

Did you hear any of the concerts of what Ullmann organized, the Studio fur Neue Musik? There is a program of pieces by Terezin composers. Karel Berman wrote a song cycle called Poupata.

Karel Berman?

Karel Berman. And Gideon Klein wrote a cycle called from poetry by Peter Kien, "die Peststadt," which was for alto and piano. And I've spoken with one person so far who remembers hearing it. And that was the young violinist Pavel Kling. Pavel Kling, he came, he was very young. He was a kind of wunderkind. He studied, continued to study with Karel Frohlich.

Yeah. In Terezin?

In Terezin, yes. Were you aware of the rehearsals of Der Kaiser von Atlantis, Ullmann's opera, in September of '44?

No, I had no idea that he made that.

Really?

My cousin Analeigh in San Francisco sent me something. There they performed it in San Francisco. I had no idea that they did this.

Hmm.

Everybody was in his own--

Yes.

--in his own place.

I see that. I see that. Yeah.

I mean, if there was a piano concerto, I knew the people, you know? But I may have had a recital somewhere else.

Do you recall if you personally performed any piece written in Terezin?

I don't think.

You don't think so. Yeah.

I don't think so.

It's very interesting, all of these things that you say. I suppose it was like on the outside, that musicians are incredibly busy and really have no time in a way.

No.

Like today,

No.

It's still that way, very often. Those of us involved with our own things [CROSS TALK]

I had no idea that they had written an opera.

What about Brundibar? Did you ever see a performance of Brundibar?

I don't think so. There was a performance then Hammerstein.

Yes.

He was there. He came. He was Arisch [NON-ENGLISH]. So he came there pretty late. But we had a performance of a children's opera he put on.

Well, that would have been Brundibar, unless it was Fireflies, which was later.

Fireflies.

That was already in '45.

Fireflies.

Fireflies.

That's what he put on.

Yes.

Because all the singers were then. So he said I put on this children's opera and you and I may be in the background. You will sing two or three Czech folk songs. And I will sing.

And that was when already the Red Cross came. That was in, maybe, in March '45 or something.

Can you tell me something of your recollection of Carlo Taube? Carlo Taube-- you were involved in a number of things which Karas mentions. One of them is-- let me find it here-- oh, yes.

On May 3, I think of 1942, there was a performance of The Ghetto Lullaby that was in The Ghetto Suite of Carlo Taube. It was repeated again on June 5. There was a celebration of Theodor Herzl. And I wonder if you were involved in that. Did you know Taube? He was a pianist. He conducted the Stadtkapelle Orchestra, the Taube orchestra.

Where?

In Terezin.

Oh, the Stadtkapelle. Yeah, that was for when the people came to visit.

Yes.

Then there was a Stadtkapelle, you know, the paradise.

Yes, of course. Yeah.

I didn't know him personally.

And what about the-- oh, now you also had organized, according to Karas, on April 4 of 1942, a Purglitzer Abschiedsprogramm, this Purglitzer farewell concert.

Puglitzer?

Purglitzer.

Pulglitzer?

Purglitzer, Purglitzer Abschiedsprogramm.

Where did he go?

Well, I don't know exactly. He writes that. And there is a question if somehow this had to do with the transports from Terezin in April going to the camps in Poland. There were some 6,000 men who went. And somehow he writes--

When was there?

April 4, 1942.

But Karas says that?

Yes. 1942 there was only me there.

Hm. And you don't recall this kind of an Abschiedsprogramm?

I cannot tell you.

Yeah, yeah. There's another thing that he mentions and that is that you did on September 23, also '42, you sang the premiere of Frantisek Domazlicky's Strene for Alto and Male Vocal Quartet. I'm not sure the music actually exists anymore. Do you remember it, Hedda?

In September 1942?

Mhm.

I guess so. There was nobody there but me. I tell you, I sang so much.

Yes.

And the other thing, there is a poster of the cabaret of Karl Schwenk called Long Live Life, which lists your name as one of the performers.

Yeah, yeah. I sang the [INAUDIBLE] lead from [NON-ENGLISH], a terrific cabaret song. Yeah, sure.

This was by Schwenk?

Yes.

Yes. Yes. And was he present? He must have been present in the rehearsals when you prepared it?

Yes.

Yeah. Did you know Schwenk in Prague before the war?

