

# Drie weken zonder Troubles

*Take the Troubles away*



A radio documentary by Inge Oosterhoff

Script Nederlands/English

## Drie weken zonder Troubles

Een radiodocumentaire van Inge Oosterhoff

### Synopsis

In het Nederlandse dorp Hazerswoude-Rijndijk vond jarenlang een bijzonder project plaats. Om het jaar arriveerde een nieuwe groep jongeren uit Belfast – de helft kwam uit een Protestantse wijk, de andere helft was Katholiek – om in gemengde koppels bij lokale gastgezinnen te verblijven.

In Belfast waren hun wijken van elkaar gescheiden door muren en prikkeldraad, maar in Nederland logeerden ze samen op één kamer. De hoop was dat de gezworen vijanden na drie weken met nieuwe ideeën over elkaar en het conflict zouden terugkeren. Maar wat er uiteindelijk van de Noord-Ierse tieners terecht kwam weet niemand.

Inge Oosterhoff was zelf nog een peuter toen haar ouders meededen aan dit project. Nu, dertig jaar later en aan de vooravond van de Brexit, gaat ze op zoek naar de vrouwen die als tieners bij haar gezin logeerden om te ontdekken wat die bizarre vakantie voor hen heeft betekend.

### Credits

Productie, muziek selectie, redactie: Inge Oosterhoff

Eindredactie: Jair Stein

Mixage: Arno Peters

Met bijdragen van: Koosje Broersen, Jacqueline en Theo Boting, Els en Leo van Wetten, Marian Klok, Liza Mellor-Hume, Anna-Marie O’reilly.

Geproduceerd voor: NTR

Uitgezonden door: Radio Doc

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### Biografie maker

Inge Oosterhoff (1988) is freelance journaliste. Haar werk verscheen onder andere bij De Correspondent en De Groene Amsterdammer en onderzoekt sociaal-maatschappelijke thema’s als vluchtelingenproblematiek, discriminatie en slavernij. Inge is bestuurslid van de Stichting Verhalende Journalistiek.

## Take the Troubles away

A radio documentary by Inge Oosterhoff

### Synopsis

For many years, a remarkable project took place in a small Dutch town called Hazerswoude Rijndijk. Every other year, a new group of teenagers from Belfast – half of them from a nationalist Catholic area, half of them from a unionist Protestant area – would stay with local host families in mixed pairs for the duration of three weeks.

In Belfast, their areas were separated by walls and barbed wire, but in the Netherlands, they shared a bedroom with the enemy. The project was meant to bring the two sides of the Northern Irish conflict closer together, but what happened to the teenagers after they returned home, nobody knows.

Inge Oosterhoff was just a toddler when her parents took part in this project. Now, thirty years later and on the brink of Brexit, Inge visits the two women who stayed with her family as teenagers, to find out how they look back on that strange vacation to the Netherlands.

### Credits

Production, music selection, editing: Inge Oosterhoff

Chief editor: Jair Stein

Mixing: Arno Peters

With contributions by: Koosje Broersen, Jacqueline and Theo Boting, Els and Leo van Wetten, Marian Klok, Liza Mellor-Hume, Anna-Marie O'reilly

Produced for: NTR

Broadcast by: Radio Doc

This production was realized with financial support by the Dutch Fund for In-depth Journalism

### Biografie maker

Inge Oosterhoff (1988) is a freelance journalist from the Netherlands. Her work has appeared in several publications including *The Correspondent* and *De Groene Amsterdammer* and covers topics such as refugee issues, discrimination and slavery. Inge is a board member of the Narrative Journalism Foundation Netherlands.

Transcript – Drie weken zonder Troubles

00'00

**Voice over:** *Bij mijn moeder staat een fotoalbum uit het jaar dat ik één jaar oud was, dat ik dertig jaar later weer uit de kast heb gehaald.*

*\*Ritselend fotopapier*

**Moeder:** ...Het zijn niet zo heel veel foto's.

00'12

**Voice over:** *Dit is mijn moeder*

**Moeder:** En...ik vind dit een hele mooie foto. Dan lopen Anna-Marie en Liza, met jou tussen hen in, hun handjes vast. En ze kijken allebei naar jou...

**Inge:** ...Een beetje als twee grote zussen.

**Moeder:** Ja. Met een klein meisje...

**Inge:** ...In een blauw trainingspakje, haha.

00'36

**Voice over:** *Op de foto die mijn moeder beschrijft sta ik tussen twee meisjes van een jaar of vijftien, mijn peuterhandjes stevig om die van hen geklemd. Op andere foto's zie ik ze lachend mijn buggy over het strand duwen en gekke bekken trekken voor de camera. Maar dit zijn niet mijn grote zussen. Liza en Anna-Marie woonden maar drie weken bij ons gezin. Daarna vertrokken ze weer naar Belfast, terug naar de "Troubles" in Noord-Ierland.*

01'02

**Reporter:** The modern history of Northern Ireland has been dominated by one thing. The Troubles. A violent, bitter conflict, both political and religious, between those claiming to represent the predominantly Catholic Nationalists, and those claiming to represent the mainly Protestant Unionists.

01'28

**Voice over:** *Liza en Anna-Marie kwamen met 22 andere Noord-Ierse tieners naar Hazerswoude Rijndijk, een dorp van een paar duizend inwoners bij Alphen aan den Rijn. De helft van de tieners kwam uit een nationalistische katholieke wijk en de andere helft uit een unionistische protestantse. Thuis werden hun wijken van elkaar gescheiden door muren en prikkeldraad, maar in Nederland sliepen ze samen op één slaapkamer bij lokale gastgezinnen. De bedoeling was dat de tieners elkaar hier leerden kennen en na drie weken met nieuwe inzichten over elkaar en het conflict weer naar huis gingen. Ons dorp deed twintig jaar mee aan dit landelijke project, dat aan het begin van de Troubles was opgezet door de Stichting Hulp Noord-Ierland. Toen het vredesakkoord in 1998 werd ondertekend stopten de reizen.*

## Transcript – Take the Troubles away

**00'00**

**Voice over:** *There is a photo album at my mom's house from the year I turned one, that I've plucked off the shelf again after thirty years.*

*\*Rustling paper*

**Mother:** ...There aren't that many pictures in it.

**00'12**

**Voice over:** *This is my mother.*

**Mother:** And...I really like this picture. Of Anna-Marie and Liza, with you in between them, holding their hands. And they're looking at you...

**Inge:** ...a bit like two big sisters.

**Mother:** Yes. With a little girl...

**Inge:** ...in a blue track suit, haha.

**00'36**

**Voice over:** *In the picture that my mother describes, I'm standing in between two girls of about fifteen years old, my tiny hands tightly wrapped around theirs. On other pictures I see them pushing my pram across the beach, laughing, and pulling funny faces for the camera. But these girls aren't my big sisters. Liza and Anna-Marie only stayed with us for three weeks. After that, they went back to Belfast, back to the 'Troubles' in Northern Ireland.*

**01'02**

**Reporter:** The modern history of Northern Ireland has been dominated by one thing. The Troubles. A violent, bitter conflict, both political and religious, between those claiming to represent the predominantly Catholic Nationalists, and those claiming to represent the mainly Protestant Unionists.

**01'28**

**Voice over:** *Liza and Anna-Marie arrived in Hazerswoude-Rijndijk, a small town of about a thousand people near Alphen aan den Rijn, with 22 other teenagers from Northern Ireland. Half of them came from a nationalist Catholic area, the other half was from a unionist Protestant area. In Belfast, their areas were separated by walls and barbed wire, but in the Netherlands, they shared a bedroom in the house of a local host family. The idea was that the teenagers would get to know each other and return home with changed views of each other and the conflict. Our Dutch town took part in this project by the national foundation Help Northern Ireland for about twenty years. The trips came to an end when the Good Friday Agreement was signed in 1998.*

**02'14**

**Voice over:** *Zelf heb ik er nooit echt bij stilgestaan. Het fotoalbum verstofte in de kast en over de Troubles hoorde ik nooit meer iets. Tot nu.*

**02'23**

**Reporter:** Many thought those days had long gone after the signing of the Good Friday Agreement. But Brexit, and specifically talk of a hard border, has brought murmurs of division back into the conversation. And there are many who fear a return to violence.

**02'38**

**Voice over:** *Nu de Noord-Ierse vrede met de Brexit plotseling weer onzeker lijkt, vraag ik me af hoe de reizen naar ons dorp eigenlijk aan die vrede moesten bijdragen. Ik vraag eerst maar eens aan mijn moeder waarom ze ons dertig jaar geleden opgaf als gastgezin.*

**02'53**

**Moeder:** Ja...het leek, het leek me leuk, het leek me ja, interessant om eraan mee te doen uhm... ook om ze de kans te geven om kennis te maken met de andere partij.

**Voice over:** *Want de meisjes die bij ons logeerden hadden elkaar in Belfast nooit ontmoet. Anna-Marie, een Tomboy met wilde krullen, kwam uit een katholieke buurt. En Liza, een meisje met kort bruin haar en een lief rond gezicht, was protestants. Meer weet ik niet over ze, maar mijn moeder heeft nog een map met spullen liggen, waar ook hun aanmeldingsformulier in zit.*

**03'28**

*\*Ritselen van papier*

**Moeder:** Dit is het formulier van Anna-Marie. Uhm, 'why do you think you would like to go to Holland, I would like to go because other people said it was good.' En het eten, 'I like mostly everything.' Heel plezierig. En dan die van Liza. 'I would like to go to Holland because I would like to see Holland and I would like to meet different people. I like to help in the youth club and swimming and watching TV.' En het eten, 'dislike pasta, salad, pizza garlic.' Dus dit, we hadden dus alleen deze informatie en de foto's van de meisjes die bij ons kwamen logeren.

