

FELIX PROKEŠ,
VÍTĚZSLAV “PIDLA” HORPATZKY,
PAVEL WEISSKOPF,
and PAVEL STRÁNSKÝ

LAUGH WITH US
The Second Czech Cabaret

INTRODUCTION

In the summer of 2005 a text came to light which had long been considered lost: *The Second Czech Cabaret*, also titled *Laugh with Us*.¹ Several sources confirmed that the work had been performed in Terezín/Theresienstadt: prisoner Josef Taussig’s notes for an essay he planned to write on cabaret in the ghetto, and a poster, song lyrics, and related documents preserved in the Terezín Memorial in the Czech Republic.² Survivors and their heirs have provided me with two separate versions of the cabaret.

IMAGE 7.1 (facing page) **A souvenir poster for *Laugh with Us*.**
Courtesy of the Terezín Memorial.

1 The title on the script is *The Second Czech Cabaret*. The title on the archival documents described below is *Laugh with Us*, which is one of the first lines of the cabaret’s opening song.

2 Josef Taussig, “O terezínských kabaretech,” in Miroslav Kárný, Jaroslava Milotová, and Eva Lorencová (eds.), *Terezínské studie a dokumenty 2001* (Prague: Academia, 2001), pp. 310–46; and the Terezín Memorial, inv. nos. PT 3826–31. Specific verses quoted by Taussig and the close correspondence of the names on the poster with the names of the participants listed in the text confirm that the two titles refer to the same cabaret.

One of the versions was preserved by the family of co-author Felix Prokeš (né Porges).³ The text is typewritten and extensive notes are written onto the manuscript; the handwriting, according to his sons, is Prokeš's own. The notes include corrections and additions to the dialogue as well as notes on entrances, exits and other stage directions. The handwritten sheet music for the songs Prokeš composed for the cabaret was also preserved in the collection.

The version of the text published here was provided by Hana Lojínová (neé Ledererová) who received it from Prokeš in the ghetto for her role as a dancer. Only a few notes in pencil were written on the manuscript, also apparently in Prokeš's handwriting. This manuscript appears to be the later version; corrections that had been written by hand in the Prokeš manuscript were incorporated into the typewritten Lojínová manuscript, and in it the authors joke about events that took place later in the spring and summer of 1944.⁴

THE AUTHORS

Three of the authors of the cabaret—Prokeš, Horpatzky, and Stránský—had worked together previously on another performance, *Radio Show*, also published in this volume.⁵ About the fourth author, Pavel Weisskopf, very little is known: he arrived in the ghetto in December 1942, on the same transport as Porges and Horpatzky, and was deported to Auschwitz with the mass transports in the fall of 1944.

Much more is known about a figure who played an important role in the cabaret and in Prokeš's life: Elly Prokešová (neé Bernsteinová). In her hometown of Jihlava/Iglau she acted in numerous Czech- and

³ For more information on the collection, see the introduction to *Radio Show* in this volume.

⁴ For example, the first scene in the Prokeš manuscript includes an April Fools' Day joke. In the Lojínová manuscript that joke has been removed and in a new sketch the performers refer to *Announcements (Mitteilungen)*, the new name given to the *Daily Orders (Tagesbefehl)* on April 15, 1944.

⁵ For more information on these authors, see the introduction to *Radio Show* in this volume.

German-language performances.⁶ After her deportation to Terezín/Theresienstadt in May 1942 she participated in the theatrical life of the ghetto, performing, for example, the title role in the original operetta *Girl of the Ghetto*.⁷ She and Prokeš became acquainted in the ghetto and were married there on December 26, 1943.⁸ They performed together in their own Czech-language cabaret and also appeared in the German-language cabarets of Leo Strauss and Myra Strauss-Gruenberg.

Felix and Elly Prokeš were not deported further; they were liberated in Terezín/Theresienstadt and returned to Prague. Since weddings in the ghetto were not legally recognized, they married again in 1945. Prokeš's experience in the central provisions office of the ghetto enabled him to assume a position at the Ministry of Agriculture. Elly employed her talent for languages as a tour guide and a simultaneous interpreter for films. After the war, neither of them was active in theater. Their sons Miroslav, Jan, and Zdeněk were born in 1946, 1947, and 1950 respectively.

THE SCRIPT

As Taussig wrote, Porges and Horpatzky's cabaret was one of three Czech cabarets in Terezín/Theresienstadt that "knew and admired the Liberated Theater."⁹ Their dialogues are clearly modeled on those of that theater's beloved comedy team, Jiří Voskovec and Jan Werich. In Prokeš and Horpatzky's first script, *Radio Show*, they and their fellow performers took their audiences back to their pre-war lives. In *Laugh*

⁶ The Prokeš family preserved several clippings from her pre-war performances.

⁷ A poster for the operetta (in the original German, *Ghettomädel*) and several songs have been preserved. See the Terezín Memorial, inv. nos. PT 3853 and PT 3899–3902. For an account of the performance see Philipp Manes, *Als ob's ein Leben wär: Tatsachenbericht Theresienstadt 1942–1944* (Ben Barkow and Klaus Leist eds.) (Berlin: Ullstein, 2005), p. 178.

⁸ The Prokeš family has also preserved wedding cards given to them by their friends in the ghetto.

⁹ Taussig, "O terezínských kabaretech," p. 313.



IMAGE 7.2 (above) **Felix Prokeš and Elly Bernsteinová's wedding, 1945.**
Courtesy of Jan, Miroslav, and Zdeněk Prokeš.

IMAGE 7.3 (facing page, top) **Vítězslav Horpatzky with his wife Anna, 1930s.**
Courtesy of Eva Hirschová.

IMAGE 7.4 (facing page, bottom) **Vítězslav Horpatzky's transport card, showing the second transport to Osvětím (Auschwitz).**

Courtesy of the United States Holocaust Memorial Museum.



ÚSTŘEDNÍ KARTOTÉKA — TRANSPORTY.	
R. z. <u>16470</u>	<u>Vítězslav</u>
	<u>Hořpavský Leger</u>
Rodná data: <u>11/2 1904</u>	
Adresa před deportací: <u>Praha XII, Soběslavská</u>	<u>2250.</u>
1. transport	2. transport
dne: <u>1. XII. 1941</u>	dne: <u>26. 10. 1944</u>
J	číslo: <u>EV-1464</u>
<u>z. 634</u>	do: <u>Osvětliv</u>
l.	

with Us: The Second Czech Cabaret they employ the opposite strategy: they take them into the post-war future. In the script, they and their friends from Terezín/Theresienstadt have returned to Prague and can look back on their experiences from a safe distance. Using particularly aggressive satire they trivialize even the most dangerous aspects of the ghetto, making them appear—at least for a short time—less terrifying. By selecting other experiences from the ghetto as ones they might indeed remember fondly, they weave even Terezín/Theresienstadt itself into a narrative that projects their own survival.

BIOGRAPHICAL INFORMATION

The names of the participants were listed on the script and on a poster for the performance preserved in the Terezín Memorial.

THE AUTHORS

For biographical information on **HORPATZKY**, **PROKEŠ**, and **STRÁNSKÝ**, see pp. 51–2 of this volume.

PAVEL WEISSKOPF was born on June 7, 1906. He was deported from Prague to Terezín/Theresienstadt on December 4, 1941, and from there to Auschwitz on September 28, 1944. He perished.

THE ACTORS AND OTHER PARTICIPANTS

ING. FRANT. (FRANTIŠEK) BERAN appears on the poster but not in the script. He was born on March 21, 1901, deported to Terezín/Theresienstadt from Prague on April 9, 1943, and to Auschwitz on September 28, 1944. He perished.