No.

When he was active in the liberated theater in Prague?

Oh, no. I didn't know him.

You didn't know him. Yeah. But you got to know him in Terezin?

In Terezin.

In Terezin. How was he? What was he like?

Why, he was-- I mean, he had the cabaret, right?

Yes.

I don't--

He made, in I think October '42, the first-- Karas writes about it-- the first all-male cabaret. It was called The Lost Food Ticket.

Oh, yeah.

And there was a famous song which I'll play you later on a tape in Czech which was-- it became known as The Terezin March. [SINGING] Pum pum pum dee da dum, pum pa dum pa pum pa pum, pa da dee da pa da dee da dee da da rum. And it became so popular that he put it in to every other one of the cabarets that he wrote.

And of course, I know many, many, many people who were in Terezin who know this song. And probably, maybe, in a bit when you hear it, you'll remember it as well.

Mhm.

You'll remember it as well. Are there any other of the composers that you had any personal contact with? Siegmund Schul for example? Now Siegmund Schul was quite young. He died in Terezin.

He died?

He died in Terezin itself. He didn't even go on a transport. He was ill.

And he wrote a lot of Jewish works. And one day, somehow, he got a melody written down by David Grunfeld.

David Grunfeld, yeah, the tenor.

The tenor. And he wrote down a little piece. It's a melody from the Hebrew liturgy, from the evening prayers. I don't know whether he ever sang it. It's [SINGING] don da dee da da don da da da dee do da dee dee dee da da da da da da dee do.

And Schul took the melody and made a little fantasy for string quartet in the atmosphere of that melody. But perhaps that melody was not actually performed or sung by him.

I want to ask you a couple of other songs that I'm very curious. For example, there was a Moravian-Slovakian song called [NON-ENGLISH]. [SINGING] Tee dee pa pom pom. Ta da tee dee dom. Ta ta tee dee da dum dee da dee da da rum. Pa pum pa dum dum.

And Klein took that melody and made variations on it in the slow movement of his string trio. I wonder if that folk song was known to you by chance.

I don't remember anything.

Yeah. Yeah.

I cannot.

I know. It's so many things.

I am of no great help to you.

No, no, no, no. You are. You've said many things that are very, very interesting. No, on the contrary, on the contrary. But always I like to ask these things.

There's another thing I want to ask. In '44, when Martin Roman came and Kurt Geron and Martin took over The Ghetto Swingers, they played in a Stadtkapelle. Sometimes they played in a coffeehouse.

And they made, at the insistence of Rahm, a real German cabaret. It was called "Karussell." And the words for some of the songs were by Leo Strauss. He wrote [NON-ENGLISH].

Mhm.

And also by Manfred Greifenhagen, who was a businessman from Berlin. I think he had-- I don't know-- he had a factory there. And he was an amateur writer.

And he wrote one song which-- I'll play it for you afterwards-- it was [GERMAN]. Did you hear any of that music from that cabaret Karussell. There went, in August of 1944, they took 2,000 Jews and marched them out of town to the [GERMAN].

And on the [GERMAN], you see it in the photos from the film, this crowd of Jews is on the grass. Then they made kind of a little platform of wood. And three singers, Hans Hofer was there with a kind of a billboard from street cabaret, and two other singers, and a young man who might have been called, somebody thought, Adler, was playing the piano.

Did you know about this [GERMAN] of going outside the ghetto? It was August 1944. It was about two, three kilometers away. They had to walk and be there for the day and then walk back. And it was filmed as part of the propaganda film.

You mean in 1944?

1944, August. Because the filming began, really, in June of the propaganda film.

Of the [INAUDIBLE] film?

Did you know that there was a film crew and a sound truck from Prague going around with cameras and filming all kinds of things?

No.

No.

No. This confirms many people were not aware of it. And many of the Jews who were aware of it and saw the cameras, they tried to go away and not take part in it because they knew it was a horrible fraud.

That was in 1944?

1944 in June, it was at the time of the visit of the Red Cross.

Yeah, yeah.

And they made the film--

Yeah. Oh, you mean when the Red Cross came?

Yes.

When there was the Potemkin village?

When first they had the [NON-ENGLISH].

Yeah.

The [NON-ENGLISH].

Stadtkapelle, the cafe house.

That's right.

