<u>The Model Ghetto</u>

Episode 15 of *Exile* with Mandy Patinkin

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SFX: THEATRE ATMOSPHERE

MANDY PATINKIN: It's June 1944. A special performance of a children's opera, *Brundibar*, or *Bumblebee*, is about to start. It's a story reminiscent of the fairytale, Hansel and Gretel.

A brother and sister must find a way to raise money to buy milk for their bedridden mother. They decide to sing in the market square—but they are met by a mustachioed tyrant, the organ grinder, Brundibar, who drowns out their singing and tries to chase them away. However, the children are saved by a cat, a dog and a sparrow and, after a few songs, all is well.

It's a piece of musical theatre that Zuzana Justman, who sang in the *Brundibar* chorus, remembers well.

> **ZUZANA JUSTMAN**: The original sets, which were made out of wood or a cardboard, painted fence, and the fence had three holes and when the leading parts of *Brundibar*, a dog, a cat, and a bird. When the animal sang, they would just stick their head out of the hole. And the chorus stood hidden behind the fence. And when we had to sing, we stepped on a box, and our heads popped up over the fence.

MANDY PATINKIN: Every seat is taken, people are standing at the back. The audience, mostly children, sit wide-eyed and fidgety. The lights dim, and the chorus begins. This can be seen in a recording of one performance from September 1944.

MUSIC: RECORDING OF BRUNDIBAR PERFORMANCE

MANDY PATINKIN: The children's faces also appear anxious and distracted. On their clothes, the yellow stars stand out in the dim theatre lights, but the performers have been given special permission to remove the stars for this show.

Looking up at the theatre balcony, the young audience can see the people who *granted* that permission: officers of the SS, the Nazi's dreaded elite guard, keeping a watchful eye. Next to them, sit members of the Danish Red Cross. This show is for them.

For this performance isn't taking place in a normal theatre, but in a town that serves as a concentration camp—albeit a very unique one.

Welcome to Theresienstadt, also known as Terezin, Hitler's so-called "model ghetto" in occupied Czechoslovakia.

And the last stop before Auschwitz.

THEME MUSIC

MANDY PATINKIN: Welcome to Exile, a podcast from LBI, the Leo Baeck Institute New York. I'm Mandy Patinkin. When everything is taken away, then what? From LBI's archives, untold stories of Jewish lives in the shadow of fascism.

Today, the story of a young girl's struggle to survive in a ghetto unlike any other.

THEME MUSIC OUT

ZUZANA JUSTMAN: My name is Zuzanna Justman, and I live in New York City.

MANDY PATINKIN: Born in Prague in 1931 to parents Viktor Pick and Marie Pickova, 93-year-old Zuzana is now a celebrated, Emmy-winning documentary filmmaker.

> **ZUZANA JUSTMAN**: My mother was 19 years old when she married my father, who was 30. And he was the undisputed head of the family. We lived in the Karlin district of Prague, which was not very fashionable, but my parents didn't care about that. And we had a very nice, spacious apartment. My brother had a governess and I had my nanny. Her name was Lenka, but my brother called her Fridolina. I was very, very attached to Fridolina, and I saw her much more than I saw my mother.

MANDY PATINKIN: In many ways the Picks were a close-knit and upper class family. They had many friends, enjoyed the theatre, took skiing holidays in the winter and in their apartment, the atmosphere was formal, with meals served in the dining room, off fine china.

Good manners were important. But along with the formality, was a sense of fun.

> **ZUZANA JUSTMAN**: While we were eating, everyone told funny stories, and I used to laugh a lot. Humor was part of our life.

MANDY PATINKIN: This convivial climate was in part thanks to her parents, Viktor and Marie’s loving, but unconventional, relationship.