KAREL BERMAN (sometimes written Bermann; on the poster his name is spelled **BEERMANN**), was born on April 14, 1919. He was deported from Prague to Terezín/Theresienstadt on March 6, 1941, and on September 28, 1944, to Auschwitz. He was liberated in Allach.

ELLY PROKEŠOVÁ (née **BERNSTEINOVÁ-PORGESOVÁ**) was born on September 7, 1917. She was deported from Třebíč to Terezín/Theresienstadt on

May 18, 1942, and remained there until the liberation. She died on January 29, 1975.

HANA KRAUSKOPFOVÁ, born on April 17, 1925, was deported from Prague to Terezín/Theresienstadt on March 9, 1943, and on October 1, 1944, to Auschwitz. She was liberated in Mauthausen.

HANA (HANKA) LOJÍNOVÁ (NÉE LEDEREROVÁ), born on October 3, 1923, was deported from Prague to Terezín/Theresienstadt on September 12, 1942, and remained there until the liberation.

KURT MAIER (sometimes written Meyer; on the poster his name is spelled **MEIER**), born on February 17, 1911, was deported from Prague to Terezín/Theresienstadt on December 4, 1941, and on October 1, 1944, to Auschwitz. He survived.

PAVEL MAIER (sometimes written **PAUL MAYER**), born on August 17, 1919, was deported from Brno/Brünn to Terezín/Theresienstadt on January 28, 1942, and on September 28, 1944, to Auschwitz. He perished in Dachau on January 24, 1945.

FRANTIŠEK WEISSENSTEIN, born on February 15, 1899, was deported from Prague to Terezín/Theresienstadt on November 30, 1941, and on September 28, 1944, to Auschwitz. He perished.

THE SURVIVORS CONTRIBUTING TO THE INTRODUCTION AND ANNOTATION

LUĐEK ELIÁŠ (né ECKSTEIN) was born on July 29, 1923. He was deported from Kladno to Terezín/Theresienstadt on February 26, 1942, and to Auschwitz on May 18, 1944. He was selected for labor and sent to Schwarzheide, a satellite camp of Sachsenhausen. He survived a death march from Schwarzheide and was liberated in Terezín/Theresienstadt. He currently resides in Ostrava/Mährisch Ostrau.

JAN FISCHER was born on July 19, 1921. He was deported from Prague to Terezín/Theresienstadt on December 4, 1941, and to Auschwitz-Birkenau on September 28, 1944. He was selected for labor and was liberated at Blechhammer. He currently resides in Prague.

DORIS GROZDANOVIČOVÁ (née **SCHIMMERLINGOVÁ**) was born on April 7, 1926. She was deported to the ghetto from Brno/Brünn on January 28, 1942. She was liberated in the ghetto. She resides in Prague.

MARIANNE FOLTÝNOVÁ (née **MÜLLEROVÁ**) was born on October 19, 1922. She was deported from Prague to Terezín/Theresienstadt on February 8, 1942, and was liberated there. She currently resides in Prague.

HANA REINEROVÁ was born on April 19, 1921. She was deported to Terezín/Theresienstadt on July 5, 1943, and to Auschwitz on October 1, 1944. She was liberated in Mauthausen. She died on June 1, 2007.

LAUGH WITH US
The Second Czech Cabaret

175

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CAST

Franta Weissenstein
Karel Bermann
Kurt Meier
Elly Bernsteinová
Felix Porges
Pidla Horpatzky
Hanka Ledererová
Pavel Meier
Hanka Krauskopfová
Pavel Weisskopf

PROGRAM

1. OPENING: F. Porges
2. "LONG LIVE CABARET" (Song): E. Bernsteinová
3. FIRST DIALOGUE: F. Porges, P. Horpatzky
4. THREE FOLK SONGS: P. Meier
 - a. "I Had a Dream, My Lass"
 - b. "Tovačov"
 - c. "On the Lord's Meadows"
5. SECOND DIALOGUE: F. Porges, P. Horpatzky
6. BAR SCENE
 - a. ECCENTRIC DANCE ("Pink Crinoline"): H. Ledererová
 - b. TWO SONGS: E. Bernsteinová
 - I. "Andalusian Nights" (Tango)
 - II. "Abandoned" (Slow foxtrot)
 - c. DUO: E. Bernsteinová, H. Krauskopfová

- I. Express foxtrot
- II. "Tavern in Odessa" (Tango)
- III. "Merry Multiplication" (Foxtrot)
- d. ACCORDION SOLO: K. Meier
 - I. Second Hungarian Rhapsody by Liszt
in a jazz arrangement
 - II. Variations on the song
- 7. THIRD DIALOGUE: F. Porges, P. Horpitzky
- 8. TWO OPERA ARIAS: F. Weissenstein
 - a. Jeník's aria from *The Bartered Bride*
 - b. Aria from *Dalibor*
- 9. FOURTH DIALOGUE: F. Porges, P. Horpitzky
- 10. CZECH AND SLOVAK DANCES: E. Bernsteinová, H. Ledererová
- 11. FIFTH DIALOGUE: F. Porges, P. Horpitzky
- 12. TWO SONGS: K. Bermann
 - a. Friml: "In Quiet Nights"
 - b. Blodek: "Spring Song"
- 13. SIXTH DIALOGUE: F. Porges, P. Horpitzky
- 14. SEVENTH DIALOGUE AND COUPLET: F. Porges, P. Horpitzky
- 15. EPILOGUE: F. Porges, P. Horpitzky

1. OPENING

PORGES. Ladies and gentlemen, welcome to our second original Czech cabaret. We intend to offer you a cheerful evening. We want, we want . . . but why should I give you a long explanation; you'll find out what we really want from this little song I wrote. So that it stays in the family, my wife will sing it to you. Accompanying her, and the rest of the program, Kurt Meier.

2. "LONG LIVE CABARET"¹⁰

Lyrics: Pavel Stránský and Felix Porges

Music: Felix Porges

E. BERNSTEINOVÁ. Ladies and gentlemen,
 Come laugh with us again
 We're glad to have you at our show
 We welcome all of you
 You know that after
 A dose of laughter
 You'll feel renewed.
 Boys, girls of every age
 Fans of the cabaret
 All friends from far and near
 We're glad you're here.

Young and old alike fall in love with jazz,
 When they hear the music, they start to dance
 Everyone who's young at heart
 Picks up the beat and wants to take part.

¹⁰ See original music for "Long Live Cabaret" ("Ať žije kabaret") on p. 217 of this volume, IMAGE 7.9.

Everyone who shares our philosophy
 And tries to look at life optimistically
 Hurry friends come quickly
 And join us under our flag.

You young folks, so full of vitality,
 And all those, who love rhythm and melody
 Calling everybody, whose pulse beats fast
 At the thought of sharing in song and dance
 Old and young, oh all hear
 The call to arms.

Spectators, fans and friends
 Don't miss a single second 'cause we promise
 you'll have fun
 Something for everyone
 We'll entertain you
 With the refrains you
 Love oh so well.
 Once more before we start
 We wish you from the heart:
 Let a *happy-end*¹¹ befall you
 One and all.

3. FIRST DIALOGUE

In the rear a backdrop of City¹² on Wenceslas Square.

WEISSKOPF (*in the voice of a newspaper boy, backstage*). Evening,
 evening edition of *Czech Word*, tomorrow morning's *A-Z*,

11 In the original Czech script the English expression "happy-end" (written with a hyphen) is used.

12 City was the name of a clothing store on Wenceslas Square, the heart of Prague's business district. The wide sidewalk in front of the store was a favorite meeting point. Jan Fischer, interview with Lisa Peschel, March 9, 2006.

special edition of the *Telegraph*: Murder of a police inspector in Ostrovní street.¹³

Porges and Horpatzky enter with newspapers in their hands.