And in the cafe was a fiddler. And people, I think, there-- Orlovsky, and people sat there with the dark brew, like, they drink coffee. And there was dancing there. And there was a shop where you could buy clothes on the bank, on the Stadtkapelle.

Yes.

And Potemkin.

Yes, yes.

And people had to dress up.

Sure. Were you in the coffee house ever?

Yeah, sure. I am just telling you we had to sit there. And one guy played the fiddle. The thing there, it was like a cabaret in the cafe. And all day long.

Do you remember any music that you heard there?

Music?

Egon Ledec, the violinist, wrote a piece for string quartet called Gavotte.

Yeah, yeah, yeah, yeah, in the coffeehouse.

You maybe heard it?

Yeah.

And do you remember hearing a piece for violin and piano called "Serenade," very schmaltzy, was written by Robert Dauber. You certainly knew in Prague of Adolf "Dolfie" Dauber?

Yeah, sure.

His son was there in Terezin.

And he played the piano?

He was a cellist and a pianist. And he wrote a serenade. I have copies of postcards he wrote in February and May of 1942, actually, that he was playing in the Stadtkapelle and he was playing in the quartet. And he writes to his parents that he's written a serenade and maybe he can use it in the coffeehouse. And then, in May, it was performed in the coffeehouse.

Yeah. There was so much going on all day long. We just had to be there.

Did you ever hear The Ghetto Swingers playing, the jazz band?

Yeah.

You did hear them? Martin Roman was the conductor. There was a young man named Coco Schumann who was the guitarist and then he also played the drums. Pavel Libensky was the bass player.

Yes.

Frantisek Goldschmidt was the guitarist also. And they played, as I say, in the coffeehouse.

Yeah.

And we have photographs of them on the stage of the Stadtkapelle outside.

Yeah, yeah. Yeah, sure.

[INAUDIBLE]. And they played all of these American arrangements and American popular songs.

Well, there was so much going on at this time, you know.

Yeah. Yeah. How was the end of it all, in '45? Tell us about the liberation.

Right. First I have to tell you one thing that nobody ever mentioned. One day at 4:00 in the morning, we were woken up that we have to go out there on a big meadow. Everybody had to go there 4:00 in the morning. We walked maybe an hour.

And there we were, standing. And then the planes were overhead. I don't know which planes there were. Was it the Germans or was it the Americans, it was?

Shortly before all the great transports, it was. It must have been in '44.

Yes.

So we were standing there, maybe, six, seven, eight hours. And I thought, this is the end of us. They will throw the bombs on us and we will be gone.

And I found somebody had to go on the path. So we took some something and made, like, a tent so that the people could go. And this Jewish guy that was so good with the Nazis went around.

What was his name? You mentioned him before.

I forgot. I only know when the liberation came the Jews said give us this guy. And they took him. And I don't know what they did. They probably killed him.

Yeah.

Because he was a traitor, you know. So that was a terrible experience. And after many, many hours, they took us back. Why they took us there, nobody knows.

But I know that there were a lot of airplanes going overhead. We didn't know. You want to know about the liberation?

Yes. Who came, the Russians?

Oh, yeah. Oh, we were there-- in the ghetto, there always were some rumors. We called it bunkers.

There was a rumor that the war is going to end. There were three or four days where the Germans burned all the papers that they had. And they threw them on the ashes, and the wind took it. It was like black snow is falling on Terezin.

That's exactly what Edith said, the same thing.

The same thing? The same?

Black snow.

Yeah, black snow.

Yeah.

So then we [INAUDIBLE]. And of course, the last transfer there were 10,000 people in. Everybody went.

And I was sitting there checking off the people that went. And every day there was a new transport. And I was never in it.

Yes.

So there was a Danish transport. Buses came. When was it? It was about the 4th or 5th of May, just when the [INAUDIBLE] came. And we had to wait for the Russians to liberate us.

So the Germans went away. They had a train for themselves. And they moved out. And for two or three days there, there was nobody there, you know. And then the Russian came.

And oh, but shortly before, there were these trains that came. When the war came to an end, the Germans put all the people from the concentration camps on trains and lead them around. And they drove and drove.

And they came to Terezin. And that was the first time I really broke down. There emaciated people in the trains for days and nights without water, without food.

