

## CWM Audio 4-3

### Trudy Luvás Interview, April 13, 1973

#### INTERVIEW TRANSCRIPT

- Richard Flint: It's April 13th, I'm in Chenango Forks, New York, and I'm speaking with Mrs. Trudy [Luvás 00:00:06]. To begin with, can you tell me how you got in the circus business?
- Trudy: Oh, in the circus business? That's a long time ago, I was just a little girl. My father himself was Olympic teacher and he takes me all time with to the gym. My age was about [00:00:30] between three and four years old. When I was hitting five years, I already produce myself or a copy what he's teaching the students. There was a big show coming up for all his students and on the big coliseum or petroleum, [foreign language 00:00:49] he called us in Germany.
- [00:01:00] Whenever I show, everybody comes to my father and say, "Well she is ready to come into class for the Olympics," but in this I was still too young. I practiced and practiced, and, well, when I was seven years old, practically there was nothing he could teach me anymore but [inaudible 00:01:13] and handstands. Any type of handstands he could think of: one arm, right, left, different directions passing.
- [00:01:30] Then I started trapeze and I pressed, and I think I was the only woman or girl or baby girl at this time who press with eight years, with no elbows, just free hands and only trapeze. I make the most beautiful [inaudible 00:01:42] with [foreign language 00:01:43], with split. Which is unusual. It was only one woman in the world, who made a little bit with guard.
- [00:02:00] She was a great trapeze artist from Germany. Her name was Suzy [Talease 00:01:57]. I think everybody has idol, look at it. For me there was just two. This was Lucy [Taleas 00:02:08] and Fritzzi [Patoni 00:02:09]. It was the most beautiful and great performers over my age. There was already growing up woman, so, but they was my elder.
- [00:02:30] When you be young, between five, six, anyway, you don't know what makes artists, and so you just practice and you give your family pleasure and all this, and I love it. My father called me in the middle of the night, I do it, and I show what is now [inaudible 00:02:35]. One time, was other show coming and since then and from this time until to day, every year my home newspaper I fixed service about my race, my up/down, my back fall from the trapeze which I stopped six years ago and start with the dogs.
- [00:03:00] I am a profession trapeze artist.
- Richard Flint: Did your family have any background in the circus or was it just your father?
- Trudy: No, I was the first one and the first in our town. I was the one who built up the big performance school after the war. After the late war.

Richard Flint: Right, what is your hometown in Germany?

Trudy: Inspire Amine, it's near [Hidelbach 00:03:26].

Richard Flint: Right.

[00:03:30]

Trudy: That was after the war when I started school. Yeah, because they said, "It's a big story." I mean, actually, and then I was married. If Hitler wasn't coming, I answered that to my life.

Richard Flint: Good.

Trudy: You can hear that. You can listen to that.

Richard Flint: Turn that on?

[00:04:00]

Trudy: Yeah. You ask me. I did get my supplies and then I answer you.

Richard Flint: Well, I'm interested in how you got onto your first circus. You tell me how you were trained.

Trudy: When I go to first circus, actually. The first circus in my life, it's on again.

Richard Flint: Yeah, it's on.

Trudy: The first circus in my life was actually in 1948 after the second world war. It was in Lunberg with my partner Sophie [inaudible 00:04:23], Sophie Princess [lyama 00:04:26].

[00:04:30] Sophie [Henofort 00:04:28]. It was a circus that doesn't move. [foreign language 00:04:33]

Richard Flint: Right.

Trudy: Before, I was only on the most beautiful theaters. Sophie and I, we was in London in the [collequium 00:04:42] in Dusseldorf, in Paris, Belgium, all in European theaters. The most beautiful and respectable, and also Berlin in the Russian section. They make a movie of us. Which, was around the world on the news.

[00:05:00]

Richard Flint: How did you meet Struppi?

Trudy: Struppi, she come in my life. She was not quite six years old. I was married, my husband was a doctor, a dentist, and certainly I quit show business but the idea of being in show business was because of Hitler coming out and my family was against so that means I'm out of contacts for my profession. I know my husband for about four or five years before we got married and so I made a decision I will be a mother and wife until that Hitler system is over, whatever it is it. I mean, this time, Struppi's mother, she comes in my

[00:06:00] house.