HORPATZKY (*reading*). New maximum prices: Pork—13 crowns 45 hellers; white bread—25 hellers. You know, my dear colleague,¹⁴ you never read such things in Terezín; there the most-read section was the lost and found. Do you remember? A person kept reading that some bridge had lost its head.

PORGES. That a bridge lost its head? What kind of nonsense are you talking about?

HORPATZKY. Well, a bridgehead¹⁵ got lost, sometimes initiative got lost, even airplanes got lost, every day.¹⁶

WEISSKOPF (*in the newspaper-boy voice*). Special edition: Murder of a police inspector.

HORPATZKY. Or you know, a nice pork chop there cost a thousand crowns, but on the other hand, no one murdered any police inspector.¹⁷

PORGES. Surprising, isn't it. You know, though, things were altogether different there than they are anywhere else.¹⁸ I'm qualified to judge. I know the world well enough; I have been here, there and everywhere.

13 The film *Murder in Ostrovní Street* (*Vražda v Ostrovní ulici*, 1933) was based on an actual murder case. Luděk Eliáš, interview with Lisa Peschel, May 30, 2010.

14 This address (in Czech, *pane kolego*) was typical of Voskovec and Werich.

15 In the Czech original the authors use the German word *Brückenkopf* (bridgehead). The word has the same military meanings in German as in English: a type of fortification allowing for control of a bridge or an advanced position seized in hostile territory.

16 These veiled references satirize Nazi military defeats, news of which had reached the ghetto by the summer of 1944.

17 According to all accounts there was virtually no violent crime among the prisoners. See Adler, *Theresienstadt*, pp. 486–7.

18 The dialogue that follows (through Horpatzky's line "Prague, ah") was apparently inspired by a dialogue between Voskovec and Werich from their revue *Golem* (1931). A recording is available on the CD *Osvobozené divadlo 2* (Prague: Ultraphon 1994), track 6.

HORPATZKY. I've been to those places too.

PORGES. So you understand, don't you. You know, so often there I reminisced: Ah, Prague.

HORPATZKY. Not me; for me it was more like: Prague, ah.¹⁹

PORGES. You're a different sort of person, there's nothing to be done about that. But how everything has changed since then—it's hard to believe, most of all the people. For example that peculiar fellow—what was his name? yes, that Federer,²⁰ how he scrambled for an extra helping of food²¹ there, even though there was only barley, now of course he only goes to Šroubek's²² and when they have only forty-eight dishes on the menu he loses his temper because they don't have that forty-ninth dish, just the one he has a taste for. Now his favorite is that Czech-Jewish dish.

HORPATZKY. What is that?

PORGES. Don't you know? It's pork with *šoulet*.²³ All the same he had to wait a long time until his most fervent wish was fulfilled. It never happened in Terezín, not until now.

HORPATZKY. What wish?

PORGES. To get to know one of the lady cooks. But they just don't have the same appeal now as they did before.

HORPATZKY. Or that fellow who was in charge of one of the barracks—how he put on airs in front of those poor people.²⁴

19 In Voskovec and Werich's recording, although the two accentuate their differences, "Ah, Prague" and "Prague, ah" are practically identical expressions of nostalgia.

20 Sixteen men with the surname Federer were deported to Terezín/Theresienstadt. It is unclear whether the authors are referring to a specific individual or are using the name as the Czech-Jewish equivalent of "John Doe."

21 The word used in the original Czech script, *náchšup* (also spelled *nášup*), is derived from the German word *Nachschub*, "extra portion."

22 U Šroubků was a large, elegant, and popular restaurant inside the Grand Hotel Šroubek on Wenceslas Square. The hotel is now named Hotel Evropa.

23 *Šoulet* is a kosher dish. See *scholet* (glossary). The joke probably refers to the level of assimilation of the pre-war Czech Jews who rarely observed traditional dietary laws.

Now he's back in Brno²⁵ and travels selling underwear for the firm Murrel and Stein.²⁶ But some of them still can't get used to the new conditions. You know what kind of unpleasantness I have with my wife. When a new maid moves in with us—we have a maid again now, you don't get anyone to work for free anymore like they did back then,²⁷ now you have to pay health benefits and so on—my wife immediately lunges at the poor woman's suitcases and rifles through them.²⁸

PORGES. Force of habit, right?

HORPATZKY. My wife was in the Ústí barracks²⁹ for a long time. Very unpleasant.

PORGES. Do you remember, by any chance, a young man from Terezín? He sang folk songs in the courtyards there.³⁰ What was his name again? He was kind of smallish big.

HORPATZKY. Well, which was he? Smaller, big, bigger, small?

PORGES. Well, middle-sized, I'm not going to argue with you.

HORPATZKY. Aha, you probably mean Pavel Meier. He used to be a court singer; now he's become a chamber singer.

PORGES. And in which chamber does he actually sing?

24 In the Czech original, the spelling of certain words in this paragraph indicates that Horpatzky is satirizing the pronunciation and grammatical mistakes of a German speaker trying to speak Czech.

25 In the original script the authors used "in Prin," a Czech phonetic spelling of "in Brünn," the German name for the Moravian city of Brno. Many of the members of the Jewish community in Brno/Brünn were German speakers.

26 A joke based on the name of Rabbi Dr. Benjamin Murrelstein, a leader of the Jewish community of Vienna and the third *Judenältester* of the ghetto.

27 Possibly a reference to the *Putzkolonne* (cleaning crew), a group of female prisoners assigned to cleaning work in the ghetto.

28 In the original script the word used for "search" is *prošlojsovati*. See *Schleuse* (glossary).

29 During this period, the Ústí barracks were used as a central storehouse for suitcases and clothing confiscated from the arriving prisoners.

30 The barracks where most prisoners were housed were built around large open courtyards where performances, soccer games, etc., sometimes took place.

HORPATZKY. In none, he's a *Kammersänger*.³¹ But you know, he still sings those folk songs.

PORGES. I'm surprised he isn't fed up with them by now.

4. THREE FOLK SONGS³²

Singer: P. Meier

- A. "I Had a Dream, my Lass"
- B. "Tovačov"
- C. "On the Lord's Meadows"

5. SECOND DIALOGUE

Porges hums to himself: "On the Lord's Meadows."

HORPATZKY. You're in a good mood. But did you know that we also had a lord's meadow in Terezín?

PORGES. I didn't know about that.

HORPATZKY. It was called Bohušovice Hollow. There was a massive event there, a beautiful public demonstration.³³

PORGES. Aha, I know, there was that international Sokol rally.

HORPATZKY. And I remember—there was another person who, when

IMAGE 7.5 (*Facing page*) **A folk dancer in the ghetto wearing the Czech national colors.** By C. Burešová.

Courtesy of Yad Vashem.

31 This joke depends on the double meaning of the German-language titles *Hofsänger* and *Kammersänger*. They literally mean "court singer" and "chamber singer," but also indicate the level of proficiency and recognition a singer has attained.

32 The Czech-language titles of the songs are "Zdálo se mi, má panenka," "Tovačov," and "Na těch panských lukách" respectively.

33 The Bohušovice/Bauschowitz Hollow is located just outside the ramparts of Terezín/Theresienstadt. A census of the ghetto took place there on November 11, 1943. See introduction to this volume, p. 28.



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they questioned him, said that he found that ducat, and he got two months for it.³⁴

PORGES. That was a so-called *šmé* if you can still manage to recall that expression. Those happened there all the time. Like that huge trial with the engagement swindler. Certainly you remember that; that was such a *šmelina en gros*.³⁵

HORPATZKY. What was that? I don't remember anymore.

PORGES. Didn't you used to go to the courthouse all the time?³⁶

HORPATZKY. No, I went out of my way to avoid the courts.