And they came all into Terezin. And we went there and greeted them. And then they had to go into the enclosing, or into the showers.

Yes.

And they didn't want to go. Because they thought that they are going in a gas chamber.

Of course.

So the Jewish [NON-ENGLISH], fire, what do you call it? [NON-ENGLISH]?

Firefighters? Fire brigade, fire brigade.

Fire brigade came out and put on the water hoses and sprayed them. So that they finally-- it was a riot. They just didn't want to go.

So they went into the showers. And then David Grunfeld was among them that they were on the [INAUDIBLE]. And the trains came with all these people.

And I was standing there and crying and crying and crying, what Hitler did to the Jews. That there were the survivors.

One after the people gave him some food that had not eaten anything, they died immediately. And that was on the Russians. Then the Russians came to liberate us.

And my sister-in-law and I, my brother were-- very good friend in Prague, in the Jewish Kultusgemeinde. He was arisch [NON-ENGLISH]. And his wife came with a truck. And I packed and I went away with my sister-in-law.

What is-- you say arisch [NON-ENGLISH]?

Arisch, he was Jewish and she was Gentile.

Oh, I see. They were mixed arisch [NON-ENGLISH]. The [NON-ENGLISH] mean family.

Oh.

You know?

I see. I understand, yeah, a mixed--

Mixed marriage.

Yes. Yes.

That was arisch [NON-ENGLISH]. And they could not go anywhere.

Yes.

They couldn't go to Auschwitz.

Yes.

So that was the liberation. Of course, there in some Russian soldiers went around. And I wasn't there really long enough. Because everything was put into quarantine because typhoid broke out there with all these people that were discarded and that came, they died of typhoid.

What were the circumstances when you left Terezin? Did you go straight back to Prague? And how did you go?

Yeah, in the truck.

In the truck.

In the truck, yeah.

Yes. And where did you go when you arrived? I had a very good friend that invited me to stay with her in her apartment.

Non-Jewish?

Non-Jewish, yeah. She got a divorce. She had a business there. She was married to a lovely Jew, had two children. And these children were also arisch [NON-ENGLISH]. So they made it.

Yes.

And he died, of course.

What was her reaction when you came back?

When I came back, she was very much delighted. And they were-- is a apartment on the fourth floor where that has just been emptied by some two German women who was there with the Gestapo. Go and ask for an apartment.

So of course, I came back. And I had to go through, as a prisoner of war, I had to announce myself that I made it. And then I had to then go through a very intense medical examination, if I am not this or if I am not that.

And then I went to a place where they gave apartments to the people that were in [NON-ENGLISH], they call it. [NON-ENGLISH]-- no, what do you call it? Released prisoner.

Yeah.

And so I went there. And they're all Czechs, you know. And so I told him I need an apartment. And that I have a niece that is going to come and live with me. So I have to have a living room, bedroom.

Large enough.

A large enough apartment.

Mhm.

And I also told him that there is an apartment in this place. So he wrote it down. And I wanted to give him a cigarette and he refused to take it. So I thought maybe I don't get the apartment because I wanted to bribe him with a cigarette. You know, cigarettes were like gold then.

Of course.

But so I got this apartment. And then I got a letter from my brother who was in America. And he read in the Aufbau, that is a Jewish paper that comes in New York that I survived it.

Mhm.

So he sent me \$20. And I told don't send me \$20. I cannot buy anything. All the shelves in the--

Stores.

--stores are empty. First there were the Nazis. Then there came the Russians. They were not much better than the Nazis. So there was nothing to be had.

But I moved into a beautiful apartment. And there were rugs. And they were covered with linen. And I took off the linen. And there were the rugs were their hands made all swastikas. So these two women that lived there were put on trains and sent to Germany.

Hm.

And that's how I came back there.

Of course, did you make an effort to go back to your own apartment in Prague?

No. First of all, before I left, I had to move into a neighborhood where Jews were allowed to live.

Ah. So there was nothing left of yours.

No, I mean, I walked out. I had the piano, a grand piano. Whatever I had, I had to leave there. And the Nazis took it over.

Yes.

I had nothing. So I came into an apartment that was full of great paintings. You know, they took what the Jews left. And the two women worked for the Nazis, for the Gestapo there. And so they took what they wanted, I mean, it was.