[00:06:30] Exactly today, I was just talking to somebody else about Struppi and myself because yesterday it was 20 years I mean this [inaudible 00:06:14] here and the most unhappy person that happens to me up here. That means, in the [inaudible 00:06:23] with me and the business like. Business is never the same respectful like it should be for profession performs who's a lifetime performer. There are too many other tiers, which I don't accept.

[00:07:00] When Struppi mother came in my house where I was married. She asked me, "You are a performer?" I say, "Yes." Right away I know something was going on. I say, "Don't talk about the past. I'm married and that's the end." She say, "I have a girl and she's so willing and I think she's [talented 00:07:07]. I answer here, "Talent, you have to prove talent. It doesn't mean your child makes a little handstand on the wall or hop around on her toes. That is not talent. Not to me. I'm sorry, I have to send you away."

[00:07:30] "Well I know," she say, "Well I know you're still with trapeze." I say, "Yes, that's only for my private." My heart was pumping, she remind me on my ...

Richard Flint: Sentimental.

Trudy: I tell you, that woman, since she step in my life, my whole life is tumbling around. I couldn't sleep and I'm thinking. Anyway, I have to send away but she wasn't all the way down the stairs, I turn around because I remember my husband has to go to the service in about six weeks later. I catch her up on the stairway and I say, "[foreign language 00:08:09], one moment please. I just remember my husband has to go to the war. Why don't you bring your little girl after he's gone?"

[00:08:30] It was the moment when she steps in my life with her big beautiful eyes, "You take me or you don't." She looks at me and I fall in love with that little girl. The first thing what I charge before I look in a person's face is the feet. The feet of a person, especially of girls, is the most important thing in show business. I mean, in our kind. You have to wear high pointed beautiful feet. That means, even you make the most beautiful tricks and all if you have not, your body is not built for the beauty.

[00:09:00] You cannot help it. You have [inaudible 00:09:06] flat feet or you have a [inaudible 00:09:07] high edge. That was the first thing. Well, she win my heart in the second. Since then, that girl come in my life until today and so many thing happens and I make a great artist out of her. Today when you see, when she limber and backstage for her areal act is almost in [inaudible 00:09:34] act, just for limber to go up in the air.

[00:10:00] I, myself, a teach her also how to work at the wire because my father itself say never criticize if you don't know it. I give her all many ideas and the same way like my father teach me and that means I made Asa a small wire act so she work free with nothing. No [inaudible 00:10:06] no nothing and like a swan. She is born, she has soft [inaudible 00:10:13] music, dance. She is a talented person but still we have to learn whatever it was.

We become the greatest and most famous team after the war.

[00:10:30]

Richard Flint: What was the year that you first met Struppi then?

Trudy: It was a '39 - '40.

Richard Flint: '39 - '40.

Trudy: That was a long time and we go, then there comes a time because of the war and the [bumbens 00:10:40] we was most in the basement so we have to quit for a while. Then I signed a contract for the soldiers and everything was settled and this was the first time I have to give my son Peter, which was just a little baby boy, to somebody to take care of. Like a babysit for some month or so and it still hurts me today to give my baby away for a stranger. Even, I love her, she wasn't a stranger. Again, that happens to me.

[00:11:00]

[00:11:30] I want you to understand me, and I'm a person if I have to contract. If I give somebody my hand that means I do it. I never give it up, but she was still young and I understand the position. She has to go to school and so I have her. She was 11 years old. She was the most beautiful trapeze artist because I, myself, wasn't thinking to go back on stage myself. I teach her everything what I knew myself on barracks and in the air. Then, I sent to Hiedelberg to the ballet school for all the grace and beauty, which she has anyway.

[00:12:00]

[00:12:30] I want, she has opportunity, she wasn't hiding backstage. Which means a lot. Then we traveling all over our country, so [inaudible 00:12:23] but the idea to come in this country was that our country was so badly burnt down and after the other countries too and we made big money but less work because the theaters was still not built up again. Then we did that after we come into this county. We make a television show for [crosstalk 00:12:49] up here in our [inaudible 00:12:52] the circus corner.