PORGES. But you were put on trial once, weren't you?

HORPATZKY. Me? Oh please. That was some other short dark-haired fellow. What was it that time, some kind of bigamy, wasn't it?

PORGES. Bigamy, that wasn't even worth talking about. That villain falsely claimed to a girl that he was a cook, and he was only a bank manager.³⁷

HORPATZKY. That's downright wickedness. But I've noticed that Terezín always follows you. I run into reminders all the time. There I was in Lucerna³⁸ and who didn't take the stage but that star from Terezín, that Hanka Ledererová. You remember her, right?

34 In the folk song "On the Lord's Meadows," the singer finds a golden ducat and tries to decide how to spend it. In Terezín/Theresienstadt, owning such a valuable item would have been an offense punishable by imprisonment in the ghetto jail.

35 That is, an enormous fraud.

36 There was a civil court in Terezín/Theresienstadt under the auspices of the *Selbstverwaltung* that tried minor crimes such as libel, theft, and fraud among the prisoners. See Bondy, "Elder of the Jews," pp. 306–9; Adler, *Theresienstadt*, pp. 453–92; and the play *The Insult—But Unintended* in this volume, pp. 361–9.

37 The elevated status of cooks in the ghetto is a recurrent theme in the cabaret. This particular joke is sometimes credited to Terezín/Theresienstadt prisoner and author Karel Poláček. See Ludmila Chládková, "Karel Poláček v Terezíně," *Terezínské Listy* XXVI (1996): 55–70, see 63.

38 The Lucerna building, located just off Wenceslas Square, includes a large hall that can seat up to 4,000 spectators, a cinema, coffeehouses, etc.

PORGES. Of course. She had it really good back then; she had that Aryan grandmother.³⁹ But now it causes her problems at every turn—because of that they don't even want to let her into Palestine.⁴⁰

HORPATZKY. Those grandmothers, they were always causing trouble. You know, my ninety-three-year-old grandmother had to sign a formal agreement that she did not intend to have any more children.⁴¹ But what am I saying? Why don't we go to Lucerna and see Hanka Ledererová; we don't have anything else to do. That Elly Bernstein-Poržé⁴² will be performing there too.

PORGES. I don't know her.

HORPATZKY. Oh, come on, don't tell me that you don't remember her from Terezín.

PORGES. Actually no, I knew all kinds of people there, but not her.

39 Prisoners with non-Jewish relatives had certain advantages; for example, they were occasionally allowed to receive packages of food and other supplies from them. See František Beneš and Patricia Tošnerová (eds.), *Pošta v ghettu Terezín / Die Post im Ghetto Theresienstadt / Mail Service in the Ghetto Terezín* (Petr Liebl and Dagmar Lieblová trans.) (Prague: Profil, 1996).

40 I have left out of the translation the following three lines which contain a complex German–Czech pun:

HORPATZKY. Of course they won't let her into Palestine if she's so *zasypaná*. [*Zasypaná* is the literal translation into Czech of the German word *versippt*. Jews in mixed marriages with a non-Jewish partner and their children were classified as *arisch versippt*, that is, with Aryan family ties, and were protected to some extent from transports to the ghetto and from the ghetto to further camps.]

PORGES. Maybe you mean *zasypaná*. [Porges, confused, asks whether Horpatzky means to use a phonetically similar Czech word meaning “buried” or “overwhelmed.”]

HORPATZKY. No, I mean *zasypaná*, *versippaná*. [Horpatzky finally uses the more common Czech translation of *versippt*.]

41 Horpatzky literally says “. . . that she did not intend to round the number of her descendants upward,” that is, to the nearest unit of 10. As a consequence of the Nazi plan to reduce the Jewish population, Jewish women were forced to sign agreements that they did not intend to give birth to more children.

42 The Czech transliteration of the French pronunciation of “Porges.”

HORPATZKY. That would be a match for you.

PORGES. I'm not even curious. Come on; let's go.

HORPATZKY. We'll stop at the automat on the way for a *chlebíček*.⁴³ So let's go. Wait, where are you heading? Are you trying to get to Vodičkova street by way of Dejvice? Here, through the Stýbl passage; watch out for the tram so you don't get run over.⁴⁴

6. BAR SCENE

A. ECCENTRIC DANCE ("Pink Crinoline")⁴⁵

Performed by H. Ledererová

PORGES. So what should we have?

HORPATZKY. Waiter, Martel cognac, and twenty Egypt cigarettes but mild.⁴⁶

BERNSTEINOVÁ. I will now sing you two songs by Dr. Felix Porges to lyrics by Pavel Stránský.

B. I. "ANDALUSIAN NIGHTS" (Tango)⁴⁷

Nights in Andalusia,
Rich like the poetry of
Les poètes maudits,⁴⁸ ringing in my ears

43 A *chlebíček* is a typical Czech open-faced sandwich. Horpatzky is probably referring to a well-known establishment and great novelty in inter-war Prague: the automated snack bar on the ground floor of the Koruna building at the base of Wenceslas Square. On the insertion of a coin the automat dispensed a *chlebíček*.

44 Horpatzky tries to keep Porges from going the wrong way. One entrance to Lucerna is located on Vodičkova street, just off Wenceslas Square. Dejvice is a neighborhood in the western part of the city.

45 The dance was performed to the popular song "Pink Crinoline" ("Růžová křinolína") composed in 1942 by František Svojík.

46 Very expensive brands of cognac and cigarettes.

47 See original music for "Andalusian Nights" ("Andaluzské noci") on pp. 218–19 of this volume, IMAGES 7.10 and 7.11.

Breezes orange scented,
Placid pools so tempting
Fate has brought me here.

(Refrain) Hypnotic rhythm of castanets and mandolins
Not for millions, no, I never would exchange them
They mean much more to me than their weight in gold
Their melodies sound so deeply in my soul.
A senorita's arms are the softest bed you'll ever find
A life's dream realized, a lovely dream I had to leave behind
Now home again, when dark night overcomes me
I feel the hot sun above me
Enchanted by its power.

Nights in Andalusia,
Sweet as a melody that
Fills up my senses like a rare perfume
The lovely girl I'm missing
Her red lips were made for kissing
I long to be there too.

(Refrain)

B. II. "ABANDONED" (Slow foxtrot)⁴⁹

Alone out here upon the wharf I moan
And tell the sea of all my woes
Moonlight reflected on the sea tonight
Oh I entrust to it my plight.

The stars, oh they glitter so far away
I sing to them of my pain.
Alone out here upon the wharf I moan
of my heartbreak and memories.

⁴⁸ Stránský uses the phrase *prokletí básníci* (accursed poets), the Czech translation of the French *les poètes maudits* (Baudelaire, Rimbaud, Verlaine, etc.).

⁴⁹ See original music for "Abandoned" ("Opuštěný") on pp. 220–21 of this volume, IMAGES 7.12 and 7.13.



IMAGE 7.6 One of the ghetto *Verschleißstellen*: the “grocery store.” The jars in the foreground are labeled *Senf* (mustard). By F. Bloch.

Courtesy of Yad Vashem.

Oh Ocean, can't you see how I suffer
Ocean, sing to me of faithless lovers.

Alone and lonely through the night I roam
And hold your image in my soul.
It seems, that all that I can do is dream,
That's all fate has in store for me.

The breeze that fans my feverish brow
Will carry you my song somehow.
Ah, ah, ah.

PORGES. My dear colleague, here, take a look at the program—look what's up next.

HORPATZKY. Just a moment. Next: the duo Bernsteinová and Krauskopfová—aha, she's the one from that Terezín Lippert.⁵⁰

PORGES. That's right, the one with the mustard and pickles.⁵¹ What are they going to sing?