And then of course I moved in there. And my niece never came because she died in Bergen-Belsen three days before the liberation. My oldest brother, who went with the last transfer from Prague, also died in Auschwitz.

Mhm.

And all my aunts and uncles. And I am just a so-called survivor. Did I tell you enough?

You told me wonderful things, horrible but wonderful things. Let's finish with you went to Israel?

Yeah.

Can you tell me something of what you did musically there? I understand that you performed. You recorded?

Let me see. I have here. I get in my bedroom. I want to show him.

[RUSTLING]

Is there anywhere?

Yes.

Well, this was--

[NON-ENGLISH]. Czechoslovakia.

I don't know. This has nothing to do.

List of '33. Where did you appear? Does your name appear in here, or photograph or what?

There is some. You have to look. There is some photograph of--

Of you? All right. I will find it. OK. I'll find it. Yeah, here you have a lot of performance photographs. Is that from here

or From Europe of

Some are from Europe and some seem to be from here.

Wait a minute. This here?

That's you. We saw that.

This is [NON-ENGLISH]. This is the [NON-ENGLISH].

Oh, The Chronicles of Zemlinsky.

Yeah.

Did he conduct?

Yeah, I was in it.

Yes? That must have been quite an experience to work with him.

Yes. Now this here is--

That was in the new German theater then?

Yeah. This is in the Samson and Delilah, the priest from Delilah. What is? I can hardly see.

Oh, this was [NON-ENGLISH]. I translated the opera.

Tell me, did you have anything to do in the early '20s, in the new German theater, with the operettas?

This opera.

With operetta-- Der Opernball of Richard Heuberger?

No. I sang in The Mikado.

Yes. I think this is also Oscar [NON-ENGLISH], the director of-- conductor of-- What is this here? Oh, this was when I had my opera group here.

Here in Denver.

Here in Denver. I'm standing here, conducting. What, I don't know. I did all kinds of things here. But I wanted to show you a--

Yeah. I had for seven years the Denver Opera.

Right. I see here there's a lot of small pictures from that, too. Here, this is before the picture from that.

Mhm.

No, I wanted to show you-- but she didn't give this back to me. I had a billboard from--

Yeah, where is all of that stuff? Who has that? What is this?

This is something on Delilah.

Oh, is that the Samson and Delilah? Right.

Well, you know, this woman I gave her--

Who did you give it to? What do you want?

The newspaper Arutz.

[INAUDIBLE].

January, January 2, 1949, on the radio there is a broadcast at 6:15 of Handel's Oratorio Yehuda Maccabee and a conversation with examples with Menashe Rabina. And Hedda says that she was in that performance, which was broadcast that day. But she did not do any recordings for the video.

Pinsky?

Right, he was a stickler, you know.

Yes.

But I mean, I think a part, so many times. It was all right.

Were any of these singers Jewish, Hedda?

No.

[NON-ENGLISH]?

No, I was the only Jew.

The only one.

You know, when they drove on the train, I told you that who was singing [NON-ENGLISH]. There.

[NON-ENGLISH] was-- just a moment.

I went there and sat down and talked to her. And she said I don't want to be in the same--

Compartment with a Jew?

--compartment with a Jew.

Did you tell her to drop dead or something?

No. But that was in 1935.

[INAUDIBLE].

So what was--

Just a minute. I'm looking to see [INAUDIBLE].

[RUSTLING]

OK. Here's--

Oh, that's what, Marietta is Mazenka?

Yeah. This is--

That was Horakova?

Horakova, yeah. This is [NON-ENGLISH]. This is so old now you can hardly see anything there.

No, you have a lot of these older performance pictures from operas. These are very important. They should all be reproduced.

Oh.

All be reproduced. Here you have-- oh, so this one. Here you have another one.

I don't know what this is.

[NON-ENGLISH]. August 6, 1899, [NON-ENGLISH].

When you were rehearsing in the new German theater for Zemlinsky, Ullmann at that time-- well, from 1921, for six years, he was one of the conducting assistants.

Where? Ullmann in the German?

In the new German theater.

The new--

'21 to '26, he was on Zemlinsky's staff of conducting assistants. And he sometimes conducted productions. He prepared the choir. He prepared singers. You didn't work with him at that time?

No.

No.

Yeah, Zemlinsky was there.

Did you want this [INAUDIBLE] to photocopy?