**04'13**

**Voice over:** *Het klinkt als wat ik vroeger in vriendenboekjes schreef. Wat zijn je hobbies. Wat is je lievelingseten. Over de situatie waar de meisjes in opgroeien kom ik niks te weten. Maar in de map zit ook nog een informatiebrief, die de gastouders juist daar wat meer inzicht in moest geven.*

**04'30**

**Moeder:** Uhm, daar wordt in gezegd van, jongeren hebben in hun eigen wijken te maken met armoede, slechte huisvesting, slechte opleiding en vorming, geen vast gezinsleven. Oudere mensen hebben geen invloed meer op hun kinderen. Werkeloosheid, kleine criminaliteit, lijmsnuiven en drankmisbruik komen veel voor. Nou dan nog, ze kunnen achterdochtig zijn, stoer gedrag laten zien...

**02'14**

**Voice over:** *I personally never really thought about it. The photo album stood gathering dust on the shelf for decades and I never heard anything about the Troubles. Until now.*

**02'23**

**Reporter:** Many thought those days had long gone after the signing of the Good Friday Agreement. But Brexit, and specifically talk of a hard border, has brought murmurs of division back into the conversation. And there are many who fear a return to violence.

**02'38**

**Voice over:** *Now that Brexit has called the Northern-Irish peace into question again, I want to find out how these trips to our village were meant to contribute to that peace. I start by asking my mother what made her decide to sign us up as a host family thirty years ago.*

**02'53**

**Mother:** Well...I thought it would be, fun. It seemed... interesting to participate in. Also to, uhm, give them a chance to get to know the other side.

**Voice over:** *Because the girls who stayed with us never would have met back in Belfast. Anna-Marie, a tomboy with a full head of curls, came from a Catholic area. And Liza, a girl with short brown hair and a sweet round face, was a Protestant. That's all I've ever known about them. But my mother still has a folder with some documents, including their application forms.*

**03'28**

*\*Rustling paper*

**Mother:** This is Anna-Marie's form. Uhm, 'why do you think you would like to go to Holland, I would like to go because other people said it was good.' And the food. 'I like mostly everything.' Very pleasant. And this is Liza's. Uhm, 'I would like to go to Holland because I would like to see Holland and I would like to meet different people. I like to help in the youth club and swimming and watching TV.' And food, 'dislike pasta, salad, pizza garlic.' So, basically, we only had this information and the pictures of the girls that were coming to stay with us.

**04'13**

**Voice over:** *It sounds like the kinds of things I used to write in friendship albums. 'What are your hobbies?' 'What's your favorite food?' There's nothing in there about these girls' background or the situation that they grew up in. But my mom also has an information letter, that was supposed to inform the host families about that.*

**04'30**

**Mother:** Uhm, and it says: 'in their own areas, the teens experience poverty, poor housing, poor education and training, no steady family life. Older people have no control over their children. Unemployment, petty crime, glue sniffing and alcohol abuse are very common. And also...they can be suspicious, act out...'

**04'54**

*Voice over: Het is nogal een contrast. Twee meisjes die graag zwemmen en wel of geen pizza lusten of jongeren die lijmsnuiven en opgroeien in hevige armoede. Ik krijg bijna het idee dat mijn ouders geen gewone meisjes van vijftien maar twee jeugdcriminelen in huis kregen. Al viel dat volgens mijn moeder allemaal wel mee.*

**Moeder:** Ik herken het niet als iets waar ik mee te maken heb gekregen. Maar inderdaad als je dit zo leest dan...zou je haast denken van waar begin je aan, wat haal je in huis?

**05'28**

*Voice over: Toch deden tientallen gezinnen in ons dorp aan het project mee, om de Noord-Ierse tieners een kans te geven elkaar te ontmoeten. Maar waarom was dat eigenlijk zo belangrijk? Ik ga langs bij Jacqueline en Theo Boting, die de Noord-Ierse reizen naar ons dorp destijds organiseerden.*

**05'44**

*\*Deur gaat open*

**Inge:** Hallo! Theo neem ik aan?

**Theo:** Ja klopt!

**Inge:** Hi, Inge.

**Theo:** Welkom.

**Inge:** Dankjewel, oh, sorry. Hi.

**Jacqueline:** Jacqueline.

**Inge:** Inge, hi.

**05'56**

*Voice over: Jacqueline en Theo wonen nog altijd in Hazerswoude. Boven hun keukentafel hangt een collage met tekeningen. En Jacqueline vertelt trots dat die door de tieners uit Belfast zijn gemaakt.*

**Jacqueline:** En het ging over de murals he? De muurschilderingen, die allemaal een politieke lading hadden. En zij hebben nieuwe bedacht.

**Inge:** Ja. Even kijken hoor, wat staat er. Tear down walls, peace walls. En de Ierse en de Britse vlag...everyone welcome. Peace and love.

**Jacqueline:** Ja. Aan het eind van de drie weken hebben ze dat gemaakt. Mooi is dat toch?

**Inge:** Ja.



**04'54**

**Voice over:** *It's quite a contrast. Two girls who like to swim and like or dislike pizza, or teens who sniff glue and grow up in extreme poverty. To me, it almost sounds like my parents weren't hosting regular teenage girls, but two youth criminals. But according to my mother, it wasn't so serious.*

**Mother:** I don't recognize this as something I dealt with. But, when you read all this, it does sort of make you think, 'what are you getting yourself into?' 'who are you opening up your home to?'

**05'28**

**Voice over:** *Still, dozens of families in our town took part in the project, to allow the teens to meet each other here. But why was that so important? I visit Jacqueline and Theo Boting, who used to organize the trips to our town at the time, to ask them that question.*

**05'44**

*\*Door opens*

**Inge:** Hallo! Theo, I assume?

**Theo:** That's right!

**Inge:** Hi, Inge.

**Theo:** Welcome.

**Inge:** Thanks, oh, sorry. Hi.

**Jacqueline:** Jacqueline.

**Inge:** Inge, hi.

**05'56**

**Voice over:** *Jacqueline and Theo still live in Hazerswoude. A collage of drawings hangs above their dining table, and Jacqueline proudly explains that they were made by the teens from Belfast.*

**Jacqueline:** This was about the murals back home, you know? Those murals all had a strong political message. And they designed new ones.

**Inge:** Yes. Let me see, what does it say. 'Tear down walls, peace walls.' And the Irish and British flag. 'Everyone welcome.' 'Peace and love.'

**Jacqueline:** They made these at the end of the three weeks. Isn't that wonderful?

**Inge:** Yes.

**06'28**

**Voice over:** *Het zijn positieve versies van muurschilderingen waarin de vijand werd zwartgemaakt. Want in hun afgeschermdde wijken was dat vaak hun enige beeld van de andere partij. En als er al contact was, dan was dat meestal niet positief.*

**Jacqueline:** Ze kenden wel eens mensen van gezicht van eh, stenen gooien naar elkaar. En eh, als je alleen maar stenen naar elkaar gooit, en weet dat eh, de paramilitaire groepering van de anderen aanslagen pleegt in jouw buurt, dan eh, dan is het bijna niet te ontkomen dat je mensen alleen maar als vijand ziet, maar niet, bijna niet menselijk. Het beeld was bijna niet menselijk.

**07'05**

**Voice over:** *In Hazerswoude leerden de tieners elkaar kennen als mens, misschien zelfs al vriend. Zo te horen was dat nogal een omslag. Maar als ik mijn moeder vraag hoe dat met Anna-Marie en Liza ging, vertelt ze vrolijk dat ze meteen al fantastisch met elkaar konden opschieten.*

**Moeder:** Nou ja, ze konden gewoon lekker samen aan het, aan het tutten zijn op hun kamer en met haren en kleren en op een gegeven moment hadden ze elkaars kleren ook aan. Dat was wel leuk om te zien, ja. Er was geen spanning tussen die twee. Niet dat je kon merken.

**07'40**

**Voice over:** *Als je elkaar hebt leren zien als vijand, lijkt me niet dat je zomaar gezellig elkaars kleren draagt. Maar mijn moeder houdt vol dat ze van vijandigheid niks merkte. Ik besluit daarom eens rond te vragen bij andere gastgezinnen.*

*Onze oude bureu, Els en Leo van Wetten, deden begin jaren '80 mee als gastgezin en herinneren zich iets heel anders. Van tevoren kregen ze al te horen dat ze niet de makkelijkste tieners in huis kregen.*

**08'05**

**Leo:** Waarschijnlijk ook met politie in aanraking geweest enzo...en ik dacht nou...dat, ha, ik had nog wel aardig wat zelfvertrouwen, maar dat was niet helemaal terecht!

**Els:** Nee. Die jongens waren enorm boos op elkaar en als we het even niet in de gaten hadden dan vlogen ze elkaar in de haren. Enne...nou, ik weet nog dat onze Martha, de jongste, die was toen echt nog een heel klein meisje, die vond het af en toe gewoon eng, als ze dan bij elkaar en dan VLOGEN ze elkaar aan en....dus wij hadden er niet zo'n hele fijne ervaring mee, nee.

**Leo:** Je moest er echt bij zijn.

**Els:** Ja, je moest er bij blijven ja.

**06'28**

**Voice over:** *The drawings are positive versions of murals that demonized the enemy. In the teens' shielded areas, those murals were often the only image they had of the other side. And if there was contact, it usually wasn't positive.*

**Jacqueline:** Sometimes they knew each other from eh, throwing stones at one other. But if you're just throwing stones at each other and know that paramilitaries from the other side are attacking your neighborhood, then it's, it's almost impossible not to view the other side as the enemy, but not, not really human. The image they had of each other was almost not human.

**07'05**

**Voice over:** *In Hazerswoude, the teens got to know each other as people, maybe even as friends. It sounds like that was quite a shift to make. But when I ask my mom how this went with Anna-Marie and Liza, she cheerfully tells me that they got along famously right away.*

**Mother:** Well, you know, they would just be like, doing make-up in their room and dressing up and at some point, they were even wearing each other's clothes. That was quite fun to see, yes. There was no tension between those two. Not that you could notice anyway.

**07'40**

**Voice over:** *If you've learned to view each other as the enemy, I wouldn't expect you to happily wear each other's clothes. But my mother claims that she witnessed absolutely no hostility between them. So, I decide to visit some other host families.*

*Our old neighbors, Els and Leo van Wetten, hosted two teenagers in the early 1980s and had a very different experience. They had already been warned beforehand that they wouldn't be hosting the easiest teenagers.*

**08'05**

**Leo:** Probably also had had run-ins with the law...and I thought...ha, I had quite a bit of confidence beforehand. But I guess I shouldn't have!