> **ZUZANA JUSTMAN**: Both my parents were very social, but my mother more so. And she used to go out almost every night, to parties, or to nightclubs, not always with my father, but sometimes she went out with one of her four brothers, she had four older brothers, and she was the darling of her family, and everybody adored her. She was eleven years younger than my father. And she had a very good time, but she was faithful to him. But I think my father was not monogamous. And before he married my mother, he had a relationship with Leni Riefenstahl. I

wanted to become a dancer. And it was kind of a family joke, they used to say that I inherited my dance talent from Leni, which didn't make a lot of sense.

MANDY PATINKIN: An actress and dancer in her early life, Leni Riefensthal later became infamous as the writer and director of the 1935 Nazi propaganda film *The Triumph of the Will*.

ZUZANA JUSTMAN: Ironically, I didn't become a dancer because I had a terrible ski injury when I was in college. But I became a filmmaker like Leni, but not the same kind.

MANDY PATINKIN: And that wasn't the only dalliance Viktor Pick had with women who would later embrace fascism.

ZUZANA JUSTMAN: My father had a relationship with a woman called Susie Renzetti. And she was the granddaughter of a Silesian rabbi and married an Italian diplomat by the name of Renzetti, who was a Nazi sympathizer.

MANDY PATINKIN: In fact, Guiseppe Renzetti was instrumental in popularizing fascist ideas in Germany, meeting several times with Hitler, Goebbels, and Goring in the lead up to the Nazis seizing power in 1933.

Viktor's relationships with non-Jewish women were a reflection of Czech society at the time, and in Prague especially, where socialising between Jews and gentiles was commonplace, as was marriage.

ZUZANA JUSTMAN: Many of my parents' close friends were not Jewish. That was quite normal in Prague. My Uncle William was married to a woman who was not Jewish. And she was my favorite aunt. She was from a prominent Czech family.

BENJAMIN FROMMER: The Jews of Bohemia & Moravia, which are the two provinces of what today are most of the Czech Republic, are remarkable in several different ways and stand out from the Jews of the surrounding region and Europe more generally.

MANDY PATINKIN: Benjamin Frommer is an Associate Professor of History at Northwestern University and an expert on the historic regions of Bohemia and Moravia.

He says intermingling between Jewish and non-Jewish populations in Czechoslovakia shows how secular both populations had become, particularly in the aftermath of the First World War.

BENJAMIN FROMMER: The large majority of Jews are people who probably go to the synagogue two or three times a year on the high holidays. They probably keep Passover, but they're not kosher in their daily lives. They speak Czech or German or quite often both. Yiddish, remarkably, is a language of the past. They are, in terms of their social strata, and their economic profile in many ways indistinguishable by, or from, the community around them. By the early 1930s, over 40 percent of Jews who marry in Bohemia marry non-Jews. And that's a figure that is extraordinary at its time. To give you a point of comparison, that level of outmarriage does not occur in the United States until the early 1990s.

MANDY PATINKIN: For young Jews like Zuzana, and those who grew up in the ‘20s and ‘30s, speaking Czech, rather than German, and living a culturally and ethnically diverse life, gave them a sense of belonging.

That is, until the Nazis arrived.

MUSIC - PROPULSIVE

SFX: MILITARY MARCHING, PLANES

MANDY PATINKIN: Germany's invasion of Czechoslovakia happened in two stages. The first in September 1938, was the annexation of Sudetenland, a largely German-speaking province in northern Czechoslovakia. It was an act encouraged by Italy and sanctioned by Britain and France, desperate to appease Hitler's expansionist ambitions and avoid all-out war. But it had terrible consequences for the Jews of Sudetenland.

BENJAMIN FROMMER: Upwards of 30,000 Jews who live in that region, who had already been subjected to greater and greater forms of terror as the local German community becomes more outwardly antisemitic are then put to flight.

SFX: CROWD YELLING, BREAKING GLASS

BENJAMIN FROMMER: And Kristallnacht, the night of broken glass, or the November Pogrom, happens in the Sudetenland. Synagogues are set alight. Jews are dragged out of their homes. They're marched through the streets. They're publicly and ritually humiliated. And they're forced to cross the border into what remains of Czechoslovakia at the time.