[00:13:00] Yeah, but means to make it, to send them up here. One overnight, we wanted to go to Switzerland, we wanted to go to England. Overnight, we did the okay [inaudible 00:13:11] I was fighting myself. I said, "Well six months is not so bad because I don't want children on the show. I want to get the school." We had, not in our country, there was protected schools. You see, and after the war, and I never was in a traveling circus then and I [inaudible 00:13:30] it was to house the school, the present room school and I'm strict raising in the good fashioned way, you know.

[00:13:30]

[00:14:00] I'm still now, I change a little bit, but well I want my son Peter is a doctor and my son Harry has two boys. Even they're all in a high position. Both [inaudible 00:13:57] performer but my other son here and they're both American citizen. I don't, I still have German. My heart is still in Germany so it doesn't mean I don't like this country but I don't know where I belong anymore.

Richard Flint: Can you tell me a bit about the act that you and Struppi did together? The routine and so on?

[00:14:30]

Trudy: Well, the most thing also is our working outside on bar. You should see my son Peter

[00:15:00] shows us, so it's original. Certainly, there was a [inaudible 00:14:35] we choose, but bar food you never see. Now, after 20 years, I think somebody's coming out. Well, it makes no difference. That's when you [inaudible 00:14:48]. Now, one thing, which is never copied and you had the write up with the lawyer. Struppi hangs on the trapeze. I support it on my teeth, [inaudible 00:15:04] her heels and lay out cord here, which is never shown.

Today, where everything is full of music and all that in that beautiful, we could be the biggest shows. We get to come back here for the Universal Hollywood and the [inaudible 00:15:20] theater in New York, but then she fall in love with Tommy Hanneford and she played [inaudible 00:15:26] and she broke my heart.

Richard Flint: Oh, too bad.

[00:15:30]

Trudy: Yeah. Then I built my son Peter and he fall in love. Four times I built new acts up and when he fall in love, this time I teach my other son. I teach Peter's wife same time. We got nicely apart until I fell down in [inaudible 00:15:52] Michigan, the tragic was so, I [inaudible 00:15:56].

[00:16:00]

Richard Flint: Is it anything you care to talk about?

Trudy: Pardon?

Richard Flint: Is your accident anything you care to talk about?

Trudy: Well, I'm a person, I never make big things. Some make big publicity and all. I don't. I could make a lot of money if I want to do this way because of my famous name I had in all that, but I'm just not. I want to make my name in my profession, which means more to me than accident and make money this way. Like the [inaudible 00:16:30] system. That is, to me, it goes against my natural.

[00:16:30]

[00:17:00] Then, after the accident I was thinking, "What can I do to save my world?" Somebody gave me a little doggy for a present so I'm not so lonely. I get it out [inaudible 00:16:52] and then a little Chihuahua, so then I stuck with two. I was thinking, "How can I be famous again?" Usually, what is [inaudible 00:17:05]. You see like Baloo, he's the only rock star who goes after [inaudible 00:17:11]. She can go from the centering in the middle, up to the ceiling with all the section I have.

[00:17:30] One dog, one trick. We share [inaudible 00:17:21] not even Sean Ringling yet. You see, I can go hundred years to make that working but it took me nine months. She goes, "Now this is the main section." The extension will go higher and higher when you go so, but the main is till this. Only the next goes higher, yeah, and she's a beautiful dog and I have a lot of work to do. I've made [inaudible 00:17:50] along with the dogs. Now, one of my, like the little black one.

[00:18:00] You see, when she on the floor. She has to sit, she has cancer. She was walking around a

big block on the street on the back legs dancing. She was so ... You see, everybody, many dogs work public but it doesn't mean so sweet and so darling like a ballerina. That little tick, tick, tick she works. You see, Parley, he comes like all grandpa behind you. It's just the way, how her natural.

Richard Flint: Her natural walk?