**Els:** No. Those boys were terribly angry at each other and whenever we weren't looking, they would be at each other's throat. And...well, I remember our Martha, the youngest, she was still a very little girl back then, she'd be absolutely terrified at times, when they were together and, they would just GO at each other and...so, we didn't have the best experience.

**Leo:** You really had to keep an eye on them.

**Els:** Yes, you definitely had to stay with them.

**08'40**

**Voice over:** *De jongens hadden vanaf de eerste dag ruzie. En als Leo ze vechtend op de vloer aantreft en fysiek uit elkaar moet trekken, schakelt hij de organisatie in. De Noord-Ierse leiding dreigt om de jongens terug naar huis te sturen. Daarna gaat het volgens Els en Leo beter. Maar de ruzies waren niet het enige probleem.*

**Leo:** Die Katholieke jongen die eh, volgens mij kwam die zo van straat en leefde die in zijn eentje buiten. Ik had niet de indruk dat die enige opvoeding genoten had.

**Inge:** Want waarom had je het idee dat hij op straat leefde of...

**09'14**

**Leo:** Nou, wij liepen langs, in Leiden op de markt en op een gegeven moment stond 'ie bij een parkeermeter en had 'ie, nou, had 'ie toch twee minuten werk en toen had 'ie de inhoud in z'n zak. Dus hij wist precies hoe het werkte.

**Els:** En die ene jongen had een hele nare, gewoonte, want die liep altijd in z'n broek te poepen, enne, hij kon er zelf ook niet goed mee omgaan... Ja.

**Leo:** Maar waarschijnlijk had hij wel wat meegemaakt, want als je natuurlijk 14 jaar bent en je hebt dat niet in orde, dat betekent waarschijnlijk wel dat 'ie toch wel wat stress had of...maar goed, dat weten we niet.

**Els:** Nee, dat weten we niet, dus dat moet je ook maar niet gaan, filosoferen.

**09'52**

**Voice over:** *Els en Leo worden wat ongemakkelijk. Eigenlijk weten ze niet zo goed wat ze er over kunnen zeggen. Want dat er met de jongens van alles aan de hand was, dat was voor hen wel duidelijk. Maar wát precies, dat hebben ze nooit geweten.*

**Els:** Ze waren ook heel moeilijk eh, te verstaan, dus je kon ook heel moeilijk een gesprek met ze aangaan! Dat, het was natuurlijk ook nog een Iers dialectachtig iets, dus het was, het was allemaal niet eenvoudig.

**10'17**

**Voice over:** *Het klinkt niet alsof de jongens in Nederland echt nader tot elkaar kwamen. En met hun persoonlijke problemen konden Els en Leo weinig. Ik vraag me af of het project voor zulke kwetsbare jongeren niet meer kwaad dan goed deed. Maar daar denken Els en Leo anders over.*

**Leo:** Nee, ik vind het principe van het samenkomen, dat was eigenlijk heel goed. Want ja, ze zijn ook alleen maar opgegroeid met good en bad guys en aan de overkant woonden de slechte mensen en daar moet je dus tegen zijn. Want wij hebben natuurlijk, zijn met andere mensen ook opgetrokken, ja, dan zag je gewoon dat dat goed ging. Alleen bij ons was het minder...

**08'40**

**Voice over:** *The boys were at each other's throat from the very first day. And when Leo finds them on the floor and has to physically pull them apart, he contacts the organization. The Northern Irish supervisors threaten to send the boys home. After that, Els and Leo say, things calmed down. But the fights weren't the only problem.*

**Leo:** I actually think that the Catholic boy, he probably lived on the streets by himself. I don't think he had any parental guidance or anything like that.

**Inge:** Why did you have the impression that he lived out on the streets?

**09'14**

**Leo:** Well, I remember we were walking on the market in Leiden and at some point, he was standing next to a parking meter and...I think he was fiddling with it for about two minutes and he had the entire content in his hands and put it in his pocket. So he knew exactly how to that worked.

**Els:** And the other boy had a very disturbing habit....he was always soiling himself. And, he didn't really seem to know how to deal with that...yeah.

**Leo:** But I think, he had probably gone through some things. Because if you're fourteen years old and you don't have a handle on that, I mean....that probably indicates that he was dealing with some sort of stress or...but well, we don't know.

**Els:** No, we don't know. So, I think we probably shouldn't start philosophizing.

**09'52**

**Voice over:** *Els and Leo are starting to become a little uncomfortable. They don't really know what to say about it all. It was clear to them that these boys were dealing with lots of issues. But what exactly, they have no idea.*

**Els:** They were also really hard to eh, understand. So, it was difficult to start a conversation about it. I mean, they spoke with this sort of Irish dialect and so, it wasn't easy.

**10'17**

**Voice over:** *It doesn't sound as if the boys got close during their time in the Netherlands. And Els and Leo didn't really know how to deal with the boys' personal issues. I wonder if the project didn't harm teenagers like this more than it helped them. But Els and Leo disagree with that.*

**Leo:** No, I think that the idea of bringing them together, that was really good. I mean, they only know what they've grown up with, with good guys and bad guys and the bad people live on the other side of the wall and you should hate them. Because, I mean, we also met up with other host families and we could see that things went really well with them. It's just, with us, it wasn't such a success...

**10'55**

**Voice over:** *En van andere gezinnen hoor ik dat er tijdens de drie weken ook veel kon veranderen. Marian Klok en haar man Peter deden drie keer mee als gastgezin.*

**Marian:** Ja. '93 hebben wij meegedaan, '95 hebben wij meegedaan en '97 hebben wij meegedaan. En als ze dan eindelijk hier kwamen, ja, dan waren ze doodmoe en dan kom je in een vreemd gezin, in een vreemd land, ze verstaan je niet, dus ja, dat was heel schuw en heel bang en, en dan zat er een op de ene hoek van de bank en de andere op de andere hoek van de bank en dan zaten ze zo door hun oogwimpers naar elkaar te kijken en wat *moet* ik hier? Ze vonden het *heel* eng dat wij geen politie in de straat hebben. Dat we geen militairen in de straat hebben. En konden wij honderd keer uitleggen omdat het hier veilig is, maar zij voelen zich pas veilig als er *wel*/bewaking en, gewapende controle door de straten heen liep.

**11'48**

**Voice over:** *In Belfast liepen tijdens de Troubles overal politie, soldaten en paramilitairen, die in de wijken van de tieners de wacht hielden. Een groter contrast met het stille en vredige Hazerswoude was er waarschijnlijk niet.*

**Marian:** Dus dat duurde dan wel een week, tot ze zo moe waren, dat ze wel in mekaar *moesten* storten. Nou ja, en dan merk je dat je de nacht ook doorkomt en dat je elkaar hier niet naar het leven staat. En ja, dat was voor ons ook altijd heel bijzonder om te constateren. Iedere keer weer. Nou ja en dat programma van de HUNI zat ook altijd fantastisch in elkaar om dat te bewerkstelligen.

**12'27**

**Voice over:** *De HUNI is een afkorting van de stichting Hulp Noord-Ierland. En het programma werd ieder jaar samengesteld door Jacqueline en Theo Boting.*

**Jacqueline:** De Stichting Hulp Noord-Ierland was een landelijke stichting, maar wij zorgden helemaal voor het programma en de gastgezinnen.

**Theo:** En het programma moest ook altijd volledig zijn, zodat ze constant met elkaar op moesten trekken.

**12'50**

**Voice over:** *Daarnaast was het volgens Jacqueline ook belangrijk om de tieners over hun ervaring in Nederland aan het denken te zetten.*

**Jacqueline:** Van een hele sombere woonwijk kwamen ze in Hazerswoude in een land met allemaal mooie bloemetjes in de voortuintjes en alles leek fantastisch geregeld en ze dachten dat gaat, als het vrede is, krijg je dat vanzelf. Dus was het ook goed om ook de andere kant van Nederland te laten zien.

10'55

**Voice over:** *And other host families I talk to tell me that a lot could change for the better over the course of the three weeks. Marian Klok and her husband Peter took part in the project three times.*

**Marian:** Yes. We took part in '93, in '95 and in '97. And when they'd arrive, I mean, they'd come into a strange family, in a strange country, people didn't understand what they were saying, so, of course they were very shy, very scared. They would be sitting on opposite ends of the couch, glaring at each other through their eyelashes, thinking, "what the hell am I doing here?" And they were absolutely *terrified* by the fact that we didn't have any police around. That there weren't any soldiers around. And we could explain to them a hundred times over that that wasn't necessary here – they didn't feel safe unless there were armed forces around.

11'48

**Voice over:** *During the Troubles, Belfast's streets were filled with police, soldiers and paramilitaries who kept guard in the teenagers' areas. A bigger contrast to the quiet and peaceful town of Hazerswoude is difficult to imagine.*

**Marian:** So, it would take them at least a week, until they'd be *so* exhausted, they *had* to collapse. And then they'd notice that they could make it through the night, that they weren't going to harm each other. And that, that was very special for us to see. Each and every time. And, of course, the HUNI program was designed perfectly for that to happen.

12'27

**Voice over:** *HUNI is short for the foundation 'Hulp Noord-Ierland' (Help Northern Ireland). And each year, the program was designed by Jacqueline and Theo Boting.*

**Jacqueline:** The foundation Help Northern-Ireland was a national foundation, but we were responsible for the local program and host families.

**Theo:** And the program needed to be carefully thought out, so that they would constantly be spending time with each other.

12'50

**Voice over:** *According to Jacqueline, it was also important to encourage the teenagers to critically reflect on their experiences in the Netherlands.*

**Jacqueline:** From these grey, somber area's they'd suddenly arrive in Hazerswoude, in this strange land with pretty flowers in the front yards, where everything seemed to be working perfectly. And they'd initially think that, if there was peace, things would automatically be like that. So, it was important to also introduce them to other sides of Dutch society.