MANDY PATINKIN: Like many Jews in Prague, Zuzana's father decided it was time to leave. But there was a catch.

ZUZANA JUSTMAN: It was very difficult for Czech Jews to get visas to different countries. And my grandmother, my father's mother, probably could not get a visa. And my father didn't want to leave without his mother. And that was probably why my father hesitated. But it was too late. We just could not leave. My father was so intelligent, and so wise, and yet he made this terrible mistake.

MUSIC - PROPULSIVE

SFX: BOOTS MARCHING, MILITARY PLANES

MANDY PATINKIN: In March 1939, Hitler's armies entered Prague. They met little resistance. But unlike their occupation of Vienna a year earlier, they were not welcomed by the locals.

A report in The Guardian newspaper on March 17, 1939 captured the mood.

SFX: TYPING

MANDY PATINKIN READING NEWSPAPER: "Prague, a sorrowing Prague, yesterday had its first day of German rule - a day in which the Czechs learned of the details of their subjection to Germany, and in which the Germans began their measures against the Jews and against those people who have 'opened their mouths too wide.' Some Czechs were seen turning up their noses at the Germans. Germans were everywhere. Suicides begin."

ZUZANA JUSTMAN: I remember that I woke up and everyone around me was crying. Then they explained to me what happened, and from then on, our lives started to change. It didn't change abruptly, it changed gradually. But the prohibitions and new laws came one after the other. And I think the first big change in my life was that I was not allowed to go to school anymore. And the girls that I was friends with did not say hello to me in the street when I started walking around with a star.

MANDY PATINKIN: Zuzana's father Viktor would lose his family's chemical company and eventually their comfortable apartment, though Zuzana does remember one last social event: an impromptu theatrical performance, staged at their home, since they were no longer allowed in public venues.

ZUZANA JUSTMAN: I think that my parents went to the theatre quite a lot before Hitler came. And once the war started, there was a group of partly amateurs, and partly professionals, a theatre group that performed. And once performed at our apartment. And I was very excited. They performed a famous Czech play.

MUSIC - THOUGHTFUL

MANDY PATINKIN: The play, by celebrated writer and journalist, Jan Drda, was called “We Also Forgive.”

Zuzana recalls sitting cross-legged on the floor, in awe of the actors.

ZUZANA JUSTMAN: And I think the reason I remember is I had a crush on the leading actor.

MANDY PATINKIN: He was a handsome, charismatic teenager called Milos, who played the romantic lead opposite a beautiful actress called Gabi.

For the love scene, meant to take place on a theatre balcony, the actors climbed up onto the family grand piano, just as Viktor returned home from work.

ZUZANA JUSTMAN: When my father came home, he was very upset. But we later lost the piano anyway.

MANDY PATINKIN: It would be a few years before Zuzana and her crush Milos would meet again - and under very different circumstances.

MUSIC - PROPULSIVE

At the end of 1941, the Nazi leadership were still struggling with how to manage a huge, integrated Jewish population. They hit upon a unique plan that would end up being a key piece of what they called their “Final Solution”: the extermination of all Jews in Europe.

LISA PESCHEL: Theresienstadt is one of the most unusual sites in the history of the Second World War.

MANDY PATINKIN: Lisa Peschel is an historian at the University of York in Northern England and an expert on the cultural life of Terezin.

> **LISA PESCHEL**: Although most people are familiar with camps such as Auschwitz or ghettos like the Warsaw Ghetto, this ghetto existed for different reasons and had very different conditions.

MANDY PATINKIN: Theresienstadt in German, or Terezin in Czech, is a walled, fortress town about 40 miles north of Prague, originally built by the Hapsburg Empire in the late 18th century.

In November 1941, the town was converted into a ghetto which at times housed up to sixty thousand men, women and children. Between 1941 and 1945, over 140,000 Jews from across Europe, including Zuzana and her family, were deported to Terezin. From there, almost 90,000 were sent on to extermination camps such as Auschwitz.