No, I made a copy of it.

You're standing with a young man who has a suit and a kind of a [INAUDIBLE] around the middle. And you have a kind of Tyrolean outfit.

That's Fidelio.

Oh, that's Fidelio.

Oh, yeah.

Is it?

That is Fidelio.

Huh.

That's Hela.

No. That was the conductor. No, it's not Hela. What was his name? He had a Hungarian name. I'm completely senile today.

He went to America. No, that was Fidelio. I did Fidelio. This is Carmen.

Oh, this I love. This is [INAUDIBLE], the old countess, and [INAUDIBLE].

Yeah.

He's there with a revolver. I'm next to there.

Right.

And she--

[INAUDIBLE].

Hm.

--is just before she dies. That is the countess from [INAUDIBLE].

Mhm. You sang Carmen with [INAUDIBLE], yeah?

Yes. Sure.

He was your Don JosÃ©.

And what is this is [INAUDIBLE]. This is another from [INAUDIBLE], when she gives her the poison, or after she had to give her the poison.

No, the other way, Hedda. Yeah. Like this. You can't see.

This one, you look here like an old gypsy. Must be [INAUDIBLE] pearls or something on. Is there a schmatta around your head?

This is, yeah, that's what I was-- this is also some from Delilah.

Yeah, I know. I recognize this.

And this is Salome. This is her Herod. Salome in front and I-- Herodias in the back.

Mhm.

And this is in Prague with my piano, a private picture when I was--

Oh, that's [INAUDIBLE] photo.

That's nice.

This is here me and the whole group from the--

This one again.

Maybe that's what she was looking for. Here you have another one, which I think is the last one.

Oh, yeah. This is the one, Hedda.

Oh!

This is the one.

This is the one?

Yeah, beautiful.

Yeah!

Edison Theater.

Oh, wow.

You see this is it.

Yeah. Huh.

January of 1950. 1950. Yeah.

The festival had a [INAUDIBLE]. The operetta of Israel, the first big festival of opera, of operetta in Israel.

You want this?

[INTERPOSING VOICES]

The best singers of opera and operetta. And it says Irena Zoltan, [PERSONAL NAME], Hedda Graab. It says in Hedda Graab, [CROSS TALK] and Brno opera. You were also in the opera in Brno?

Oh, yeah.

And this [INAUDIBLE], Budapest. [PERSONAL NAME] Davidoff.

[PERSONAL NAME] [? Borenstein. ?] Max [PERSONAL NAME].

Where did you find it?

Hold it up.

[INAUDIBLE].

Lustig, yeah, he was the accompanist.

And so ah, they're doing Samson, Samson and Delilah. There are these Rigoletto troubadour, the [NON-ENGLISH].

[NON-ENGLISH].

Yeah. Pagliacci.

Yeah. We had a big--

[LOUDLY] Ha ha ha! You know what this is? Pagliacci is in Hebrew?

[HEBREW]

[HEBREW], the clowns.

Isn't that what it says?

Yeah.

I mean, it's funny.

The clowns.

Are you a member of the [NON-ENGLISH]?

[NON-ENGLISH]? I'm not.

I am.

I hope I'm not.

I am.

[LAUGHS]

[INAUDIBLE]. Are you [NON-ENGLISH]?

Yeah, yeah. That's a part of the [INAUDIBLE]. Yeah.

[NON-ENGLISH]. This is [NON-ENGLISH].

Isn't that something?

Land of Smiles. What is that?

[INAUDIBLE].

No, but in Hebrew?

Oh.

[HEBREW]

Yeah. The Land of Smiles. Strauss. [INAUDIBLE].

It says in the--

[NON-ENGLISH].

Yeah, [INAUDIBLE] operetta. That's what we went with all around. Where is this, in Jerusalem?

Well, this is--

Adam Hollander was the impresario.

This was--

Where was the Edison Theater?

[INAUDIBLE] in Jerusalem or in Haifa or in Tel Aviv.

Wait a minute.

That doesn't say. Maybe it was Tel Aviv. I don't know about that theater.

Like, it says Yom [NON-ENGLISH] Thursday. [NON-ENGLISH] at 9:00 in the evening. And then it's--

[INAUDIBLE].

No, it says [NON-ENGLISH]

[NON-ENGLISH]. Running exactly.