12'15

**Voice over:** *Behalve uitjes naar de Efteling en Duinrell, bezoeken de tieners daarom ook Nederlandse probleemwijken, het Anne Frankhuis en het politiebureau in Den Haag. En hoewel niet alle uitjes even populair waren, maakte één activiteit volgens Jacqueline en Theo ieder jaar weer grote indruk: de Hazerswoudse poldertocht.*

**Jacqueline:** Dan werden we, werd de groep afgezet met een paar Nederlanders erbij, ergens in de polder, op een polderweggetje en dan werd er gezegd van kijk naar de kerktoren, daar moet je naartoe en dan kregen ze palen mee om over sloten te komen. En eh, dat had dus al een enorm verbindend element. Want je moest het samen doen anders kwam je niet over of door de sloten. Want dat werd het, uiteindelijk, gingen ze door de sloten.

**Theo:** Voor sommige dametjes, die stonden dan echt aan de kant van, 'what do you take me for', weet je wel? Hahaha. Dat was wel heel mooi, ja.

**Jacqueline:** Maar, ook, ook heel zwaar en heel vies inderdaad. Maar ja, het was ook wel heel bijzonder want achteraf vonden ze het allemaal geweldig.

**Theo:** En aan het eind de tuinslang erop he? Want ja, ze moesten wel schoon worden, hahaha.

14'24

**Voice over:** *Maar hoe leuk de tieners het hier ook hebben, na drie weken moeten ze weer terug naar Belfast. Volgens Marian Klok ging dat niet altijd zonder problemen.*

**Marian:** In een van de jaren was er eh, een knulletje die, ook jong nog, een van de jongste uit de groep, die had het zo goed gehad in het gezin en die had zich blijkaar hier, inderdaad zo veilig gevoeld en eh, en welkom, dat toen de dag daar was dat we weer terug moesten en afscheid moesten nemen. Toen bleek, dat 'ie dus zijn spullen wel gepakt had, maar niet zijn paspoort bij zich had. En eh, toen zijn ze gaan zoeken ja, en uiteindelijk zei 'ie van ja, ik heb hem verscheurd, ik, ik, het is er niet meer. Ja, daar was de leiding ook wel van gechoqueerd, dat het blijkaar op deze jongen zoveel/impact had, dat dit het gevolg was.

15'12

**Voice over:** *Maar Marian begrijpt best dat de tieners niet altijd naar huis wilden.*

**Marian:** Maar ja, we hebben van die jongens ook zulke drama's gehoord van... Ja dat ze haast ook geen andere kant op konden. De manier waarop de kinderen geronseld werden op school en...meegevoerd werden om, om in de strijd mee te doen. En als je probeerde te weigeren dan schoten ze gewoon door je knieën heen. Dat ze ook wel eens zeiden, ja, de beste orthopeden die wonen in Noord-Ierland want die weten precies hoe ze enkels en knieën moeten vervangen. Want er was er ook niet een, die niks had in de familie. En dat was ook lastig om ze los te laten, omdat je zoiets had van ja waar, waar stuur je ze weer naar terug? Dat eh...ja, daar ben ik niet zo sterk in.



12'15

**Voice over:** *Aside from trips to Dutch theme parks like the Efteling and Duinrell, the teenagers also visit disadvantaged areas, the Anne Frank House and the police station in The Hague. And although not all trips were equally popular, according to Jacqueline and Theo, one outing always managed to impress: the Hazerswoude polder race.*

**Jacqueline:** We'd, the group would be dropped off somewhere in the farmers' fields, with a few Dutch supervisors, and we'd say: "see that church tower? That's where you're going." And we'd give them a couple of wooden poles to use to get over the irrigation canals. And that automatically had a bonding element to it, because they had to carry those together. They couldn't get over the canals without collaborating. Otherwise they'd have to go through them. And, of course, they'd usually end up going *through* the canals.

**Theo:** Some of the ladies, they'd be standing off to the side, saying: "What do you take me for," you know? Hahaha. It was very funny.

**Jacqueline:** But also, well, very difficult and very dirty. But, it was also special because in the end, they all loved the experience.

**Theo:** And after it was done, we'd hose them down with garden hose. Because we had to get them clean somehow, you know? Haha.

14'24

**Voice over:** *But no matter how much fun the teenagers had here, after three weeks it was time to return to Belfast. According to Marian Klok, that didn't always go down smoothly.*

**Marian:** One year, there was this kid, very young, one of the youngest in the group. And apparently, he had had such a good time with his host family, and he had felt so welcome, that when it was time to go back home and say goodbye, they found out that he had packed his things, but his passport was missing. And after they'd been looking for it, he eventually said: "I, I tore it up. I don't have it anymore." So, that was a real shock to the organization, that apparently the trip had had such a big impact on this kid, that this was the result.

15'12

**Voice over:** *But Marian can easily understand that not everybody was eager to go home.*

**Marian:** I mean, we've heard such awful stories from the boys who stayed with us...that, they really had nowhere to turn. The way kids were recruited at school and, pushed to take part in the conflict. And if you tried to refuse, you'd simply be shot through the knees. I mean, they used to say that the best orthopedists lived in Northern Ireland, because they knew exactly how to replace knees and ankles. Because all of them had someone in the family who went through something like that. And that also made it very difficult for us to let them go. Because you'd think to yourself, what am I sending them back to? That.., I wasn't very good at that.

**15'53**

**Inge:** Ja. Het emotioneert je nu nog.

**Marian:** Ja. Ja, dat zeg ik, maar dat I, jongeren in z'n algemeenheid die klem zitten, dat vind ik gewoon heel lastig. Wat waren het? Knullen van 15, 16 jaar, 17? Nou ja en dan, toen zeiden ze ook van ja, maar als wij het nou met elkaar gaan proberen. En dat was het enige waar we ook aan konden vasthouden. En, de begeleiding van de jeugdclubs die zeiden ook van ja, je geeft ze een kans...en wij gaan ermee verder.

**16'20**

**Voice over:** *De Noord-Ierse leiding zou het contact tussen de tieners in Belfast voortzetten, al bleef dat tijdens de Troubles moeilijk. De hoop was dat de tieners door de reis niet in hun oude denkpatronen zouden terugvallen of mee zouden vechten in de strijd. Dat lijken mij nogal hoge verwachtingen van drie weken Nederland. En ook mijn moeder twijfelt of het wel zoveel deed.*

**Moeder:** Ik denk dat dat heel optimistisch is. Ik denk niet dat je ze in drie weken helemaal hersenspoelt, de goeie kant op. Maar alles wat maar een beetje is blijven hangen is denk ik meegenomen. Want ik kan me ook niet voorstellen dat je, als je dit wel hebt meegemaakt, dat het helemaal niks met je doet.

**17'05**

**Voice over:** *Maar wát de reis met de tieners deed is onduidelijk. De meeste gezinnen hoorden na de drie weken niks meer. En mijn ouders, die nog een paar jaar kaarten stuurden, kregen van Liza één korte brief terug. Daarna bleef het vanuit Noord-Ierland stil. Als ik hoor hoe goed het tussen Anna-Marie en Liza ging, lijkt het ook alsof er weinig aan de hand was. Maar mijn moeder herinnert zich nog iets, waardoor ik daaraan begin te twijfelen.*

**Moeder:** Ja, naast algemene informatie, uhm, ik weet dat, dat, wij wel van de organisatie te horen hadden gekregen dat ze deze meisjes speciaal in ons gezin hadden geplaatst omdat het, om een of andere reden die verder niet genoemd was, belangrijk was dat ze in een, in een stabiel gezin...of...ik denk dat het mee heeft gespeeld dat we allebei arts waren. Dat, het is een beetje een professioneel gezin misschien?

**18'09**

**Voice over:** *Omdat het allemaal goed ging, heeft mijn moeder er nooit bij stilgestaan. Had de organisatie de problemen misschien overschat? Of hebben mijn ouders niet goed opgelet? Ik heb te weinig informatie om conclusies te trekken, dus eigenlijk moet ik het Anna-Marie en Liza zelf vragen. En ik wil ondertussen nog veel meer weten. Want wat is er sinds de reis van ze geworden? En hoe kijken zij terug op die drie weken in Hazerswoude? Met de gegevens die ik heb ga ik online naar ze op zoek. Maar dat blijkt moeilijker dan ik dacht. Ik kom er na lang zoeken achter dat Liza's naam verkeerd gespeld is op haar aanmeldingsformulier en dat Anna-Marie inmiddels in Wales woont. Maar als ik ze uiteindelijk via Facebook een berichtje stuur, laten ze tot mijn opluchting allebei weten graag met me te willen praten. Liza woont nog altijd in Belfast en toevallig komt Anna-Marie over een paar weken terug om op haar kleinkinderen te passen. En dus stap ik niet lang daarna op het vliegtuig.*

**15'53****Inge:** It's still making you emotional.**Marian:** Yes. I mean, kids in a difficult position, that makes me feel awful. And what were they? 15, 16, maybe 17 years old? But, I mean, they'd also say things like, "what if we just try to change things together?" That was the only thing that gave us some hope. And, also, the supervisors from the Northern Irish youth clubs would tell us: you're giving them a chance, and we'll take it from there.**16'20****Voice over:** *The Northern Irish supervisors said they would keep the teens in contact with each other back in Belfast, although that was easier said than done during the Troubles. The Dutch organizers hoped that the three-week trip to the Netherlands would prevent the teens from falling back into old belief systems and that they would not take part in the conflict after they returned. Those sound like high hopes to me. And my mother also has doubts whether it truly had such a big impact.***Mother:** I think that's very optimistic. I don't think you can completely brainwash them in three weeks, to think differently. But anything that sticks is a bonus, I think. Because I also can't imagine that if you take part in something like this, that it has no effect whatsoever.**17'05****Voice over:** *But what the trip meant to the teenagers themselves remains unclear. Most host families lost touch with them after they went home. And my parents, who sent post cards for a few years, received one single letter from Liza. After that, they heard nothing. Hearing how well things went between Anna-Marie and Liza, it also seems like there wasn't much to tell. But my mother remembers something else, that makes me doubt whether things were really as positive as they seemed.***Mother:** I mean, apart from the standard information we received, I remember that the organization asked us if they could place these specific girls with our family because, for reasons that remained undisclosed, they needed to be placed with a stable family, or something...I think it may have played a role that your dad and I were both doctors. So maybe we were seen as professionals?**18'09** **Voice over:** *Because everything had gone so well, my mother never thought about it again. Did the organization overestimate the girls' situation? Or did my parents not pay enough attention? I have too little information to draw conclusions, so really, I'd need to ask Anna-Marie and Liza themselves. And by now, I also have a lot of other questions. Like, what happened to them after the trip? And how do they look back on those three weeks in Hazerswoude? With the little information I have, I start searching online. But finding them is more difficult than I thought. It takes me a while to find out that Liza's name is spelled wrong on her sign-up form and that Anna-Marie has moved to Wales. But when I send them a message on Facebook, to my relief, they both reply that they'd love to meet with me. Liza still lives in Belfast and Anna-Marie is returning for a few weeks to babysit her grandchildren. So, not much later, I step on a plane to Belfast.*

19'14

*\*vliegtuigmotoren*

**Stewardess:** Ladies and gentlemen, a very warm welcome to Belfast International. The time is just after ten past one. On behalf of the captain and the rest of the onboard crew, we wish you a safe and pleasant onward journey to your final destination. Once again, thank you and a very good afternoon.