HORPATZKY. "Express Foxtrot," "Tavern in Nikolayev," no, that's gone, "Tavern in Odessa," well, that'll be quite a mess,⁵² and "Merry Multiplication."

50 Lippert was a famous Prague delicatessen. Porges and Horpatzky may be referring to the shops that opened in the ghetto in September 1942 (see *Verschleißstellen* [glossary]). One was a "grocery store" that sold an extremely limited selection of goods. See Hyndráková et al., *Acta Theresiana*, p. 226.

51 Survivors recall a mustard-like spread as one of the few food items that could be purchased in the ghetto.

52 Hopatzky is probably referring to events on the Eastern Front. The strategically important port of Nikolayev in southern Ukraine was destroyed in battles between the Soviet and German armies. Many parts of Odessa were damaged during the Red Army's siege and recapture of the city.

C. DUO⁵³

Performed by E. Bernsteinová, H. Krauskopfová

- I. “Express Foxtrot” (Malina)
- II. “Tavern in Odessa” (Dobeš-Brom)
- III. “Merry Multiplication” (Traxler-Rychlík)

HORPATZKY. The band wants a drink—waiter, something for the musicians. Hey, Mr. Bandleader, play us a song.

PORGES. That’s going to cost you something.

HORPATZKY. That doesn’t matter.

D. ACCORDION SOLO

Performed by K. Meier

- I. “Second Hungarian Rhapsody” by Liszt in a jazz arrangement

Horpatzky gives Meier a banknote.

- II. Variations on the song

7. THIRD DIALOGUE

PORGES. I tell you, that was almost as nice as the coffeehouse in Terezín.

HORPATZKY. Only the coffee wasn’t as strong.

PORGES. Certainly you must have visited that great establishment as well.

HORPATZKY. Of course. I was an avid visitor of all the establishments of the free time.

PORGES. Of what?

HORPATZKY. Of the free time—the *Freizeit*.⁵⁴

PORGES. Aha, why didn’t you say it in Czech right away?⁵⁵

⁵³ The Czech-language titles of the songs are “Expres-fox,” “Krčma v Oděse,” and “Veselá násobilka.”

⁵⁴ Horpatzky uses the Czech words meaning “free time,” the literal translation of *Freizeit*, the prisoners’ nickname for the *Freizeitgestaltung*.

⁵⁵ Porges satirizes the prisoners’ propensity to incorporate German words into the Czech language.

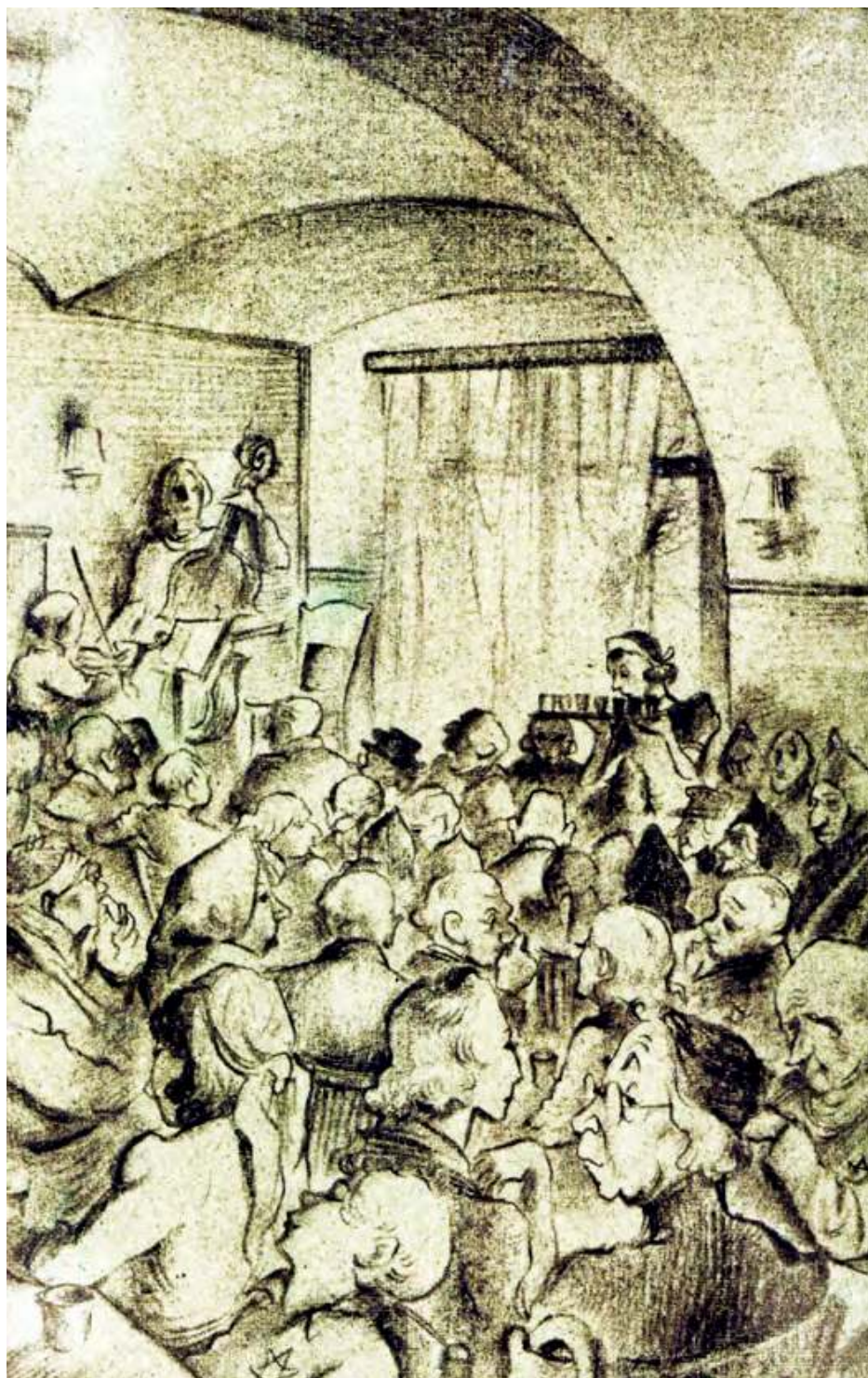


IMAGE 7.7 The coffeehouse in the ghetto. By L. Haas.
Courtesy of the Terezín Memorial.



IMAGE 7.8 A poster for the opera *The Bartered Bride* (*Prodaná nevěsta*) featuring F. Weissenstein and K. Berman, with an image of Kecel, the marriage broker.

Courtesy of the Terežín Memorial.

HORPATZKY. Everyone there was so nice, so friendly . . . and how perfectly everything worked out with those tickets.⁵⁶

PORGES. What do you mean? Things worked out fine with the tickets; I couldn't complain.

HORPATZKY. You worked for the *Freizeit*, didn't you?

PORGES. No, but sometimes I had a bit of bread to spare; so . . . you know.⁵⁷

HORPATZKY. Of course. Those doormen at the theater were so helpful.

PORGES. Yes, but once they threw you out, I remember that.

HORPATZKY. Do you have to talk about that here, in front of all these people? You're a scandalmonger. It was when they played Smetana's "The Moldau"—I tried to use my bath ticket to get in.⁵⁸ And now you have to go and tell everyone.⁵⁹

PORGES. Well they know worse things about you than that. You know, I just remembered another remarkable event. Once I went to the coffeehouse and they actually performed the program they were supposed to; strange, isn't it?⁶⁰

HORPATZKY. That really is an odd coincidence. Say, did you know that I was supposed to join the *Freizeit*?

PORGES. As a ticket-taker, right?

HORPATZKY. Of course not, I beg your pardon, such an important function.⁶¹ As a—quick, what do you call that, that thing you use to climb up?