Running exactly in English, it's [INAUDIBLE]. And down in the bottom, it says in the program, solo and duo in Hebrew, Italian, French, Spanish, Russian, Bulgarian, and Yugoslav. [LAUGHS]. And so--

Well, maybe--

[INTERPOSING VOICES]

No, listen.

[INTERPOSING VOICES]

In Tel Aviv, I know.

Course it was Tel Aviv.

Why? We did it in Tel Aviv, in Haifa, and in Jerusalem.

Yeah.

And in Jerusalem, there are such a big place. And I had an uncle. I sang the [INAUDIBLE] there.

Oh, yeah.

And the people applauded, applauded. I had to repeat.

Hedda, who are you in this costume, like a maid's costume? That'd be worth--

Oh, that is Evangelimann.

Oh, yeah.

Evangelimann by Kienzl.

[INAUDIBLE]?

[NON-ENGLISH SINGING] [SPEAKING] Yeah. And this is my group. The [? Denver ?] Pagliacci [INAUDIBLE]--

Not too--

--opera theater.

[INAUDIBLE]. This would be nice, I think, to reproduce. I don't know how.

Yeah, how can you reproduce?

We have a place you can do it really cheaply.

On such a huge one?

No, yeah. [INAUDIBLE]?

Or we can reduce it or something.

Yeah.

It's worth trying for sure.

We'll take it in and see.

It's worth trying.

Because I wrote it.

Yeah. Luisa Miller, you want this?

Luisa Miller, sure

Luisa Miller. I sang the countess, the mezzo--

[INAUDIBLE] is it also.

And this is-- listen, is this something? Who is this? Can you tell me? Am I--

Who is this? [INAUDIBLE] Two ugly women, one really ugly, Hedda, one looks like she's wearing a bathing suit top and a long gown, a skirt, with a bare midriff.

She's not in costume. This is-- she came out to take a bow. She definitely looks like a lesbian.

And the other is a big, tall blond who is wearing a band around her forehead and the schmatta in back. And she's wearing also a midriff, you know.

Where did I get that? I cannot-- what is this here?

Can you see this at all? See if you can focus. This is from Teplice. And this is the temples, you know.

Oh, Samson and--

Samson and Delilah.

So do you [INAUDIBLE] see? Yeah. Can you recognize me there?

Of course. You're right in the center of the picture.

But I don't know with this one. Oh, yeah. So you have Samson and Delilah. And you had [INAUDIBLE].

[INAUDIBLE]?

This one will not come out well. It's blurred--

It's too dark.

--the original. But this one is the same performance and it's in better focus.

A little sharper.

Yeah.

But which one is-- and this is-- that's-- yeah.

Yeah.

Yeah.

That's Hedda--

No.

--in Prague. And who is-- oh, no, wait a moment. Who is this, Hedda?

Yeah. That's when I came back from Terezin. Can you see how fat I was?

Yeah. How did you get fat in Terezin?

Because they-- you didn't get any fruit, no vegetables.

But who's the baby?

The baby is the little boy of a pupil of mine.

Uh huh. Do you want any of this?

No. You don't want me as fat and ugly.

[INAUDIBLE].

Yeah.

What are you going to do? You are--

Listen to it, yeah.

Which one?

The one of you with [? Macha, ?] with the pistol?

Yeah, the Pique Dame. I know.

Pique Dame, that's terrific.

That's-- I know it. That was just before I die.

And this one which one again? Which is that?

Luisa Miller.

Oh, Luisa Miller. Yeah.

Luisa Miller.

And Samson. And this was which again? The Chinese?

Yeah, the wet nurse in the [INAUDIBLE].

Oh, yeah. [INAUDIBLE].

[INAUDIBLE].

[INAUDIBLE] circle.

Why don't you write it down on the back?

We have to write it down. Yeah.

Sit down on the--

[INAUDIBLE].

You want to write it on the back of that?

I think--

Yeah, write it on the back.

Do you have pencil?

Pencil?

Yeah, better than pen.

Is a pencil?

Yeah, here's a pencil.

Here is a pencil. I don't know if it writes.

So this is--

There should be one of these [INAUDIBLE] after the war [INAUDIBLE].

This is wet nurse.

In the chalk circle.

Sacrifice.

By Zemlinsky.

[INAUDIBLE].