> **LISA PESCHEL**: Theresienstadt has been described with various words and there's still ongoing debate amongst historians. Is it a camp? Is it a ghetto? I call it what the survivors call it, they call it “the ghetto.” And I also call it the ghetto because I think it's important to differentiate this from concentration camps like Auschwitz that people are much more familiar with. But in essence, this notion of concentration, of putting people all together in one place, that was one of the key reasons for Terezin. But it wasn't a killing centre. It wasn't a place where people were sent explicitly to exterminate them.

MANDY PATINKIN: And while debate continues about its status—camp or ghetto—there is also discussion about which name to use.

> **LISA PESCHEL**: I use Terezin and Theresienstadt interchangeably. Sometimes people believe that Theresienstadt was the name imposed on the ghetto by the Nazis. That's actually not true. Terezin is in a bilingual region. There are Czech

speakers and German speakers there, so the prisoners tended to use the name that was more familiar in their language.

MANDY PATINKIN: Zuzana and her family were deported to Terezin on July 13, 1943. It is a day she remembers well.

ZUZANA JUSTMAN: When I arrived in Terezin, we had to strip and be checked by German women. And I have a little chain that I've had all my life. And they tried to take it away from me. But I kind of carried on. I was twelve years old, but I started crying, yelling, and they let me keep it. And when I walked out of this place, my cousin Peter was waiting for me. He was my age, his mother was my mother's sister, and we were like twins. And the first night in Terezin, I slept in my aunt's bed, and there were about 20 women there. And the next day, my mother and I moved into the attic. It was a place under the roof, divided in two parts, and on our side there were about 40 women and children, and we were assigned two beds. That was our home. It was not heated and there was no water. And there was only one bathroom for the whole building.

MUSIC - MELANCHOLY

MANDY PATINKIN: Zuzana was also separated not only from her beloved father, who had to sleep in the men's barracks, but also from her brother Bobby, who contracted polio barely a week after their arrival and was admitted to the infirmary.

Disease and overcrowding were just two of the many terrible conditions that the population in Terezin had to contend with, but by far the greater threat was starvation. Strict rationing meant there was rarely enough food. The elderly were particularly vulnerable.

ZUZANA JUSTMAN: There wasn't much. There was soup. But the soup was just a watery thing that nobody particularly wanted. The different groups had different lives in Terezin. And it was the hardest for the old. And when we went to get

soup, some old people would beg for the soup and would say, "*bitte suppe.*" It was heartbreaking. The children were given slightly better rations. But not enough, you know, I was always hungry. And we received one quarter of a small loaf of rye bread that was supposed to last for three-and-a-half days.

MANDY PATINKIN: None of this was by accident. From the outset, the Jewish Council that was charged with the day-to-day administration of the ghetto, had made the decision to direct more food to the young at the expense of the elderly.

LISA PESCHEL: The children and the young people were the future of the Jewish people. They need to survive. In the case of the young adults, they were also most of the labor power of the ghetto, so they needed to keep them healthy and able to run the kitchens, do most of the other day-to-day labor that enabled people to survive in the ghetto.

MUSIC - THOUGHTFUL

MANDY PATINKIN: Food wasn't the only lifeline.

Among the tens of thousands of Czech Jews deported to Terezin were many artists, musicians, writers, and performers. Children were taught art and poetry in the ghetto schools, while musical recitals, magic shows and theatrical performances were staged in venues throughout the ghetto.

The council saw it as the ideal way to distract the population from the conditions, and give them a sense of normalcy, even for a few minutes.

LISA PESCHEL: Theatrical performance in the ghetto started very soon after the first prisoners arrived. But as the theatre scene evolved, it grew and began to take place in different places in the ghetto. And by the summer of 1944, which is probably the high point of the cultural life, there were performances taking place

in 18 different formal spaces in the ghetto and probably many more in more casual spaces.

MANDY PATINKIN: There were so many performances that the Jewish Council had to create a specific office to manage the schedule and ensure each one was pre-approved by the Nazi regime.

LISA PESCHEL: The Jewish leadership actually asked the Nazi commandant, is it alright if these are taking place? And they were actually given formal approval to hold these "*Kameradschaftsabende*," or friendship evenings, as long as a program was submitted to the leadership for censorship. However, this censorship was not a very strict affair.

MANDY PATINKIN: Comedies, sketch shows, serious plays, and, remarkably, full orchestral performances of major masterpieces, such as Verdi's *Requiem* took place around the ghetto. But the most popular show was *Brundibar*.

MUSIC - RECORDING OF BRUNDIBAR

LISA PESCHEL: *Brundibar* is a children's opera that was written by Hans Krasa, music by Hans Krasa, and libretto by Adolf Hofmeister. Krasa was Jewish and ended up in the ghetto, Hofmeister was not. In the ghetto, Brundibar became a sensation. This was by far the most popular performance in the ghetto. It was performed 55 times, and many of the children who survived the ghetto, this is one of their very few positive memories.

MANDY PATINKIN: This is true for Zuzana.

But, of course, dark clouds always loomed over each silver lining.

MUSIC - RECORDING OF BRUNDIBAR

ZUZANA JUSTMAN: The original actor who played the dog was a boy called Zdeněk Ornest. But he was sent to Auschwitz. And when he was sent to Auschwitz, my best friend, Zuzana Kleinova, took over the part. And she was a wonderful musician, singer, and pianist. And so I was at the performance every night, and I sang in the chorus three times.

RECORDING OF BRUNDIBAR CONTINUES AND RESOLVES

MANDY PATINKIN: The extraordinary and unexpected cultural life of Terezin is one of the reasons why the myth still persists that all the prisoners did was perform in, and attend, recitals and performances. But that wasn't the case.

ZUZANA JUSTMAN: Sometimes people have an idea that the Terezin prisoners just kind of rushed from one cultural event to another. That is a great misconception. Because I think that most people did not participate in it. You know, my parents were cultured, and they attended cultural events in Prague. But they certainly did not in Terezin. Because they came home exhausted, and they had other worries.

MANDY PATINKIN: For Zuzana and her friends, who did experience the various cultural events, it was a taste of normalcy, a brief respite from thinking about what terrified them most.

MUSIC - MELANCHOLY

SFX: TRAIN

ZUZANA JUSTMAN: We lived with a constant fear of the transport that was always hanging over us. They left Terezin regularly, composed of different groups of people, sometimes just young men, sometimes old people, sometimes sick people. They were transports into the unknown. We did not know where they

were going, but we knew that, once people left, you never heard from them again.

LISA PESCHEL: The transports began in January 1942, and the Nazis deliberately concealed the destination of those transports in order to keep people from panicking and resisting the transports or staging an uprising. Prisoners thought maybe they're going to a labor camp, maybe we're going to establish another ghetto somewhere. Often they just had no idea where the transports were going. And it was only toward the very end of the war that the prisoners found out, no, those transports had gone to Auschwitz and some of the other most horrific extermination camps that we now know about.

MANDY PATINKIN: Since arriving in Terezin in the summer of 1943, Zuzana and her family had managed to stay largely out of trouble—and crucially, off those transport lists. But in February 1944, that changed with the arrest of Zuzana's mother, Marie.

Zuzana was 12 at the time. She wrote about it in her diary.

SFX: WRITING

ZUZANA JUSTMAN: "February 21st, 1944. I have not written down anything in you for a long time, little diary. But during the month and a half break, much has happened. Mommy was away from us for three weeks." Then I added later, to the diary, "My mother was arrested and placed in the Terezín Gestapo prison. My parents had joined a group that was to receive illegal food packages, and when the organizer was captured, he gave the SS my mother's name." The Gestapo prison in the middle of Terezin was such a terrifying place. And, so for three weeks, we lived with terrible fear.