56 A satirical comment on favoritism in the distribution of tickets to cultural events. See Hans Hofer's "The Theater Ticket" in this volume.

57 That is, as a bribe to obtain a ticket.

58 Due to the shortage of water, prisoners had to bathe according to a ticket system. Horpatzky apparently tried to use his bath ticket for admission to a performance of composer Bedřich Smetana's "Vltava" ("The Moldau"), a symphonic poem about the river that runs through the center of Prague.

59 In the original script this passage ended with the line "Now all we have to do is build you a *pavlač*." A *pavlač* was a type of interior balcony in Central European buildings where women met to gossip.

60 The musical program in the coffeehouse apparently rarely matched the program that had been posted.

61 Ticket-takers' access to the cultural activities of the ghetto meant that theirs was a high-status position.

PORGES. A stepstool.

HORPATZKY. Ladder, in German.

PORGES. *Leiter*.⁶²

HORPATZKY. Yes, leader. There were already fifteen of them; I was supposed to be the sixteenth. One of them noticed how well I know how to give orders, to organize things, and he immediately said that I should be the sixteenth leader. So I went there, they looked at my birth certificate, *na rodný list* . . .

PORGES. Why did they need the *Národní listy* for that?⁶³

HORPATZKY. What do you mean *Národní listy*? They looked at my birth certificate, my, *meine*, birth, *Geburts*, certificate, *Liste*,⁶⁴ and said, “Aha, nothing can come of this, you’re already over eighteen, so you can’t be a leader.”⁶⁵ But let’s leave that alone, those were still beautiful and touching moments when, for the first time in a long time, we heard *The Bartered Bride* again.⁶⁶

PORGES. You’re right, that was a kind of spiritual escape attempt,⁶⁷ I would call it. I can still hear Jeník’s beautiful aria. It’s one of my favorites; do you know it?

HORPATZKY. Of course I know it; I sing it too.

62 The joke is based on the two meanings of *Leiter* in German: ladder and leader.

63 This pun is based on the acoustic similarity between the Czech phrase *na rodný list* (at my birth certificate) and the title of a right-wing Czech newspaper, *Národní listy* (*National Pages*), which published anti-Semitic articles.

64 Horpatzky clarifies by translating every word from Czech into German, perhaps satirizing the fact that many of the Prague Jews spoke only German or were bilingual.

65 Some of the most important administrative positions in the ghetto were occupied by very young men. See the example of 23-year-old Egon Redlich in Bondy, “*Elder of the Jews*,” p. 255.

66 The Terezín/Theresienstadt performances of Bedřich Smetana’s opera *The Bartered Bride* (*Prodaná nevěsta*), considered by many to be the Czech national opera, are recalled with exceptional emotional intensity by many of the Czech-Jewish survivors. Horpatzky refers to the opera by its nickname, *Prodanka*. Directed by prisoner Rafael Schächter, the first performance took place at the end of November 1942 and it was performed about 35 times. See Karas, *Music in Terezín*, p. 24.

67 Porges uses the German word *Fluchtversuch* (escape attempt), a term well known to the prisoners due to the Nazis’ intensive efforts to prevent such attempts.

PORGES. What?

HORPATZKY. Yes, but only at home, in the shower.

PORGES. I remember it well . . . back then it was sung by, I think,
Franta Weissenstein, right?

HORPATZKY. Of course, of course, Franta Weissenstein.

8. TWO OPERA ARIAS⁶⁸

Performed by F. Weissenstein

A. Jeník's aria from *The Bartered Bride* ("How Could He Believe")

B. Aria from *Dalibor* ("When My Zdeněk")

9. FOURTH DIALOGUE

PORGES. You know, everything would be great, everything would be just fine, if only we didn't have those thirty-two political parties again.⁶⁹ A person got so used to that consensus in Terezín, to that unanimity. Nobody knew what favoritism was there, no one knew what corruption was. When by chance there was a shortage of something, then they replaced it right away with something else, to make it up to you. They ran out of potatoes, so you didn't have to salute anymore.⁷⁰ Something for something.⁷¹

68 Both operas are by Bedřich Smetana. The Czech titles of the arias are "Jak možno věřit" and "Když Zdeněk můj."

69 A reference to the pre-war multiplicity of political parties.

70 The order that prisoners must salute all Nazi officers was abolished on March 6, 1944, as part of the *Stadtverschönerung* (see glossary) in preparation for the visit of the International Red Cross Commission. See Hyndráková et al., *Acta Thesiania*, p. 415.

71 I have left out of the translation the following three lines:

HORPATZKY. That was equivalent.

PORGES. Potatoes, not equivalent.

HORPATZKY. I mean equivalent; you're weak with those foreign words.

The pun depends on Porges not knowing the word "equivalent" (in Czech, *ekvivalent*) which, being a Latin-based word, is foreign to Czech speakers.

HORPATZKY. Then there were those darker rolls; for that we got a city band with a pavilion.⁷² You know, there was *Essensverschlechterung*, *Stadtverschönerung*,⁷³ things always balanced each other out. There were all kinds of different proposals. Do you remember later they wanted to cut the bread ration in half and in exchange install telephones in all the rooms? But that didn't work out.

PORGES. I remember; that was sometime in the winter of 1950. You know, those are real problems; they're not so easy to solve.

HORPATZKY. Please, don't worry your head about that. I have enough other worries.

PORGES. Like what?

HORPATZKY. I don't know where to go tonight.

PORGES. You have terrible worries.

HORPATZKY. I don't like going to Zámečník's;⁷⁴ they have bad cognac. At the Balkan-Grill that *čevapčiči*⁷⁵ just doesn't taste good to me anymore.

PORGES. Oh, you've just had it so much that you're tired of it.

HORPATZKY. I would go to Juliš's;⁷⁶ there they still have the same headwaiter as before the war.

PORGES. You still owe him money, don't you?

HORPATZKY. To the cinema? *The Great Dictator*,⁷⁷ I've already seen that three times, they're playing *All's Well that Ends Well* for

⁷² The establishment of a city band to perform on the town square was another project of the *Stadtverschönerung*. See Hans Hofer's "The Main Square" in this volume.

⁷³ Horpatzky invents the German word *Essensverschlechterung* (literally, "food worsening") after the example of *Stadtverschönerung*.

⁷⁴ U Zámečníka was a nightclub on Wenceslas Square.

⁷⁵ A typical Balkan dish made of ground meat and vegetables.

⁷⁶ U Juliše, a famous pre-war establishment. On the lower level was a Viennese-style pastry shop; on the upper level was a dance hall.

⁷⁷ Charlie Chaplin's film premiered in October 1940 and was banned in Germany and all countries occupied by the Nazis.

the seventeenth week.⁷⁸ At the Alhambra⁷⁹ there are only brunettes. I'm not so keen on them; I like blondes, you know?

PORGES. Yes, I remember. But you know what, if you like blondes, I can help you. I'll take you somewhere where there are two very nice buxom blondes.

HORPATZKY. And what do they do?

PORGES. They dance our folk dances.

HORPATZKY. Our folk dances? You're going to laugh, *Sie werden lachen*.⁸⁰

PORGES. Why, *warum*?

HORPATZKY. I know them from Terezín too, from the Strauss-Ensemble.

PORGES. A person can't surprise you with anything; it's terrible.

10. CZECH AND SLOVAK DANCES

Performed by E. Bernsteinová, H. Ledererová

11. FIFTH DIALOGUE

PORGES. So how did you like the girls?

HORPATZKY. Very pretty, it's true, but please, don't drag me anywhere else, you're all just fun and games, ready for a good time but no serious work.

PORGES. You really look ready for some serious work.

HORPATZKY. Well, appearances can sometimes be deceiving. A person simply has to educate himself a little too, right?