19'29

**Voice over:** *Het is mijn eerste keer in Belfast. In het centrum is het een moderne Europese stad, vol winkelende mensen, pubs met livemuziek en hippe koffietentjes.*

*\*fade in geluiden op straat*

**Voice over:** *Maar als ik door de wijken loop waar Anna-Marie en Liza vandaan komen, krijg ik een heel ander beeld.*

19'44

*\*scheldende kinderen*

**Voice over:** *Overal staan nog muren met prikkeldraad. En in Anna-Marie's wijk zie ik grote portretten van paramilitairen en vermoorde buurtbewoners, met Ierse leuzen eromheen. Er hangen Sinn Féin posters tegen de Brexit. En aan een lantaarnpaal hangen een kartonnen I R en A, in de kleuren van de Ierse vlag.*

20'07

*\*lachende mannen, blaffende hond*

**Voice over:** *Ook in Liza's wijk is het identiteitsdenken nog goed zichtbaar. De stoepranden zijn rood wit blauwgeverfd en overal hangen Britse vlaggen. Onder muurschilderingen die hier herinneren aan unionistische paramilitairen, staat 'defenders of our community' en 'murdered by cowards'.*

20'25

*\*fade-out geluiden op straat*

**Voice over:** *Ik schrik van de openlijke verering van paramilitairen, na zoveel jaar vrede. En de muurschilderingen die bij Jacqueline waren veranderd in boodschappen van vrede en eenheid, zijn nog overal te zien. Ik kan me haast niet voorstellen dat Liza en Anna-Marie bij ons zo goed met elkaar konden opschieten.*

20'47

**Voice over:** *Met nog meer vragen dan daarvoor ga ik langs bij Anna-Marie, die mij heeft uitgenodigd bij haar dochter.*

*\*'Photograph' van Ed Sheeran door raam*

*Ik zwaai door het raam, want door de muziek horen ze de bel niet. De jonge tomboy met krullen is nu een volwassen vrouw met stijl zwart haar.*

19'14

*\*Airplane engines*

**Stewardess:** Ladies and gentlemen, a very warm welcome to Belfast International. The time is just after ten past one. On behalf of the captain and the rest of the onboard crew, we wish you a safe and pleasant onward journey to your final destination. Once again, thank you and a very good afternoon.

19'29

**Voice over:** *It's my first time in Belfast. In the city center, it feels like a modern European city, full of shopping crowds, pubs with live music and hipster coffee places.*

*\*fade in street sounds*

**Voice over:** *But when I wander through the area's that Anna-Marie and Liza are from, I get a very different impression.*

19'44

*\*cursing children*

**Voice over:** *Walls and barbed wire are still all over the place. In Anna-Marie's area I see large portraits of paramilitaries and murdered residents, lined with Irish slogans. There are anti-Brexit posters from Sinn Féin and a cardboard I, R and A, painted in the colors of the Irish flag, decorate a lamp post.*

20'07

*\*laughing men, barking dog*

**Voice over:** *In Liza's area, the identity thinking is still visible as well. The curbs are painted red, white and blue and Union Jacks are flying everywhere. Underneath murals that commemorate local unionist paramilitaries, I read slogans such as 'defenders of our community' and 'murdered by cowards'.*

20'25

*\*fade-out street sounds*

**Voice over:** *I'm surprised by the public exaltation of paramilitaries, so many years after the peace agreement. And the hateful murals that, at Jacqueline's, had been changed into messages of peace and unity, are still visible everywhere. I can barely imagine Liza and Anna-Marie getting along so swimmingly, if this is where they came from.*

20'47

**Voice over:** *With even more questions than I had before, I go to visit Anna-Marie, who invited me over to her daughter's house.*

*\*Photograph by Ed Sheeran through window*

*I wave through the window, because the music is too loud for them to hear the doorbell. The young curly tomboy from the pictures is now an adult woman with long, sleek black hair.*

21'00

*\*Deur opent, muziek klinkt harder*

**Anna-Marie:** Hiya!

**Inge:** Hi, how are you?

**Anna-Marie:** Alright, so we are, just...I was looking there, if that was you out there or not!

*\* Muziek en rumoer op de achtergrond*

**Voice-over:** *Ze stelt me enthousiast voor aan haar broer Gerard en dochter Cursty, die in de kleine woonkamer zitten.*

21'11

**Inge:** Inge, nice to meet you.

**Anna-Marie:** Turn that off, Cursty.

*\*Muziek wordt uitgezet*

**Anna-Marie:** There, pause. Haha.

21'17

**Voice-over:** *Als de muziek uitstaat en Anna-Marie koffie heeft ingeschonken, vertelt ze dat ze weliswaar in het conflict opgroeide, maar dat ze zelf nauwelijks iets van de Troubles meekreeg.*

**Anna-Marie:** Never really seen the Troubles or...don't remember the Troubles, d'you know what I mean? Don't remember nothing. Haha, you'd think I was from a different country, hahaha!

21'36

**Voice-over:** *Ik kijk haar verbaasd aan. Maar ze legt uit dat ze ver van de grens met Protestanten woonde. Als ze al iets zag van bommen of rellen, dan was dat op TV. Maar als ik doorvraag, vertelt ze dat er wel overal paramilitairen waren. Ze denkt zelfs dat haar eigen vader paramilitair was. Ze draait zich naar haar broer Gerard en vraagt of hij zich nog herinnert dat hij een pistool in een koekblik vond. Hij weet het vast niet meer, zegt ze, want hij was nog maar een klein jongetje.*

**Anna-Marie:** Remember Gerard? You wouldn't remember, you were only a wee kid. Remember up in the cupboard? I remember you found a gun, in a biscuit tin. That was my dad's, where he should never have had it in the house.

22'14

**Voice-over:** *Ze legt uit dat haar vader geen pistool had kunnen hebben zonder goedkeuring van de IRA. Maar hij zal als strijder ook weinig waard zijn geweest, zegt ze. Want hij was een zware alcoholist.*

**Anna-Marie:** I don't know. He was drunk half the time, like and, don't know how he would've done anything anyway...

**21'00***\*Door opens, music gets louder***Anna-Marie:** Hiya!**Inge:** Hi, how are you?**Anna-Marie:** Alright, so we are, just...I was looking there, if that was you out there or not!*\* Music and talking in the background*

**Voice-over:** *She introduces me to her brother Gerard and daughter Cursty, who are sitting in the small living room.*

**21'11****Inge:** Inge, nice to meet you.**Anna-Marie:** Turn that off, Cursty.*\*Music turns off***Anna-Marie:** There, pause. Haha.**21'17**

**Voice-over:** *Once the music's turned off and Anna-Marie has poured us coffee, she mentions that she did grow up during the conflict, but that she barely noticed the Troubles.*

**Anna-Marie:** Never really seen the Troubles or...don't remember the Troubles, d'you know what I mean? Don't remember nothing. Haha, you'd think I was from a different country, hahaha!**21'36**

**Voice-over:** *I give her a puzzled look. But she explains that she lived quite far from the border with Protestants. She didn't see any bombs or riots, unless they were on TV. But as I ask more questions, she does mention that there were paramilitaries everywhere. She even suspects her own father of being one. She turns towards her brother Gerard and asks him if he remembers finding a gun in a biscuit tin. He probably doesn't, because he was very young.*

**Anna-Marie:** Remember Gerard? You wouldn't remember, you were only a wee kid. Remember up in the cupboard? I remember you found a gun, in a biscuit tin. That was my dad's, where he should never have had it in the house.**22'14**

**Voice-over:** *She explains that her father couldn't have owned a gun without the IRA's approval. But he probably wasn't worth much as a paramilitary, because he was a severe alcoholic.*

**Anna-Marie:** I don't know. He was drunk half the time, like and, don't know how he would've done anything anyway...

**22'29**

**Voice-over:** *En hoewel ze van het geweld buitenshuis weinig meekreeg, was het binnen anders. Daar zag ze dagelijks hoe haar vader haar moeder in elkaar sloeg.*

**Anna-Marie:** He used to like, beat her really bad. Where we used to walk in and see her with big black eyes and... fractured jaw, fractured skull, broken nose, black eye. So we watched like domestic abuse for years.

**22'51**

**Voice-over:** *Ze zag haar moeder regelmatig met blauwe ogen en een kapotgeslagen gezicht. En meer dan eens vluchtte ze 's nachts met haar moeder uit het slaapkamerraam.*

**Anna-Marie:** My poor mommy. She used to uhm, have to jump out windows with us and, bedroom windows, onto the roof, into the next-door neighbors and run, you know, in the middle of the night and stuff.

**23'11**

**Voice-over:** *Haar moeder begin took te drinken en Gerard wordt geboren met Foetaal Alcohol Syndroom. Op haar twaalfde wordt Anna-Marie uit huis geplaatst en gaat ze bij haar tante wonen. Maar daar heeft ze het niet veel beter.*

**Anna-Marie:** It was my daddy's sister, but she wasn't very nice. None of them were very nice at all.

**Voice-over:** *Ze krijgt er nauwelijks te eten en haar oom probeert al snel zijn hand onder haar rokje te steken. Eigenlijk heeft Anna-Marie helemaal geen goede herinneringen aan haar jeugd.*

**Anna-Marie:** Sad that way like, you know what it is? No memories. No good memories really no....except when I went away like...that was good memories.