MANDY PATINKIN: That fear drove Zuzana's father to consider extreme measures.

ZUZANA JUSTMAN: We went to see the former head of the Prague Jewish community called Frantisek Weidmann. He advised us to volunteer for the transport. My father, my brother and I, in the hope that maybe they would let my mother join us. And my father, you know, whom I looked up to so much, surprised me by asking me afterwards, what did I think we should do? I was stunned that he asked me. And it was such a terrifying decision. And I said to my father that we should not sign up for the transport. Of course, I have no idea if he listened to me, but I don't think so. But he decided against it. And it was the right decision because I don't think that we, first of all, we didn't know if they would really let my mother join us. And secondly, I don't think that the three of us would've survived.

MANDY PATINKIN: An agonizing three weeks passed before Zuzana and her father heard from her mother.

ZUZANA JUSTMAN: My father came to visit after work, and he was sitting on my bed. And, I was at the stove toasting rye bread for him. And I turned and I looked at the door and there was my mother. Her face was very small and pale. She looked terrible. And my father started to cry and she cried. And it was wonderful. It was, that was a wonderful feeling.

MANDY PATINKIN: So wonderful, that Zuzana's father commissioned a piece of jewellery from a fellow inmate. It was a gold pin, made in the shape of a door.

On it were inscribed Marie's initials, MP, the dates of her imprisonment, and her Terezin transport number: DI572. It's one of several beautiful pieces that were made for Viktor Pick in Terezin by singer David Grunfeld and are now in LBI's collection.

Marie's interrogation at the hands of the Gestapo had been harsh, but she considered herself lucky.

ZUZANA JUSTMAN: My mother described the conditions to my father in a whisper, and I was not supposed to hear. But sometimes I did overhear, and I

cannot repeat what she said. It was so frightening. The way that the SS treated the Jewish prisoners. The torture.

MUSIC - MELANCHOLY

MANDY PATINKIN: Very few people ever left the Gestapo prison alive. Why Marie was spared, we'll never know. Maybe someone at the Jewish Council intervened. Or the Gestapo identified another suspect.

As terrifying as the experience was for Zuzana, it was not the worst of it. That was to come some months later, when the transports started up again following the Red Cross visit. It seems fate had finally caught up with the Picks.

ZUZANA JUSTMAN: My father went to Auschwitz on October 16, 1944, and during the previous period, when people went to the transport, there was a group of young men that were transport help. And they would have armbands that said "*Transport Hilfe*." And they were allowed to go into the Hamburg barracks through which the transport left. Otherwise people were not allowed to go there. And by the time my father left, none of these young men were left, because they had all left in a transport. And I was able to get the *Transport Hilfe* armband, and I was allowed to go with my father all the way to the door. And so, all I remember is that we went through the Hamburg barracks, and up to the door, and the door opened, and all I could see outside was darkness. And my father stepped through there.

For a long time, I did not believe that he was really dead. And my mother and my brother accepted that. But I did not, you know, I wanted proof.

MANDY PATINKIN: Over the course of the war, the Germans deported 143,000 Jews to Terezin. Almost 1 in 4 died from malnutrition and disease. The majority of inmates were sent from Theresienstadt to "the East." Fewer than 6000 were still alive when the Soviet Army liberated Terezin on May 9, 1945.

ZUZANA JUSTMAN: We talked about it every day. In Czech it's "*Až přijde konec*," "When the end comes." And then, when it came, it was completely different than what we expected. Because it began with the trains coming back from other camps. And it was when we in Terezin learned what happened when people left on the transports. And the trains started coming back. They were filled with corpses and people who were half dead. And my cousin Peter and I used to go to the train tracks every day to look. He was looking for his two older brothers. And I was looking for my father.

MUSIC - PROPULSIVE

MANDY PATINKIN: One day, as they searched for Peter's brothers, Zuzana heard a familiar voice.

ZUZANA JUSTMAN: There was someone sitting on the ground, and called to me by my name, Zuzana. And the voice was very familiar.

MANDY PATINKIN: The voice took her back to her parents' living room, to one of the last performances before they were sent to Terezin.

ZUZANA JUSTMAN: And it was Milos Glazer, who starred in the play at my house. And he later became my husband.

MANDY PATINKIN: Zuzana and the still handsome Milos were married ten years later, in 1955.

MUSIC - OPTIMISTIC

MANDY PATINKIN: One other remarkable outcome for Zuzana's family was the survival of her beloved grandmother. Over 33,000 people died in Terezin, with older prisoners making up the vast majority of lives lost.

ZUZANA JUSTMAN: She was lucky in many ways. Her four sons were in South America, and she wanted to see them again, and she had a will to live. And she did get to see them again.

MANDY PATINKIN: But not everyone was so lucky. Zuzana never saw her father again.

ZUZANA JUSTMAN: My mother accepted the fact that my father was dead because a friend of ours was standing next to him in Auschwitz, when Josef Mengele sent my father to the wrong side, meaning the gas chamber.

MANDY PATINKIN: After the war, Zuzana, her mother, and grandmother emigrated to Argentina. Her brother Bobby remained in Czechoslovakia, and became a successful political writer, playwright, and satirist.

Zuzana left Argentina in 1950 to study in the United States and became a filmmaker.

MUSIC: FROM VOICES OF THE CHILDREN

ZUZANA (CLIP): *This is a modern production of a children's opera called* Brundibar. *It has a special meaning for me. I saw it for the first time more than 50 years ago in Terezin…[fades under]*

ZUZANA JUSTMAN: *Terezin Diary*, which was pretty much a straightforward history of Terezin. And *Voices of the Children*, which was about three individuals and their families and how the experience affected their lives and their families. What I wanted to focus on was how their life changed because of the experience, how it affected their children. And in the Q & A, I'm always asked, why don't I talk about myself? Partly, because of reasons of privacy. but mainly because I wanted these three people to be typical of Terezin children. And these three people in my film survived Auschwitz. And I was fortunate enough to remain in Terezin. And in that respect, I was not a typical Terezin child.

MANDY PATINKIN: Zuzana would go on to win an Emmy for Best Historical Program for *Voices of the Children*—certainly nothing typical in that. What is typical, perhaps, is that, like many survivors, Zuzana and her family rarely discussed what happened to them during the war.

In Argentina, they were encouraged to look forward, not back. Zuzana's children only really learned about their mother's history from watching her films.

But this desire for privacy even today, could be about something deeper, which only other survivors can comprehend. To remember is not just to repeat details of a story, but to relive feelings, too—feelings of love, of loss, of sadness, and pain.

> **ZUZANA JUSTMAN**: I was trying to remember certain things. And I realized I really don't want to remember the actual feelings. So I can talk about it, but not really feel it. And when I try to recapture the feelings. I just can't go there anymore. And I want to be kind to myself.
>
> *THEME MUSIC*

PRODUCER: The Pick-Justman Family Collection in the Archives of the Leo Baeck Institute in New York contains artifacts from Terezin, including several pieces of jewelry made for members of the family by fellow prisoners in the Ghetto. The entire collection can be viewed at www.lbi.org. Exile is a production of the Leo Baeck Institute, New York and Antica Productions. It's narrated by Mandy Patinkin. This episode was produced by Rami Tzabar. Our executive Producers are Laura Regehr, Rami Tzabar, Stuart Coxe, and Bernie Blum. Our associate producer is Emily Morantz. Research and translation by Isabella Kempf. Sound design and audio mix by Philip Wilson. Theme music by Oliver Wickham. Special thanks to the German Federal Archives, the Guardian, Will Coley, The International Festival of Slavic Music for the use of their 2018 performance of Hans Krasa's *Brundibar*, as well as Zuzana Justman for the use of her film *Voices of the Children*.

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