

Now it was what she has written, it was in German. German here, signature. Here is Pete Ellman.

Who is it?

Pete Ellman.

Pete Ellman.

Yeah. That is Deutsch. And another.

That was somebody from the--

Here.

From the radio?

No, it was his compositions.

Oh.

Some of them.

Yes. We'll see. But some of the music in this film, he is 100%.

Yes, what is the meaning? Now, which film is this referring to? These are different films for which he arranged the music?

In this, he has arranged the music. But he is a composer too. 100%.

Yes, oh I see.

Music and arrangement. Yes. And then one of his songs, it's Walker.

100%.

100%.

OK, I see. So only when there's another name.

Yes.

Then it indicates that he arranged music by.

Here music, and here is [INAUDIBLE] and arrangement 100%.

Illustration music, 100, arrangement 100, and we're talking about songs, 50/50.

OK, I see.

And then here in station, 50. [? Kaguma, ?] she was a lady. Called [? Kai, ?] 50% for songs.

Yes, yes.

And here, I will show you some of them.

Here. [NON-ENGLISH], illustration one music, there's no songs. And arrangement 100. There's a burning Christian, is for sure, it's the same. [NON-ENGLISH] Yeah, the [NON-ENGLISH], 100%. There's no songs.

Yes.

[NON-ENGLISH], and arrangement 100. Let's see. Let me see. Let me see. Here is [NON-ENGLISH]. He had done 100%. Here, [NON-ENGLISH], music and songs, 100%.

Everything. Right.

And arrangement.

Yes.

Yes, Peter, all the music. But it was when the occupation came, then my husband's name couldn't stand on the film, or the arrangement for the publisher. Because they were selling the film to Germany.

Yes.

And then he took another composer with him. And his name was standing. And therefore, he had to deal with him.

Yes.

And many-- much of the music here was done 100%. But he couldn't.

So, once again, just to clarify these pieces that he arranged, this is from just before the war? Or this is also after the war, or only after the war?

No. Most after the war. But this film, it was before the war where he had done the whole music, but not the songs. And I got money for it. It still going, this old film. And they have-- here is the last four years or five years, taking it on-- onto--

Television?

No. Video.

Oh, on video?

Yes. But you see when you get royalties. I don't know how if you-- have you composed?

I have nothing that I never got royalties for, no. I've composed a few things, when I was young.

Yes.

Yes.

And then one year, it's a big amount.

Yes.

And then the taxes take it away. I would prefer to have it every year the same. But one year is much, next year less, and so on. It's not the same every year. And therefore, you don't know what you have until the last day in December. Then you can see what you have got in the whole year for the taxes.

Tell me this. This Terezin march--

Yeah.

Did he ever whistle it or sing it? There is a march which is in the film. And it maybe we talked about yesterday. Just a moment. What did I write down? Because there's still a lot of music that I can't identify. But he mentioned about the march.

Yes, but I don't know if he has done the march.

Yeah.

Because he told me he has composed and arranged.

Yeah.

You see when the girls are screaming.

Yes. How old is that?

That doesn't exist. I haven't seen those films.

But there was a music. And he worked on his music after the stop watch. So and so many music, in minutes.

Yes.

And so and so many bars. For every minutes, he got paid for it. And then he has to get royalties.

Yes. Yes, but he didn't get paid for it when he was Theresienstadt.

Oh, no. No, no, no, no.

Yes.

And therefore, this university was interested to see, and to know, because they had printed. But I have never got-- heard from them since.

I see. I don't know if they have stopped it because of the political--

I don't know. I did hear, and I haven't found out about it yet that in East Germany, and it may be here, that they have found another five minutes of the propaganda film.

I see.

I don't yet know what it is.

Yes. But have you this address?

No. I'm going to write it down with your permission.

Yes. Of course.

Just to see. It might be.

Yes. Yes.

At some point.

Yes.

Right. But it is possible that he has--

This is 1984 already.

Yes.

Yeah.

Yeah, it's possible that he has written a new Theresienstadt March. I don't know. But he told me on the marketplace, they played Copenhagen March. And his widow, the old widow, she's still living.

Who's widow?

Jeffrey Frederiksen from the Copenhagen Waltz which they played, the Danish composer.

Ah, I don't know if she-- do you know that she is living?

Yes. She's in near to my daughter.

Oh, they're in Copenhagen.

Yes, outside, outside.

Oh, it would be very interesting to know if she has that music.

No. She has not.

Or if she remembers it well enough just to sing the beginning of it.

You know, [PERSONAL NAME] has the recording.

Oh, there's a recording of it.

Yes, and printed.

Ah.

You can ask for it in your radio.

Aha. OK. I'm going to stop this.

I'm reading now from the letter of September 18, 1980 that Mrs. Deutsch sent to Yosha Kaas. Thank you for your kind letter in which you ask for information about my late husband Peter Deutsch. Peter Deutsch composer, born on the 18th of September 1901, in Berlin. Son of a pharmacologist Max Deutsch, and mother Frieda Deutsch, born Salomon, student from Kaiser Wilhelm Elysium.

Music education, the Royal Conservatory in Berlin. Teachers Professor Issey Barnasz. Violin, Philip Schworenka in

theory, Professor Otto Taubman. In [NON-ENGLISH], it means counterpoint, General Music Director Poul-- P-O-U-L-- Sheinpflug P-F-L-U-G in instrumentation. Career, 1919 opera conductor in Detmold, D-E-T-M-O-L-D. 1920, the same thing. 1921 to '23, opera conductor at [NON-ENGLISH], Berlin.

1924 to '33, leader of different jazz concert, music hall, and show orchestras, and simultaneous arranger and instrumentor of various operettas revues and dance music in Germany. From the beginning of the tone movie, 1929, connected to the film companies UFA, Emelka. That's E-M-E-L-K-A, et cetera.

Moved to Denmark in 1933, married a Danish citizen in 1933, Miss Elsa Itkin, one child born 1934, Lissi Inge. Career in Denmark 1933 until his death on the 13th of May 1965. Composer, arranger conductor, for film, radio, and music publishers, private pupils, and instrumentation, and conducting.

Break in career. Deportation to Theresienstadt from the 29th of August 1943 until May 1945. Rescued to Sweden by Bernadotte and his crew. Member of the Danish Composer and Author Society, one of the founders of the Danish Arranger Society, Associated KODA, K-O-D-A, and NBC in Denmark.

Please find enclosed some items from his production as composer, et cetera.

I did--

Yeah.

I find it here between all this. Because my daughter had several copies.

Yes.

You see? Some of this I have written down.

Oh, I see.

And some my daughter has found out.

May I glanced through that just to see if maybe by chance there's some other interesting or important bit?

I don't--

I'll just have a quick.