Klub Zwei Which places in London are important for you?

Josefine Bruegel I like the area where I live. In January 1947 we moved to the Hampstead Garden Suburb. You know, this is a very interesting area. It was created as a social experiment. It was one of the first suburbs with very famous architects and it was a lady from the East End of London who wanted to create a society with all branches of the society living together.

Ruth Rosenfelder My parents came to England with nothing. There are no photographs, imagery of anything. I never felt a sense

of continuity and inheritance. Because anything
that my parents possessed, that we had at home
had been acquired during the war or post war.
So, wh <mark>en my parents di</mark> ed, I felt very uneasy
about taking any of their things. I felt that I
was actually stealing them, that they didn't
belong to me. And it took me about ten years
to get a sense of curatorship. This lamp behind
me was my parents'. And I'm pleased to have
it. But it took me a while.

Anni Reich My mother came to London just before the war. And with her came all our luggage and our furniture. And I can still hear it. We lived in a house in Hampstead at that time and when the people came and brought the cases, everything was broken inside. I still hear it! All this broken glass.

Elly Miller The discovery of the horror does colour one's memory of what actually happened at that time. I mean, we also had fun on the way to England. In Zürich, when we were waiting to go to the train, my brother and I were rather naughty. And my father was very

ithout lev

and pieces and, to me, your story was also intermingled with bits of dreadful stories that couldn't really be talked about. The knowledge of genocide and the concentration camps, I think, colours everything. Ruth Sands d the my father tried to talk about something in the past in

Vien

Klub Zwei How is that for yo

Tamar Wang The main difference is th

you tell it now, the way we're talking about

it. The stories I heard as a child were all bits

what your mother says?

na. And he used to start all the sentences *'Bei uns in Wien.'²* And whenever my with fathe r said 'Bei uns in Wier ' mv nother got igry. And she same th ribly ways and in German, 'Es gibt nichts zu sagen.'³ So he used to stop straight away. And my mother never, never spoke about Vienna. She left Vienna and she was, I think, 33 and it was as if her life started when she was 33.

Klub Zwei How come your book is called The Unsung Years?

Lisbeth Fischer-Leicht Perks I thought it was a title that would mean that those years had not been celebrated, sung in a sense of celebrated, and yet they were years that were crucial to me.

Klub Zwei You said you wrote the book as a dedication to your children. Lisbeth Fischer-Leicht Perks Yes. But also

as a kind of a tribute to my family who had suffered and some of whom had perished in those years. So that it was partly a tribute to those that had died and partly an attempt to

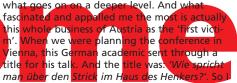
make my children and also my friends understand the circumstances which perhaps from historical documents are not so easily understood and accessible.

Rosemarie Nief Yesterday I was looking back at the scholarly works written on the Holocaust. Most of these works focus on men's experiences. Only recently, in the last 20 years, has this started to change – that women also write about their experiences. I think that they have destroyed the pre-war image of women's vulnerability, passivity and powerlessness. By writing about their struggle, they display qualiike flexibility, determination, intelligence. ss and this contribution aale. that hey make to society is an inspiration to all of

Klub Zwei Have you ever been to Austria or Germany?

Nitza Spiro The world is full of interesting things ... and I avoided going there. I don't guite know what happened to my family. I know they were killed, but exactly who killed them and where? And I was thinking, maybe would sit in the bus and next to me will sit somebody who actually was involved in killing own family. You know, you're suspicious. And I felt that they didn't deserve either my friendship or my non-friendship.

Katherine Klinger I met some very nice people in Vienna. But I'm not doing this work to meet some very nice people. I want to know



was doing a translation into English of this very interesting title. And I translated it as: 'How does one speak about the rope in the house of the hangman?'. And my Austrian colleagues wrote back to me and they said: 'Thanks very much for your translation, but you've translated it a bit wrongly. Because the translation is: How does one speak about the rope in the house of the hanged?' And what I realised was that actually, from their point of view, that was their position. And that is the Austrian 'first victim' position.

Klub Zwei Where do you see the difference between the Freud Museum in London and in Vienna?

Erica Davies Well, they represent Freud in his Viennese context. And we are a museum to an exile. But we also represent that great emigration of people to Britain. And Vienna represents an absence.



the city is after the loss of this population and invite the Jews to come back. That film, incredibly, was made in Austria in 1924. I wonder who saw it then, and what have they learned from it. I mean both, in the terrible part of the century and today.

'Things. Places. Years. The Knowledge of Jewish Women.' A documentary by Klub Zwei, GB/A 2004, Production by AMOUR FOU, Distribution & Sales: Sixpack Film Vienna; Translation: Klub Zwei, Johanna Schaffer

cross with us and he said: 'Kinder, mit euch flücht ich nie mehr!'¹ en, I won't flee with you anymore Child 2 At h <mark>me i</mark>n Vien<mark>r</mark> is nothing Ther