[00:18:30]

Trudy: Yeah, she has other reasoning before Christmas. Now she didn't hide back here. This way she starts now to works of that. I have the placement for him, but it takes time. I'm training already but right now I'm so nervous of her sickness. I practice and with the every day traveling it's hard to keep the practicing only to call [inaudible 00:18:56] the

[00:19:00] foot but still, I don't like to have new dogs. What I have is enough, even that less and less by sickness or so.

They can work still another 10 years, the rest is still too young. You know, I raised them myself.

Richard Flint: You don't expect them to fall in love and get married and leave you either like the others.

[00:19:30]

Trudy: I can tell you a story about my little Chihuahua. She's so skinny all the time, she's light a pound. She's a beautiful little dog and I have a little teacup poodle and one day I was saying, "Where is she?" I have now, about six years my dogs no one was without my role pregnant. One time I say, "Oh, Taffy where she goes better and she looks so good now." Then I see she gets titties and she gets milk so I call my friends and they say, " Oh, she's falls pregnant."

[00:20:00]

Well, on the end she gets a little poodle baby and would squeak like a little bitty mouse when it was [inaudible 00:20:12]. That happens to my little Chihuahua. Yeah, I don't want accidents. I don't know, but it makes me bad feeling.

Richard Flint: Right.

[00:20:30]

Trudy: When one of my dogs in heat, I get always nice, nice on the way out. With stones and diamonds and everything so nobody see anything that's going on. I really take care of the dog but I couldn't, I still like to find out when that happens.

Richard Flint: Right.

Trudy: I go to the doctor and ask him how it happens. Now saying, "Well, between friends," so he said, "Well," to me, "You make your babies between friends." [inaudible 00:20:57].

[00:21:00] Well, it's just the two.

Richard Flint: Do you have any experiences that you especially like to talk about, it happened with you on shows and you're performing or show people?

Trudy: Well, I still like to teach and many, many people come to me in the month and I help them like Danny here. You see, he still needs a lot of help and so [inaudible 00:21:23] the past, they know my good name, they know I'm a good teacher. Also know I make, a lot of big stars. I have, I billed out about four stars acts. Besides to be myself in Europe.  
[00:21:30]

Richard Flint: Who else have you trained?

Trudy: In Europe?

Richard Flint: Right. What people, can you name them at all? I don't whether I'd recognize them.

Trudy: Yeah, up here you don't know them, yeah. One of them makes a very big name, she was [inaudible 00:21:49] it was Fire You See. She's one of my best students [inaudible 00:22:00] 00:21:55]. Well, on the other side there's so many things to tell what happens, Sweden we [inaudible 00:22:02] first time after the war. We take our pups and [inaudible 00:22:06] universal train. You have to walk on the street, you know. It was a lot of fun and still a hard work already.

Anyway, so now Struppi she's going away from the trapeze and I'm away from the trapeze.

Richard Flint: Training animals?

[00:22:30]

Trudy: She has now animals too, only she has lions. You see, and what makes me very happy. She calls me and criticize how her act is and this between us is the same are like from her too. We criticize each other, what we do. Yeah.

Richard Flint: How did you meet Tommy Hanneford?

Trudy: On the shrine circus.

Richard Flint: The shrine circus.

Trudy: Yeah, and sort of fall in love. Just like that and so, but I wasn't [inaudible 00:22:58] at least for two more years to get it and to meet all the big shows, but Tommy wants that big stars trophy for himself.  
[00:23:00]

Richard Flint: When were they married? Do you remember the year?

Trudy: Yes, they was married in '57.

Richard Flint: '57? Right, right.

Trudy: At Christmas, in the month of Christmas. Yeah.

Richard Flint: I've not seen the Hanneford show. I've wanted to very much because I've heard much

about it that she's [crosstalk 00:23:29].

[00:23:30]

Trudy: Yeah, they come to Milwaukee, I think in August sometime. Yeah.

Richard Flint: Yeah, good.

Trudy: The last three years since she has a very beautiful circus herself now. The Hannefords.

Richard Flint: You said you had been with Krone when you were in England?