⁷⁸ This reference to the Shakespeare play is apparently a joke based purely on the literal meaning of the title.

⁷⁹ Alhambra was a well-known night club with entertainment on Wenceslas Square.

⁸⁰ Horpatzky and Porges begin to translate their lines into German, perhaps because the Strauss-Ensemble was a German-speaking cabaret group. Some of the cast of *Laugh with Us* also performed with them. See *From the Strauss Cabarets* in this volume.

PORGES. Right, of course, so let's go somewhere and inebriate ourselves.⁸¹ What do you like to drink, *slivovice*?⁸²

HORPATZKY. Not inebriate, educate. You know, I'd like to go, oh, to a museum or to the library or somewhere like that.

PORGES. What, are you feeling all right? What's the matter with you? Wait, I've just thought of something that'll do. Wouldn't you like to listen to the radio for a while? I've got a beautiful new set, a Telejiskra.

HORPATZKY. What?

PORGES. Well, Telefunken, I'm translating it.⁸³

HORPATZKY. What a chauvinist.⁸⁴

PORGES. A very nice television set.

HORPATZKY. Aha, the kind of set you can't listen to and can't watch either.⁸⁵

PORGES. Well come on, I live right here around the corner . . . So we're already here. What should we watch?

HORPATZKY. Say, could you get Tel Aviv for me? I would run home to get my son. You know he's never seen so many Jews together in one place and he can't even imagine it.

PORGES. It's not working; the signal's scrambled somehow.

HORPATZKY. So try something else. That Moravian station, that Přeřov or whatever it was called, the one people used to listen to so much . . . but maybe that's not so interesting anymore.⁸⁶

81 The original pun is on *vzdělávat* (to educate oneself) and *zdělat* (tie one on).

82 *Slivovice* (plum brandy) is a popular spirit in many countries of Central and Eastern Europe.

83 Telefunken was the first company in Germany to manufacture television sets. Porges translates the brand name literally into Czech (*jiskra* and *Funken* both mean "spark").

84 Horpatzky here refers to "language chauvinism," a form of Czech nationalism so exaggerated that even foreign brand names were translated into Czech.

85 Probably a reference to the fact that listening to the radio was severely restricted during the war.

86 The prisoners understood Přeřov as a veiled reference to the neighboring town of Kroměříž, which is pronounced similarly to the phrase *kromě říše* (outside the Reich). Thus this joke is a reference to the illegal practice of listening to radio stations like the BBC, broadcasting from outside Nazi-occupied Europe. Hana Reinerová, interview with Lisa Peschel, February 20, 2006.

PORGES. No, that's not current anymore, but what if we could get Prague?

WEISSKOPF (*backstage*). Hello, hello Prague, we continue our variety show with songs performed by a member of the opera of the National Theater, Karel Bermann.⁸⁷

HORPATZKY. Well let's watch, Karel Bermann, Kecal.⁸⁸

PORGES. And how.⁸⁹

WEISSKOPF (*backstage*). Karel Bermann with "In Quiet Nights" by Rudolf Friml and "Spring Song" by Vilem Blodek.

PORGES. Good, and now let's get him on camera, so we can see him too. There, it's working. Look, as if he were right here with us.

12. TWO SONGS⁹⁰

Performed by K. Bermann

A. "In Quiet Nights" (by R. Friml)

B. "Spring Song" (by V. Blodek)

13. SIXTH DIALOGUE

Weisskopf brings a sign: "Park." Two chairs, between them a sign: "Bench." Horpatzky enters, sits on one chair, behind him a sign: "Retiree." Porges enters, sits on the second chair, behind him a sign: "Gentleman." They greet each other. Horpatzky begins to play with his star; he sighs.

PORGES. Please excuse me for disturbing you, but I would really like to know what kind of an insignia you have there or what it might mean.

HORPATZKY. You don't know?

⁸⁷ Karel Bermann (after the war, Berman) actually became a member of the opera of the National Theater in Prague in 1953.

⁸⁸ Berman played the role of Kecal the marriage broker in some of the Terezín/Theresienstadt performances of *The Bartered Bride*.

⁸⁹ Porges refers to the literal meaning of the name Kecal: "he talked nonsense."

⁹⁰ The original Czech titles are "Za tichých nocí" and "Jarní píseň."

PORGES. I really can't recall ever having seen it before.

HORPATZKY. Then you are a fortunate man; I envy you. This was once a great fashion. People wore it a lot, on jackets, on overcoats, on trousers, on underwear and I don't know where all else.

PORGES. And what if it didn't look good on some people? For example, if that ugly color didn't go with their complexion?

HORPATZKY. That didn't matter. It was simply decreed, I think according to some grandmothers,⁹¹ and it had to be worn. And that brought the whole club together for you. We even left with it.

PORGES. On tour?

HORPATZKY. Of course not.

PORGES. On an excursion?

HORPATZKY. No. That was at the time of the housing and food crisis, there wasn't much to eat and it was expensive, so we signed up and they transported us away for free.

PORGES. But where?

HORPATZKY. Now what was that town called, named after some German poet, Schillero? No, something else. Who were the other German poets?

PORGES. Heine, Heino? Uhlando?

HORPATZKY. No, it started with G.

PORGES. Grillparzero?

HORPATZKY. No, not him either. What is this called in German?
(Points to his fist.)

PORGES. *Hand.*

HORPATZKY. No, this part.

PORGES. Aha, the part at the top. *Faust.*

HORPATZKY. Yes, yes, and who wrote *Faust*?

PORGES. Well, Goethe.

HORPATZKY. Yes, correct, it was called ghetto.

⁹¹ An allusion to the Nuremberg laws that decreed who was classified as a Jew by race.

PORGES. Ghetto, ghetto? Wait, I read about that once in my school reader. But that was in the Middle Ages.

HORPATZKY. Absolutely, and I lived through them as well.

PORGES. Certainly. And now you're going to tell me that you are about five hundred and ninety-eight years old.

HORPATZKY. Oh, no, these were modern Middle Ages with trains, tractors, telephones.

PORGES. Aha, that's something else altogether. That really interests me; you must tell me something about it. You know, I have such strange ideas about it. The way I imagine it, there were only laws, orders, rules, prohibitions, commands, directives, instructions, regulations, etc.

HORPATZKY. All those things were there. We even had our own self-government. But otherwise it was actually an ideal city. You know, no one there had to think.

PORGES. That would be something for me.

HORPATZKY. Now that I take a closer look at you, that's for certain.

PORGES. Don't get personal right away.

HORPATZKY. There other gentlemen thought for you. You didn't have to worry about anything. Everything was prescribed: food, housing. But otherwise, people could do whatever they wanted. There a rabbi was a dramaturge,⁹² another rabbi was the minister of health, a doctor worked as a baker, only lawyers remained at their craft.

PORGES. At the court?

HORPATZKY. No, they had a *Schleussmannschaft*, as they called it.⁹³ Some dentists also stayed in their own profession, touching a

⁹² The head of the *Freizeitgestaltung* was Rabbi Erich Weiner. See his own description of the ghetto's cultural activities in Weiner, "*Freizeitgestaltung* in Theresienstadt."

⁹³ Jokes about greedy lawyers were popular during this period. The so-called *Schleussmannschaft* was the team of prisoners assigned to work in the *Schleuse* where incoming and outgoing deportees and their luggage were processed and items were often stolen.

nerve there too. Why, we even had a bandleader from the radio⁹⁴ who worked there as a cook.⁹⁵

PORGES. And how did that work out? Did he conduct in the kitchen?

HORPATZKY. Well, you know. While dishing out food he conducted, like so, and everything flew . . .

PORGES. That must have been truly beautiful.