**23'47**

**Voice-over:** *Maar wel aan de reis naar Nederland. Daar kan ze de ellende thuis even vergeten.*

**Anna-Marie:** It takes a whole lot of the things that you're going through away from your head for a while, d'you know what I mean?

**Voice-over:** *En er is elke dag wel iets leuks te doen.*

**Anna-Marie:** Sightseeing and Anne Frank's house and... I remember going for the BBO's and... It was just constantly going out and doing things. And enjoyable things like, you know what I mean?



22'29

**Voice-over:** *And even though she witnessed little of the violence out on the streets, things were different inside the house. There, she'd witness her father beating her mother on a daily basis.*

**Anna-Marie:** He used to like, beat her really bad. Where we used to walk in and see her with big black eyes and... fractured jaw, fractured skull, broken nose, black eye. So we watched like domestic abuse for years.

22'51

**Voice-over:** *She'd regularly find her mother with black eyes and a beaten face. And more than once, her mother and her would escape from the bedroom window in the middle of the night.*

**Anna-Marie:** My poor mommy. She used to uhm, have to jump out windows with us and, bedroom windows, onto the roof, into the next-door neighbors and run, you know, in the middle of the night and stuff.

23'11

**Voice-over:** *Her mother begins to drink heavily as well, and Gerard is born with Fetal Alcohol Syndrome. Anna-Marie is sent to live with her aunt when she is twelve years old. But things aren't much better there.*

**Anna-Marie:** It was my daddy's sister, but she wasn't very nice. None of them were very nice at all.

**Voice-over:** *They barely feed her, and it doesn't take long before her uncle tries to slip his hand under her skirt. Anna-Marie says she doesn't really have any positive memories of her childhood.*

**Anna-Marie:** Sad that way like, you know what it is? No memories. No good memories really no....except when I went away like...that was good memories.

23'47

**Voice-over:** *But she does have good memories of the trip to the Netherlands. There, she can finally forget about her problems back home for a while.*

**Anna-Marie:** It takes a whole lot of the things that you're going through away from your head for a while, d'you know what I mean?

**Voice-over:** *And there is something fun to do every day.*

**Anna-Marie:** Sightseeing and Anne Frank's house and... I remember going for the BBO's and... It was just constantly going out and doing things. And enjoyable things like, you know what I mean?

24'12

**Voice-over:** *Ik vraag of ze het niet spannend vond om met een Protestants meisje bij ons te logeren. Maar dan schiet ze in de lach. Het was wel spannend, maar niet omdat Liza Protestants was. Daar was ze destijds helemaal niet mee bezig. Ze had wel andere dingen aan haar hoofd.*

**Anna-Marie:** I didn't even realize about Protestants and Catholics when I was younger and all that there. Never, where I was, it was never a thing. Never brought up that way d'you know? Some people are like, really bitter, but I'm not. Never been. Got on well as soon as we met each other like.

24'42

**Voice-over:** *Met Liza klikte het meteen. En het was juist fijn om iemand te hebben met wie ze kon praten over alles wat ze meemaakte in Hazerswoude.*

**Inge:** And did you guys talk a lot about your lives back home, or did you..

**Anna-Marie:** No, no we didn't really. Didn't really wanna talk about all that.

**Voice-over:** *Maar over haar thuissituatie praatte ze niet. Ze was juist blij om daar even weg te zijn. In Nederland voelde ze zich voor het eerst in haar leven veilig. In een fijn gezin, met ouders die voor haar zorgden. Plotseling begrijp ik ook waarom al deze problemen voor mijn ouders onzichtbaar bleven.*

**Anna-Marie:** But it was nothing good to talk about anyway, so...

25'23

**Voice-over:** *Maar dat het bij ons zo fijn was, maakte het ook moeilijk om weer weg te gaan.*

**Anna-Marie:** I would've gladly stayed there. Get a wee bit of safety, and....It felt safe, d'you know what I mean? And happy, whenever I was there so.

**Voice-over:** *Het liefste was ze in Nederland gebleven. En toen Anna-Marie terug in Belfast was, besloot ze niet lang daarna om weg te lopen.*

**Anna-Marie:** I ran away a couple of times. And when I ran away, they were trying to put me back, but I, I wasn't going back. There was no way I was going back. Put in a children's home, ran away from the children's home and that's when I met Marty then.

25'58

**Voice-over:** *Ze loopt een paar keer weg en wordt in een kindertehuis geplaatst. Als ze ook daar wegloopt ontmoet ze Marty, van wie ze op haar zeventiende zwanger raakt. Samen krijgen ze zeven kinderen, die ze met veel liefde en zonder geweld opvoeden. Want wat ze zelf meemaakte, beloofde ze haar eigen kinderen nooit aan te doen.*

**Anna-Marie:** Some people go the other way. If they see domestic violence, they do it. I think that's wrong like, if you see it all your life, you're not gonna do it to your kids, or repeat it, d'you know what I mean?

**24'12**

**Voice-over:** *I ask if she wasn't nervous about staying with our family together with a Protestant girl, but that makes her laugh. Yes, she was nervous, but not because Liza was a Protestant. That wasn't even on her mind. She had other things to worry about.*

**Anna-Marie:** I didn't even realize about Protestants and Catholics when I was younger and all that there. Never, where I was, it was never a thing. Never brought up that way d'you know? Some people are like, really bitter, but I'm not. Never been. Got on well as soon as we met each other like.

**24'42**

**Voice-over:** *She and Liza clicked right away. And it was nice to have someone to talk to about everything she experienced in Hazerswoude.*

**Inge:** And did you guys talk a lot about your lives back home, or did you...

**Anna-Marie:** No, no we didn't really. Didn't really wanna talk about all that.

**Voice-over:** *But she didn't mention her situation back home. She was just glad to finally be away from it all. In the Netherlands, for the first time in her life, she felt safe. In a nice family, with doting parents. Suddenly, it becomes clear to me why my parents never new about any of this.*

**Anna-Marie:** But it was nothing good to talk about anyway, so...

**25'23**

**Voice-over:** *But that things were so pleasant with my family, also made it difficult to leave.*

**Anna-Marie:** I would've gladly stayed there. Get a wee bit of safety, and....It felt safe, d'you know what I mean? And happy, whenever I was there so.

**Voice-over:** *If it was up to her, she'd rather have stayed in the Netherlands. And it wasn't long after she came back to Belfast, that Anna-Marie decided to run away from home.*

**Anna-Marie:** I ran away a couple of times. And when I ran away, they were trying to put me back, but I, I wasn't going back. There was no way I was going back. Put in a children's home, ran away from the children's home and that's when I met Marty then.

**25'58**

**Voice-over:** *She runs away multiple times and is placed in a children's home. Then she meets Marty and gets pregnant at seventeen. She and Marty go on to have seven children together, who they raise with a lot of love and without any violence. Because what she went through, she promised to never do to her own children.*

**Anna-Marie:** Some people go the other way. If they see domestic violence, they do it. I think that's wrong like, if you see it all your life, you're not gonna do it to your kids, or repeat it, d'you know what I mean?

**26'27**

**Voice-over:** *Met hun drie jongste kinderen wonen ze nu Wales, die ze hopen daar een betere toekomst te geven. En al haar kinderen, die ze zelf ook op reizen naar Amerika stuurde, heeft ze altijd over Nederland verteld.*

**Anna-Marie:** And I've always talked about it, so I have. Even to all the kids when they were younger and stuff, we always told them.

**Voice-over:** *Maar hoewel de reis naar Hazerswoude haar altijd is bijgebleven, denkt Anna-Marie niet dat het nou zo belangrijk was dat ze er de andere partij leerde kennen.*

**Anna-Marie:** No, I think it was more or less to get kids out of the poverty-stricken thing like... Take 'm out of the lives that they have and, go doing new things that you've never done before, d'you know what I mean? 'Cause there was nothing, I mean...I wasn't the only one. I know I was in care and all, but you know, the rest of them, I mean there was nowhere for us to go.

**27'15**

**Voice-over:** *Ik was heus niet de enige, zegt ze, die thuis problemen had. En of die problemen nou met de Troubles te maken hadden of niet, het was vooral belangrijk om even ergens anders te zijn. Ik vraag me af of Liza er hetzelfde over denkt, of dat de reis voor haar heel iets anders betekende. Ik zoek haar op in Oost-Belfast, waar ze met haar man Bernard aan een rustig woonerfje woont. Als ik met de bus aankom staat ze aan de overkant van de straat al op me te wachten.*

**Inge:** Hiya, haha.

**Liza:** Hiya.

**Inge:** So good to see you!

**Liza:** No, you're okay.

*\* Gesprek fade weg onder voice-over*

**Inge:** I was looking for the street, I didn't even...Is it weird to see me? From when I was a little...

**Liza:** Yeah...from when you were a baby? Yes...

**27'52**

**Voice-over:** *Ik herken Liza niet meteen. Haar bruine haar is geblondeerd, maar ze heeft nog steeds hetzelfde lieve, ronde gezicht als op de foto's. Ze draagt geen make-up en simpele kleding, al zijn haar nagels uitbundig versierd met roze bloemen en diamantjes. Thuis op de bank met een grote mok thee vertelt Liza hoe verbaast ze was toen ze mijn berichtje op Facebook kreeg.*

**Liza:** I thought it was mad, haha. I thought it was like, that was really freaky, you know like, thirty years later. But, it was also like, a really weird coincidence...

26'27

**Voice-over:** *They moved to Wales with their three youngest children, who they hope will have a better future there. And all her children, who she's all sent to trips to America themselves, have always heard stories about her time in the Netherlands.*

**Anna-Marie:** And I've always talked about it, so I have. Even to all the kids when they were younger and stuff, we always told them.

**Voice-over:** *But even though she's never forgotten about the trip to Hazerswoude, she doesn't think it was very important to meet people from the other side of the conflict there.*

**Anna-Marie:** No, I think it was more or less to get kids out of the poverty-stricken thing like... Take 'em out of the lives that they have and, go doing new things that you've never done before, d'you know what I mean? 'Cause there was nothing, I mean...I wasn't the only one. I know I was in care and all, but you know, the rest of them, I mean there was nowhere for us to go.

27'15

**Voice-over:** *I wasn't the only one, she says, who had problems at home. And whether those problems had to do with the Troubles or not, it was good to be somewhere else for a while. I wonder if Liza thinks about it the same way, or whether the trip meant something different to her. I visit her in East-Belfast, where she and her husband Bernard live on a quiet cul-de-sac. When my bus arrives, she's already waiting for me on the other side of the road.*

**Inge:** Hiya, haha.

**Liza:** Hiya.

**Inge:** So good to see you!

**Liza:** No, you're okay.

*\* Conversations fades to the background as voice-over starts*

**Inge:** I was looking for the street, I didn't even...Is it weird to see me? From when I was a little...

**Liza:** Yeah...from when you were a baby? Yes...

27'52

**Voice-over:** *I don't recognize Liza right away. Her brown hair is bleached, although she still has the same friendly, round face as she did in the photos I have of her. She doesn't wear any make-up and has on casual clothes, but her nails are intricately decorated with pink flowers and diamonds. At home, on the couch with a big mug of tea, Liza tells me how surprised she was when she read my message on Facebook.*

**Liza:** I thought it was mad, haha. I thought it was like, that was really freaky, you know like, thirty years later. But, it was also like, a really weird coincidence...

**28'25**

**Voice-over:** *Het was een bizar toeval. Want de reden dat ze als tiener naar Nederland kwam, hield haar pas sinds kort weer bezig. Eigenlijk zou Liza niet naar Nederland gaan. Ze had een gelukkige jeugd, in een buurt waar iedereen elkaar kende.*

**Liza:** I had a good childhood growing up. You know, uhm, had friends in the next street, we used to play and... Everybody sort of knew everybody in the area, so, I mean, you could have went out, left your doors open, it was safe enough.

**Voice-over:** *Net als Anna-Marie merkte Liza maar weinig van de Troubles. Haar ouders hadden zelf veel meegemaakt en beschermden haar zoveel mogelijk voor het conflict. Ook de haat voor Katholieken kreeg ze niet mee.*

**29'06**

**Liza:** I wasn't brought up with the hate message of...you know, you have to hate these people. I was brought up, you know, everybody is the same.

**Voice-over:** *Maar haar ouders konden haar niet overal tegen beschermen. Kort voor de reis werd Liza misbruikt door een jongen uit de buurt. En toen er een deelnemer uitviel, stelde haar moeder voor om toch mee te gaan.*

**Liza:** My mom actually thought maybe it would've been good, you know, just to go, clear my head. Get out of here for a while. I suppose just to get away from things... that happened.

**29'43**

**Voice-over:** *Met een geel noodpaspoort en geen idee wat ze kon verwachten stapte Liza een paar dagen later op het vliegtuig naar Nederland.*

**Liza:** I just thought it was gonna be like a three-week trip to Holland, you know? Going around, seeing the sights. You know, I didn't think it was gonna be, jumping through water, you know, getting lost.

**Voice-over:** *Maar hoewel het geen rustige vakantie was, had Liza het wel fantastisch. Ze vertelt enthousiast over de eerste keer paardrijden, het Anne Frankhuis en hoe ze met de waterfiets verdwaalde in Amsterdam. En ook over de poldertocht, waarvan ze vooral nog weet hoe erg het stonk.*

**Liza:** I think we smelled like cow poo for about three days! Haha. And we had, everybody had to sleep in this big massive tent. I actually do think, we ended up, there was a cow coming into the tent.

**Inge:** Haha. They did put you...through something.

**Liza:** Scarred for life, haha.

**Inge:** Never want to see a cow again!

**Liza:** Hahaha.

**28'25**

**Voice-over:** *It was a strange coincidence. Because the reason that Liza went to the Netherlands as a teenager, hadn't crossed her mind until recently. Liza wasn't supposed to come to the Netherlands at all. She had a happy childhood, in a neighborhood where everyone knew each other.*

**Liza:** I had a good childhood growing up. You know, uhm, had friends in the next street, we used to play and... Everybody sort of knew everybody in the area, so, I mean, you could have went out, left your doors open, it was safe enough.

**Voice-over:** *Just like Anna-Marie, Liza barely noticed the Troubles growing up. Her parents had witnessed a lot themselves and kept her away from the conflict as much as possible. They also didn't teach her to hate Catholics.*

**29'06**

**Liza:** I wasn't brought up with the hate message of...you know, you have to hate these people. I was brought up, you know, everybody is the same.

**Voice-over:** *But her parents weren't able to shield her from everything. Shortly before the trip, Liza was abused by a boy from the neighborhood. And when another person dropped out, Liza's mom suggested she go anyway.*

**Liza:** My mom actually thought maybe it would've been good, you know, just to go, clear my head. Get out of here for a while. I suppose just to get away from things... that happened.

**29'43**

**Voice-over:** *With a yellow emergency passport and no idea what to expect, Liza stepped onto the plane to the Netherlands just a few days later.*

**Liza:** I just thought it was gonna be like a three-week trip to Holland, you know? Going around, seeing the sights. You know, I didn't think it was gonna be, jumping through water, you know, getting lost.

**Voice-over:** *But even though it wasn't the quiet holiday she expected, Liza had a blast. She tells me about the first time she rode a horse, the Anne Frank house and the time she got lost in Amsterdam on a water bike. And about the polder race, which she mostly remembers being a very smelly affair.*

**Liza:** I think we smelled like cow poo for about three days! Haha. And we had, everybody had to sleep in this big massive tent. I actually do think, we ended up, there was a cow coming into the tent.

**Inge:** Haha. They did put you...through something.

**Liza:** Scarred for life, haha.

**Inge:** Never want to see a cow again!

**Liza:** Hahaha.

**30'41**

**Voice-over:** *Ook Anna-Marie herinnert ze zich nog goed. Ze vertelt dat ze samen in het steegje achter ons huis stiekem sigaretten rookten en met het kleine beetje zakgeld dat ze hadden, per ongeluk de verkeerde sigaretten uit de machine haalden.*

**Liza:** And they were absolutely stinking! They were the most horriblest things. But because we were only allowed to bring limited amount of money, we had to smoke them.

**Voice-over:** *Achteraf weet Liza niet wat er gebeurd was als ze niet naar Nederland was gegaan. Daar kon ze het misbruik even vergeten.*

**Liza:** I don't know what would've happened if I didn't go. That had sort of taken my mind of it...and then...I sort of just carried on that way. And not think, you know, not think about it, not think about it and I just carried on.

**31'25**

**Voice-over:** *En toen ze thuis was dacht ze er ook niet meer aan terug. Ze ging ze verder met haar leven. Ze trouwde op haar zeventiende en kreeg drie kinderen met haar eerste man. Acht jaar geleden ontmoette ze Bernard, trouwde opnieuw en kreeg twee kleinkinderen. Alles ging goed, totdat ze vorig jaar ziek werd, haar baan verloor, en in een zware depressie terechtkwam.*

**Liza:** And I really loved my job and then that's when I became really down and....you know? Very low self-esteem, no self-esteem and worthless you know and all that sort of stuff. And... I didn't have a lot of self-esteem anyway.

**32'05**

**Voice-over:** *Ze plukt voorzichtig aan de diamantjes en vertelt dat haar nagels het enige mooie waren dat ze zichzelf nog gunde. Ze raakte zo diep in de put dat ze zelfmoord overwoog en in therapie ging. Daar sprak ze voor het eerst in dertig jaar over het misbruik en plotseling kwam alles wat ze had weggestopt weer terug. Dát was het moment dat ze mijn berichtje kreeg.*

**Liza:** I'd just started counseling, you know, after thirty years. To come to terms with, you know, the assault that happened. And...then you got in touch, so, I suppose it's yin and yang, you know? Something bad to something good.

**Voice-over:** *Het is een beetje als yin en yang, zegt Liza. Iets goeds tegenover iets slechts. Want door de foto's en het bericht dat ik stuurde kwamen ook de herinneringen aan Nederland weer terug. Die hielpen haar zich te realiseren dat ze destijds nog maar een kind was, dat stiekem rookte en door sloten sprong. En dat ze zelf niets aan het misbruik kon doen. Nu we er samen over praten voelt het voor Liza alsof de cirkel na dertig jaar weer rond is.*

**Liza:** Now talking to you, there's a lot more, you know, coming through now and, it sort of came full circle, thirty years.



**30'41**

**Voice-over:** *She also remembers Anna-Marie. She tells me how they'd secretly smoke cigarettes together in the alleyway behind our house, and how they used the little money they brought to, accidentally, get the wrong cigarettes from the vending machine.*

**Liza:** And they were absolutely stinking! They were the most horriblest things. But because we were only allowed to bring limited amount of money, we had to smoke them.

**Voice-over:** *Looking back, Liza doesn't know what would have happened if she hadn't gone to the Netherlands. It gave her a chance to forget about the abuse for a while.*

**Liza:** I don't know what would've happened if I didn't go. That had sort of taken my mind of it...and then...I sort of just carried on that way. And not think, you know, not think about it, not think about it and I just carried on.

**31'25**

**Voice-over:** *And after she came home, she never thought about it again. She went on with life, got married at seventeen and had three children with her first husband. Eight years ago, she met Bernard, got married again and had two grandchildren. Everything went well, until she fell ill a year ago, lost her job, and fell into a deep depression.*

**Liza:** And I really loved my job and then that's when I became really down and...you know? Very low self-esteem, no self-esteem and worthless you know and all that sort of stuff. And... I didn't have a lot of self-esteem anyway.

**32'05**

**Voice-over:** *Liza carefully picks at the diamonds on her fingernails and mentions that her nails were the only nice thing she still allowed herself to have. She got so down that she began contemplating suicide and decided to go into therapy. There, she spoke of the abuse for the first time in thirty years. Suddenly, everything she had pushed away all those years came rushing back. And that was the moment she received my message.*

**Liza:** I'd just started counseling, you know, after thirty years. To come to terms with, you know, the assault that happened. And...then you got in touch, so, I suppose it's yin and yang, you know? Something bad to something good.

**Voice-over:** *It's like yin a yang, she says. Something good to something bad. Because the photos and the message I sent also brought back the memories of her trip to the Netherlands. Those made her realize that she was just a kid back then, who was secretly smoking and jumping through water. That she couldn't have stopped the abuse. And now that she's talking about all of it with me, Liza says it seems as though things have come full circle.*

**Liza:** Now talking to you, there's a lot more, you know, coming through now and, it sort of came full circle, thirty years.

**33'22**

**Voice-over:** *Het ontmoeten van katholieken of protestanten was voor Anna-Marie en Liza eigenlijk helemaal niet belangrijk. Zoals mijn moeder al zei waren ze vijftien en op vakantie. Maar die vakantie had wel grote impact op de rest van hun leven. Het hielp Liza het misbruik te verwerken en Anna-Marie was misschien nooit weggegaan als ze niet in Nederland was geweest.*

**33'44**

**Voice-over:** *Behalve Liza en Anna-Marie kwamen er via de stichting Hulp Noord-Ierland honderden andere Noord-Ierse tieners naar Nederland. Wat de reis voor hen betekende weet ik niet. Maar door de Universiteit van Ulster werd begin jaren '90 onderzoek gedaan onder voormalige deelnemers. Daaruit bleek dat 93% nog altijd positief over het project dacht. En driekwart zei de eigen vooroordelen over de andere partij nog eens kritisch tegen het licht te hebben gehouden.*

**34'12**

**Voice-over:** *En hoewel het contact met de ander voor Anna-Marie en Liza misschien niet het belangrijkste was, begroeten ze elkaar als oude vriendinnen, als ik ze dertig jaar later weer samenbreng.*

**Liza:** Hiya.

**Anna-Marie:** Hiya, come on in.

**Liza:** Not sure I was at the right house.

**Anna-Marie:** Oh, it's the right house. I didn't know if it was you or not. How are ya? Nice to meet you again. Oh my God. All these years later.

**Liza:** I know.

\*Gesprek fade weg onder voice-over

**Anna-Marie:** This is my daughter's house...

**34'38**

**Voice-over:** *Zodra ze beginnen houden ze niet meer op met praten. Over de reis naar Nederland, maar ook over alles waar ze toen nog over zwegen. Ze komen erachter dat ze kort na elkaar voor het eerst moeder werden en allebei deden ze hun best om hun kinderen een beter leven te geven dan zijzelf hebben gehad. Inmiddels hebben ze allebei al kleinkinderen. Maar hún toekomst zien ze somber in.*

**35'01**

**Voice-over:** *Dit is het moment, denk ik, dat ik ga horen over de Brexit en het terugkeren van de Troubles, maar daar blijken ze allebei helemaal niet bang voor te zijn. De Brexit en de grens houdt hen zelfs nauwelijks bezig. Liza en Anna-Marie zijn juist bang voor wat er bij hen om de hoek gebeurt. Want terwijl zij vroeger onbezorgd op straat speelden, durven ze hun kleinkinderen niet alleen naar buiten te laten.*

**33'22**

**Voice-over:** *It seems that meeting Catholics or Protestants wasn't important to Anna-Marie and Liza at all. As my mom put it, they were just fifteen-year-olds on holiday. But that holiday did have a huge impact on their lives. It helped Liza process the trauma of being abused, and Anna-Marie says she may have never run away from home if she hadn't been to the Netherlands.*

**33'44**

**Voice-over:** *Aside from Liza and Anna-Marie, hundreds of other Northern Irish teenagers came to the Netherlands through the Help Northern Ireland program. What the trip meant to each of them, I have no way of knowing. But the University of Ulster did a survey among former participants in the 1990s. 93% said they still looked back on the experience positively. And three-quarters said the trip encouraged them to rethink their perceptions of the other side.*

**34'12**

**Voice-over:** *And even though the contact with the other side wasn't the most important thing to Anna-Marie and Liza, they greet each other as old friends, when I reunite them thirty years later.*

**Liza:** Hiya.

**Anna-Marie:** Hiya, come on in.

**Liza:** Not sure I was at the right house.

**Anna-Marie:** Oh, it's the right house. I didn't know if it was you or not. How are ya? Nice to meet you again, oh my God. All these years later.

**Liza:** I know.

\*Gesprek fade weg onder voice-over

**Anna-Marie:** This is my daughter's house...

**34'38**

**Voice-over:** *As soon as they start talking, they don't stop. They talk about the trip to the Netherlands, but also about everything they purposely hadn't spoken about back then. They find out they both had their first child just a few months apart and they both tried hard to give their children a better life than they had. By now, they also both have grandchildren. But they don't seem to view their future too brightly.*

**35'01**

**Voice-over:** *This is the moment, I think, that they'll tell me about Brexit and the return of the Troubles. But Liza and Anna-Marie aren't worried about that at all. Brexit and the border are hardly on their minds. Instead, they're afraid of what's happening around the corner from them. Because while they themselves would happily play out on the streets all day, they're terrified to let their grandchildren outside the house.*

**35'24**

**Liza:** When we were kids growing up, you know, you knew everybody and...

**Anna-Marie:** Right. Could've left your doors, people left their doors open and you...you know what I mean?

**Liza:** That's it, Now you couldn't...

**Anna-Marie:** Better safe than sorry so you are like...

**35'36**

**Voice-over:** *De hechte gemeenschappen zijn sinds de vrede uit elkaar gevallen. Drugs en inbraken zijn een epidemisch probleem en Anna-Marie vertelt dat een paar straten verderop laatst bijna een jongetje door kidnappers een auto in werd getrokken. Wisten ze vroeger misschien niet wie er aan de andere kant van de muur woonde, tegenwoordig weten ze niet eens meer wie hun burens zijn.*

**Anna-Marie:** No. You don't even know who you're living beside now. D'you know what I mean? It's...as I say, there's different people moving into the area and you don't even know who they are, and...

**Liza:** You just don't know what's around the corner, you don't.

**Anna-Marie:** No, you don't like.

**36'06**

**Voice-over:** *Het verbaast me hoe veilig ze zich blijkbaar voelden in een oorlog. En hoe onveilig nu het al twintig jaar vrede is.*

*\*Fade in helikopter*

*Maar dan moet ik opeens denken aan iets wat Liza mij vertelde, over de helikopters die tijdens de Troubles over hun huis vlogen.*

**Liza:** You always would've heard the helicopter going. And, once they actually called the cease fire and the Troubles was sort of over, and there was no helicopter...I actually remember my granny saying she couldn't sleep, because there was no noise.

**36'39**

**Voice-over:** *Toen de helikopters na het staakt-het-vuren verdwenen, kon Liza's oma niet meer slapen. Het geluid van de oorlog had haar al die jaren in slaap gesust. En misschien is het ook makkelijker om een gevoel van veiligheid te vinden in een begrensde oorlog, dan om je veilig te voelen in een onzekere vrede. Maar terwijl ik zit te denken praten Anna-Marie en Liza alweer verder, over de tijd Nederland.*

**35'24**

**Liza:** When we were kids growing up, you know, you knew everybody and...

**Anna-Marie:** Right. Could've left your doors, people left their doors open and you...you know what I mean?

**Liza:** That's it, Now you couldn't...

**Anna-Marie:** Better safe than sorry so you are like...

**35'36**

**Voice-over:** *The tightknit communities they grew up in disintegrated after the peace agreement. Drugs and break-ins are at an almost epidemic level now and Anna-Marie mentions that a young boy was recently pulled into a car by kidnappers just a few streets away. They may not have known who was living on the other side of the wall when they were growing up, but nowadays, they don't even know who their neighbors are.*

**Anna-Marie:** No. You don't even know who you're living beside now. D'you know what I mean? It's...as I say, there's different people moving into the area and you don't even know who they are, and...

**Liza:** You just don't know what's around the corner, you don't.

**Anna-Marie:** No, you don't like.

**36'06**

**Voice-over:** *I'm surprised to hear how safe they apparently felt in the midst of a war. And how unsafe they feel now, after twenty years of peace.*

*\* Fade in helicopter*

*But then I suddenly remember something Liza told me about the helicopters that used to fly over their home during the Troubles.*

**Liza:** You always would've heard the helicopter going. And, once they actually called the cease fire and the Troubles was sort of over, and there was no helicopter...I actually remember my granny saying she couldn't sleep, because there was no noise.

**36'39**

**Voice-over:** *When the helicopters disappeared after the ceasefire, Liza's grandmother couldn't fall asleep. The sounds of war had been a lullaby to her all those years. And maybe it is easier to find a sense of peace in the midst of a war, than to feel safe within an insecure peace. But while I'm pondering all this, Anna-Marie and Liza continue talking, about the time they spent in the Netherlands.*

37'05

**Liza:** It was a good three weeks, it was.

**Anna-Marie:** And it flew, so it did. It just flew past. Really went really quick like, so it did.

37'12

*Voice-over: Drie mooie weken die zo voorbij waren. Op een plek waar ze gewoon twee meisjes van vijftien konden zijn, die stiekem sigaretten rookten, in het steegje achter ons huis.*

**Liza:** And we, we weren't supposed to be smoking and we went...

**Anna-Marie:** No, we were sneaky and all, hiding, smoking all down so it didn't fly up. Hahaha. Oh my dear.... just brings back all the good memories, so it does.

\*Finale muziek

39'02

EINDE

**37'05**

**Liza:** It was a good three weeks, it was.

**Anna-Marie:** And it flew, so it did. It just flew past. Really went really quick like, so it did.

**37'12**

***Voice-over:** Three amazing weeks that flew past. In a place where they could be two regular fifteen-year-olds for a while, secretly smoking cigarettes in the alleyway behind our house.*

**Liza:** And we, we weren't supposed to be smoking and we went...

**Anna-Marie:** No, we were sneaky and all, hiding, smoking all down so it didn't fly up. Hahaha. Oh my dear.... just brings back all the good memories, so it does.

\*Finale music

**39'02**

THE END