Trudy: With who?

Richard Flint: With Krone.

Trudy: With Krone, the circus Krone in Germany. It's the finest circus of Germany.

Richard Flint: I was over there in '69 and saw Krone.

Trudy: Oh, so you know it then? Yeah.

Richard Flint: I saw about six shows over there.

[00:24:00]

Trudy: Yeah, [crosstalk 00:23:59], this is where we make television show to come in this country.

Richard Flint: Right. What other shows were you with in Europe?

Trudy: Well we was in the theaters. You know, Huns of the [inaudible 00:24:07].

Richard Flint: Any other circuses besides Krone?

Trudy: No, in Sweden Circus Scott.

Richard Flint: Circus Scott, right.

Trudy: Scott, Scott, and in England we was only beautiful theaters. Yeah.

Richard Flint: What is the difference for a performer between say Circus Scott, Circus Krone, and a [00:24:30] circus in this country? I mean, what sort of audiences and working conditions?

Trudy: Well, I want to say something. This is still what I be so shocked. In our country you be respected as an artist. First of all, nobody runs around an says, "Coca Cola," that when the show starts that's the show. People has attention and in our circus they're not sponsored so everybody waits for the circus in spring and fall, we had our shows and the circus is full still. Even we had a different world today and they're all wonderful acts. [00:25:00] Even a smaller act will be wonderful presented.

The respect is even at the restaurant to, the concession, but they do this between the lines. You never hear and see anything until intermission. They make the same money too.

Richard Flint: Right. I was very much impressed with the shows over there. The costumes are neat, clean. Equipment's fine, and acts.

[00:25:30]

Trudy: Everything is clean in here, when I come in this country I was so shocked I could turn around and [inaudible 00:25:36]. The grass was hanging out where my knees. That is true, and then the mud, so I write home. There's a much show, but not the circles. I presented to how it was, why should I lie, but I never [inaudible 00:25:51] I mean, if I like it or I don't. We just take it. When you sign the contract you take it as well everything down.

[00:26:00]

Richard Flint: Right. What was the first circus you were with in this country?

Trudy: I can't remember the [inaudible 00:26:06] is started. Was mini show.

Richard Flint: Okay.

Trudy: It makes no different. We, in Europe, don't know that. We see we have circus [inaudible 00:26:14] with the all high qualities and we had an offer for the Ringling show and we turned it down because of the money. Well, for Ringling show and we was one of the best acts after, how you say, after the war. We want more money for Ringling.

[00:26:30]

Richard Flint: Right.

Trudy: I'm a person, you take it or leave it, or even I go some place else for less because of it, not every circus tent give you a high price but we say for everybody, "No, we are saying [inaudible 00:26:52] then we go to [Mils 00:26:53]." Then we find out we make such a great [inaudible 00:26:57]. Money wise, and circus wise because we don't know that.

[00:27:00]

Richard Flint: I've heard this before from other people.

Trudy: Everybody, the most acts come over that show. I don't feel ashamed because he don't know better and I was saying, "I see only for six months and I'm [inaudible 00:27:16] 20 years here since yesterday."

Richard Flint: Right, so you came over what in '53?

Trudy: '53.

Richard Flint: '53. Was that the year the Duke [Scuse 00:27:24] came over?

Trudy: Yeah. The Duke [inaudible 00:27:25] the lions, yeah.

[00:27:30]

Richard Flint: Right, right. What arrangements were made with the Mills to bring you over? How did you get in touch with them?

Trudy: I come over on agent.

Richard Flint: To an agent, right.

Trudy: Yeah, yeah. Agents always on television for the show and so I said, "Well, what means?" Our agent in Germany, after all he had this discussion waiting for the [inaudible 00:27:51], you know? For Switzerland and we said, "Well, that doesn't run away from us." He say, "Well you [inaudible 00:27:58] don't take the six months so you wasn't in United States." This time, United states means a lot to Germany. I don't know how it is today but 20 years ago it was great, you come to United States.

[00:28:00]

We ourselves, we said, "Well we take the six men and go back home again." Then, so many things happened overnight. Unexpected. Yeah.