HORPATZKY. So it shouldn't come as a surprise to you that when news got out about how beautiful life was there, people started to arrive from all over Europe, like for an international Sokol rally.

PORGES. Then what language did they speak? How did they understand each other?

HORPATZKY. Well, it was very difficult to understand each other there. Of course, people from Prague, they had it good, they just kept speaking German,⁹⁶ but otherwise as time went on we cultivated a peculiar . . .

PORGES. Cultivated epiculiar? Is that some kind of grain?

HORPATZKY. No, we cultivated a peculiar . . .

PORGES. Is that like buckwheat? or millet? or . . .

HORPATZKY. No, we cultivated a peculiar, homegrown, original, authentic language.⁹⁷

PORGES. I can't even begin to imagine that. Could you describe it for me?⁹⁸

94 In the original script, Radiojournal, the inter-war Czechoslovak radio network.

95 In the 1930s, Karel Ančerl, who worked as a cook in the ghetto, had conducted the orchestra of Voskovec and Werich's Liberated Theater, and later the orchestra of the Radiojournal. He continued to conduct in the ghetto. After the war he became head conductor of the Czech Philharmonic.

96 Many of the Prague Jews spoke only German or were bilingual.

97 In the original script the pun depends on the acoustic similarity between the Czech word Horpatzky utters, *svébytnou* (peculiar), and the phrase Porges hears, *svoji bytnou* (our landlady).

98 In the following paragraph the Retiree demonstrates the Czech Jews' ghetto argot. Some words were adopted unmodified from the German; others were modified, sometimes in comic ways, based on the rules of Czech grammar, spelling, and word construction. Unless otherwise indicated, definitions have

HORPATZKY. Well, for example, a friend came to me one morning and said *šahoj*, man, I was left out of the *Hunderttschaft*, I lost my *eskartu*, I already polished off my *dekádu* and I haven't gotten any *cubusy*. I'm completely *zíchouš*.⁹⁹ If they don't request¹⁰⁰ to transfer me from *Bahnbau* to *Ges.-Wes.*, *Küwa*, or *MTK*,¹⁰¹ I'll go crazy.¹⁰² And then the *Raumwirtschaft* didn't give me an *Übersiedlungsverfügung* for *Entwesung*. Well, if I could at least get up onto the ramparts for *Körperertüchtigung*, I'd have *reko* and *cuzac*.¹⁰³ I wanted them to let me out¹⁰⁴ of the *Einsatz*, but the *Zimmerältester* said that the *grupouš* would have to go to the *gebojdovi*, but the *Blockältester* said that

been taken from the glossary in Adler, *Theresienstadt*, pp. XXIX–LIX, with additional contributions by survivor Doris Grozdanovičová.

99 Šahoj (pronounced “SHAH-hoy”): a combination of “shalom” and the Czech greeting *ahoj*. The expression *šahojist* indicated a Czech-assimilated Jew who opportunistically pretended to be a Zionist. See Bondy, “Elder of the Jews,” p. 277. **Hunderttschaft**: a group of 100 workers. See Hyndráková et al., *Acta Theresiana*, p. 63. **Eskartu**: meal ticket, from German *Esskarte*. **Dekádu**: an extra ration of food distributed to prisoners who performed certain types of labor during a *Dekade* (a 10-day labor period). **Cubusy**: extra rations of food for workers performing heavy labor, from German *Zubuše*. **Zíchouš**: an ailing person, from German *Siecher*.

100 In the original script the authors use *neanfordrovat*, a “Czechified” version of the German verb *anfordern* (to request).

101 Ges.-Wes.: Department of Health, an abbreviation for the German *Gesundheitswesen* (see *Selbstverwaltung* [glossary]). **Küwa**: the guard unit responsible for preventing theft in the kitchens, from German *Küchenwache* (kitchen guard). **MTK**: the meaning of this abbreviation is not clear.

102 In the original script the authors use the verb *zcvokatit*, derived from the Czech word *cvok*, an insane person.

103 Raumwirtschaft: Department of Space Management. **Übersiedlungsverfügung**: a relocation order. **Entwesung**: disinfestation (see glossary). Here Horpatzky refers to the fact that prisoners were temporarily moved out of their quarters from time to time so that buildings in the ghetto could be disinfested in an attempt to control the spread of fleas, lice, and bedbugs. **Körperertüchtigung**: physical strengthening. In the period before the visit of the commission of the International Committee of the Red Cross, exercises were held on top of the ramparts surrounding the ghetto to improve the prisoners' health. **Reko**: extra rations for those recovering from illness, from German *Rekonvaleszenten-zubuše*. **Cuzac**: extra rations, from German *Zusatzkost*.

104 In the original script the authors use the verb *frejštelovat*, a “Czechified” version of the German verb *freistellen* (to release).

without the *Bezirksältester's* permission he wouldn't do it, so it went to the *Ältestenrat*, to the *Leitung*, and the *Judenältester* turned it down. The same old *dré*,¹⁰⁵ same old *šmé*, nothing gained,¹⁰⁶ no *šlojs*, at best I'll get the bunker.¹⁰⁷

PORGES. For God's sake, what sort of incomprehensible words are you babbling? Could you translate that for me into some kind of standard English?

HORPATZKY. Well, it would mean something like: You know, I'd really like to get a decent meal around here sometime.¹⁰⁸

PORGES. That's a complicated language, for sure.

HORPATZKY. Well, at the time, it meant something quite important to that person; for him it meant that, that day, he would have to cut loose.

PORGES. What did he have to cut? ¹⁰⁹

HORPATZKY. I don't mean he had to cut some *thing*, I mean he had to cut loose his own moral scruples . . .

PORGES. Cut loose, is that like to cut bait?

HORPATZKY. No, no, he had to cut himself loose of his . . .

105 *Einsatz*: short for *Arbeitseinsatz* (labor assignment). ***Zimmerältester*:** head of a room in the prisoners' quarters. ***Grupouš*:** head of a section of the prisoners' quarters (part of a barracks or several civilian houses), from German *Gruppenältester*. ***Gebojdovi*:** the head of a barracks building, from German *Gebäudeältester*. ***Blockältester*:** head of a group of civilian houses (see *-ältester* [glossary]). ***Bezirksältester*:** head of one of the four *Bezirke* or administrative sectors of Terezín/Theresienstadt. ***Leitung*:** the leadership of the *Selbstverwaltung*. ***Dré*:** trick, from the German *drehen*, to turn or to twist.

106 In the original script the authors use the word *vejvar*, a Czech slang expression for profit or proceeds.

107 In the Czech original, *nejvýš z toho kouká bunkr*. *Bunkr* (bunker) was slang for the ghetto jail; thus the phrase approximately means "the most I can hope for from this is a few days in jail."

108 The original Czech is a bit more earthy: Horpatzky employs a verb used for animals, *nažrat se* (to feed).

109 In the original, the first pun is based on the acoustic similarity between the phrases *mít odvaz* (to cut loose, to release one's inhibitions) and *mít od Vás* (to get [something] from you).

PORGES. Aha. Well why didn't you say that right away. Of course those people there would have had to cut loose if they were tied up.¹¹⁰

HORPATZKY. For God's sake, who was tied up?

PORGES. Well, you just said that person had to cut himself loose, i.e. he must have been tied up, if he had to cut himself loose.

HORPATZKY. He was neither *i* nor *e* nor tied up. The guy was hungry, he wasn't a manager of provisions,¹¹¹ he didn't have an uncle on the Council of Elders, he wasn't an elder of any kind,¹¹² he went to one office then another, they didn't give him anything, so he had to cut loose his own inhibitions, his own moral scruples, and just take something, and that was his cutting loose. Do you understand now?

PORGES. Yes. You know, it's so strange, a person knows the words but everything has a different meaning.

HORPATZKY. