different from American capitalism. You know, all these systems were evil, in some sense. And some were more evil than others. But all of them are ultimately evil. You get that kind of an impression. And that there's all kinds of human compromises that can be made that make sense. And that have to be made.

So for example, he worked for getting aid to Vietnam, at the height of the Vietnam War. That somehow some kind of UN was able to get some kind of aid projects in to North Vietnam. And so you know, he was he was horrified at the Americans for their position on the whole war and the whole thing. At the same time, the communists are killing people, and putting them in a concentration camps. He was totally upfront about that.

Would you want your father to see this tape?

I'd be embarrassed, of course, but basically, yeah.

Is it something that you'd share with him?

Yeah. What I'll do is I'll look at it, and I imagine I'll show it to him. I mean, it's embarrassing tape, of course.

In what way?

Well in all ways, in some sense. I've been thinking about this for a few weeks.

Oh, sure.

And I was wondering, why don't I say things that won't embarrass me, so I can show it to my mother and sister and so forth, and not hurt their feelings, or whatever. And then I was going to be a little more cautious, than I was. Obviously, I wasn't cautious. I mean, obviously, I held back some things on some level, but not as much as I thought I would. Tell us some of the things that you would feel embarrassed about.

Some of the righteousness issue-- my political righteousness. The sort of psychoanalysis of my father, and of myself, and my sister. And the other thing is that I'm always scared that I romanticize my father's experience. I try to hold back. Because his whole message is don't romanticize. And then I have romanticized it, concretely, in the past.

Now, as I'm talking, there's been like only about four places, maybe there's been a dozen places, where I've stopped myself, where I see myself about to romanticize it. Where it would be, instead of the guy before him died, it was, people were dying on the train track, instead of the guy before him died in a work accident. Because he would talk so little about it, of course it lent itself to romanticisation. So it wasn't until recently that I learned that there were two escape attempts. One on his own, one through Starger. Because I sort of somehow combined the two of them.

And so that's the kind of thing that I worry about. And that's embarrassing. It's embarrassing to romanticize something.

I want to know the few things you didn't think that you might have said. Well no. I could have talked more sort of about my own El Salvador experience. I spent a year doing human rights work around El Salvador. Basically trying to testify in Congress, on television, to the United Nations, actually, I did testimony, on violation of human rights, in the killing of civilians in El Salvador. And so some awareness that I had of how even I was dealing with the memories of it. And it's amazing that I haven't read, systematically, the Holocaust accounts.

I read, systematically, about the STO stuff. It was great because I got my father to talk about it so that I could get an A on the paper. I mean that was how I presented to him. That was the first time he ever talked about it in detail, in real detail. And it was, if you don't talk to me-- because he was saying no, no, no, no. And I said, look, forget about all the other issues, of whether your story is worth it. I want to get an A on this paper. Let's be cynical about this. Right. I have a French professor who wants the analysis to be that the tragedy of French collaboration is revealed in the STO experience. Wham.

And then I started giving them all the statistics on STO, which he didn't know, of course. And then and then he didn't agree, basically, with my analysis of it. Which was that the Vichy government made possible a larger number of internments of labor migration. That's been well documented for the Jewish deportation. So I was doing the sort of equivalent of they're sacrificing whatever. That they sent their own citizens and ultimately, that sort of whatever labor migration, is sort of a very symbolic thing. Yeah. So some of those kind of issues.

It sounds to me that you're proud of your father. Oh, Yeah. Yeah. I am. Because I think, actually, his message is an important one. And I think that it's great that he's self-deprecating about it, on some level. Because I think it is honest, in terms of his understanding of the experience. I mean I think it's right, in some sense. And I guess it's frustrating to me that people aren't heroes. And I still haven't accepted that. But I'm sure it's true. And I guess that's one of the messages from the Holocaust.

I see the crack dealers selling to pregnant women, selling to their cousins, beating up their girlfriends, beating up their kids. You know, you see this extraordinary violence on the streets, and I'm sure that I've been sort of seeking out that kind of thing, in terms of understanding the depths of human horror that are strictly imposed. But then get acted out by the individuals who are trapped in it.

And your father would remain totally not judgemental about a situation like that.

Yeah. He'll say something like, oh, that reminds me of in the camp, the guys that used to sell shoes. Oh, yeah, of course

that's what people-- I mean, you won't be surprised by any of it.

I'm really surprised, because you and your father both say he's not a survivor. And yet, it has had such a major impact on his ethics, and yours.

Yeah. The other thing is that I always wonder of course if I'm overintellectualizing it. This psychologist thought it was obvious, that would be the case. And then everyone I talked to, who is in any way related to this kind of a project says, oh, yeah. Of course you are.

Now the other thing is, my mother's a very righteous, moral, political person, also. Now she's in the more classic American, puritanical style of total and absolute morality, all over the place, and very judgmental and so forth. You read these books on, which generation became politicized and so forth, and sure I am. I'm also the son of a social worker, who had liberal, social, Democratic, politics, and then I just carried them to their logical conclusion. So I could be just a product of that upper middle class sort of righteousness as well. But probably, there's a reason why she is married to him and so forth. now

In terms of that, what I don't understand, of course, is why I haven't read all the books on the Holocaust. As an academic, I mean, first thing you do is literature review. I haven't done a literature review on the Holocaust. Each time I read a book it has an unbelievable effect, emotionally, on me. And I can't put them down. The worst, the most overpowering one, is the autobiography of the guy who worked in the, putting dead bodies in-- the Sonderkommando one. He was interviewed in Shoah. That's, for me, the most extraordinary one. The Czech. I couldn't read that whole book. I put it on, it got overdue, I had to take it back. But then I saw him again in the Shoah movie, and it came all back to me. And I used it in lectures, the chapters from that.

But, you know, I haven't even been able to read Primo Levi. And I find his to be very, very mild. And that's why I didn't use it in the class. I thought it was much too mild. It doesn't get to these issues I'm trying to get at. I saw a play that was good, in Paris, actually, by an Israeli, who was also, I guess, I presume, the son of real survivors, who wrote a play about the Polish ghetto, which is unbelievable. And I took my father to that, and he thought that was good. and Oh, yeah. That's beginning to get at the right issues. And of course there has been a lot of good analysis of that, for example, of the Warsaw ghetto. And that whole issue, the whole structure of collaboration versus resistance that went on there, and all the confusion.

Europa Europa I just saw a few weeks ago and I thought that was terrific. Though, you know, of course there the message is muted, because it's a child. You know, the fact of the matter is that was an adult that wasn't youthful naivete, that had him do all that. That was what human beings are about. So the message gets muted. You can forgive a child and you can make it that way.

I mean, the fact of the matter is that maybe it is that he probably wouldn't have died. I guess, I mean, because the liberation was, I don't know, well, I say he wouldn't have died because his boss was the guy that was made head of the liberation experience. And he definitely would have had access to food and whatever. I don't know. I mean so I don't know. I don't know what his relationship, in the sense, to Auschwitz is.

I think it's important that you've his story. And I think you've done a really good job.

OK. Good.

You really have. Is there any--

I can't think of anything you haven't covered. No, I can't. Other than to say thank you for sharing the story. And it's this kind of perspective that helps us, in a lot of ways to deal with this kind of analysis.

Is there anything else you you wanted to say?

No. Thanks a lot. Thanks for doing this project.

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