Richard Flint: You've been in this country since?

Trudy: Since '53.

Richard Flint: [crosstalk 00:28:30].

[00:28:30]

Trudy: This Christmas I'd sure like to go back.

Richard Flint: You've been back to visit?

Trudy: No, no ...

Richard Flint: You haven't?

Trudy: ... But my son Peter was in the [Dutchend Halepelnia 00:28:39], beautiful. Where all the big acts are.

Richard Flint: Right.

Trudy: Isabel, my daughter-in-law, she see how wonderful is to perform in one of the greatest shows in Germany. It's the greatest show in Germany.

Richard Flint: Right.

Trudy: [Dutchend Hala 00:28:54].

Richard Flint: [Duetchend Hala 00:28:54].

Trudy: Yeah, in Berlin, Rest.

[00:29:00]

Richard Flint: Right, right. What was it like in the Mil Show?

Trudy: I want to tell you something. I wasn't disappointed. I show my act, it cost [inaudible 00:29:09] right stores. My life. [inaudible 00:29:12], you know. It's very [inaudible 00:29:15].

Richard Flint: I've heard stories, for example, the Mils would hold on to your passports so people couldn't leave?

Trudy: Yeah, they do this to the English kids, not to us.

Richard Flint: Not to the act?

[00:29:30]

Trudy: Yeah, that people expect you to do everything but I told them right away over Mister Rooper's [inaudible 00:29:33] elephant trainer in the Ringling show, he transfer everything for us. [inaudible 00:29:38] good thing here. He said, "Well, maybe you do the same thing as [inaudible 00:29:43] your name." Well everybody has a, "Uh-uh," I said, "We're the stars of your show, we didn't even touch anything. We're artists, we know our people."

From the beginning we don't, and we never, or do 20 acts and things like that.

Richard Flint: Yeah, yeah. Yeah.

[00:30:00]

Trudy: Uh- uh, I showed him right away from the beginning. You respect or we leave.

Richard Flint: Right.

Trudy: Really, I mean it.

Richard Flint: What show were you with after Mils? Shrine show?

Trudy: Then we start the Shrine sequence with Davenport show. It was wonderful time.

Richard Flint: Which one?

Trudy: Davenport [crosstalk 00:30:20].

Richard Flint: Right, right. Did you ever know Butch Segrest or Butch McFan? Butch Bran? He used to [00:30:30] work for Mister Davenport, I guess as his assistant.

Trudy: Yeah.

Richard Flint: Butch Bran.

Trudy: Yeah, yeah.

Richard Flint: I met him when I was in Sarasota.

Trudy: Yeah, yeah.

Richard Flint: Did you find it any better appearing with the Shrine shows in buildings?

Trudy: Well, I liked it much better than the tent shows [crosstalk 00:30:46].

Richard Flint: No grass?

Trudy: Yeah, no grass and no rain/mud. Yeah. Well, if, I want to say if they clean at least the mud and put [inaudible 00:30:59] then it will be nicer and boards for [inaudible 00:31:05] jumping at. There's even one leak in and the other leak to [inaudible 00:31:10] you cannot be an artist, even the greatest artist cannot show a ground act with such a precision. You fall until you're knee-high in the mud, that is just the way.

Richard Flint: What are the essentials that every circus performer ought to know? The skills? You mentioned when you're training Struppi that you taught her to walk a wire and balance and so on. When you look at another performer, what is it that you look to see whether he's just an ordinary performer or he's especially good?

Trudy: Well, I can [inaudible 00:31:44]. I see it already. When I come in the show, I can tell you in a second if he's professional. He's not finished, or he's an amateur. Everybody is an amateur. It's not right train. The thing is, the way I train, right is showmanship. If you have it or not, it's your personality. You can [inaudible 00:32:07] personality. That's the person, but you can give showmanship and I train everybody from out of my hand, showmanship. From the beginning.

I teach them respect, I teach them from the [inaudible 00:32:22] same showmanship. How to do, embrace beauty.

Richard Flint: Style?

Trudy: Style. Yeah.

[00:32:30]

Richard Flint: Can a person who does an ordinary act if he has the showmanship, would that make him a great act do you think?

Trudy: Well, [crosstalk 00:32:38] some people who has so many charm, beauty, elegance and softness. Even they show a simple act, [inaudible 00:32:47] it shows.

Richard Flint: Right.

Trudy: Today, is it maybe important? Yes [inaudible 00:32:53] you have to have everything and plus a good act.

Richard Flint: Right.

[00:33:00]

Trudy: Today they show less act, more sex, more nude and all that. That's the world today. Well, I'm against that.

Richard Flint: Right. Of the acts you've seen, what are ones you like to think of as being particularly good because they have the showmanship, the act, the skills and so on? Are there any acts that stand out? I mean, particular performers that you think of when you think of a good performer?

Trudy: Yes, [inaudible 00:33:27] sure.

[00:33:30]

Richard Flint: Can you name any and explain why you think they're good?

Trudy: You mean, why I accept them?

Richard Flint: Yeah.

Trudy: Well, because they're working hard to be great artists. Like Danny here on that show. He's working on himself really hard but he still needs about two, three more years when [00:34:00] he comes in his manhood to show his act more better, more main style. He still has [inaudible 00:34:02] finished.

Richard Flint: Right.

Trudy: You can see it will come soon. I, myself, I show him to make him first class beautiful finished.

Richard Flint: When you were in, I'm thinking more of your time on Krone and Scott and some of the theaters now in Europe, but what was the relationship between the performers and the management of the show?

[00:34:30]

Trudy: It's always first class. First of all, when newcomers show always say good morning, good night, see you tomorrow. We invited other, we sit together and talk, have coffee. The first thing, no matter where you go. Whoever comes in your trailer, have a cup of coffee. Here, there's slop in the house. They have to [inaudible 00:34:52] to even look at you. They don't say hello and I teach my daughter-in-law here, she's American, how to ...

[00:35:00] When performers come [inaudible 00:35:06].

Can you come in and sit, don't [inaudible 00:35:10] out. I think, close the door stay inside and when you know it. It's the lowest you can do to somebody and somebody

come and like to talk to you. It doesn't make to real strangers but it's the way in show so you know each other.

[00:35:30]

Richard Flint: Do you think that this might not be just because of the show people but because of the European tradition versus the American? Just the way they are.

Trudy: It's just European people are. You know, this is certainly that we're nice to people when somebody knock your door and want to talk to you, so you say, "Come in, have a seat."

[00:36:00] You offer them a cup of coffee, a cup of tea. Whatever it is. Yeah, it doesn't mean much but it gives you a certain [inaudible 00:36:03] people feel not so strange. You see the same and you come and you show, there's all these new people and new faces and so. It's nice. This is a cup of coffee can make a big friendship.

Richard Flint: Right.

Trudy: Yeah. You can judge people in this time. You like them, you like them, you don't like them. You don't show them and you never have to sit and have cup coffee again. That doesn't mean. You know, you don't want but you just have no time to talk.

Richard Flint: Right, right.

Trudy: We always friendly. Always [inaudible 00:36:33] say we're friendly but when you have antipathy with somebody and you must show, and all this [inaudible 00:36:41] I never show everybody if I like it or I don't.

Richard Flint: Right.

Trudy: In myself, I know it, and if somebody likes to ask me a practice or I help them, I do even if I don't like them personally. I do.

[00:37:00]

Richard Flint: Right, right. I don't know, do you have to ... It's 6:15, it's 15 minutes of the show.

Trudy: Okay, bye. Toby's ready.

Richard Flint: Okay.

Trudy: Yesterday [inaudible 00:37:07].

Richard Flint: Are you going to be with the show this summer or fall? Do you know?

Trudy: Well, I think to I go to the Magic Mountains in California.

Richard Flint: Right.

Trudy: This is like Disneyland.

Richard Flint: Right. At some point, I wish I caught this show a bit earlier and we could've talked longer but I enjoyed it and I thank you very much.

Trudy: Yeah, yeah.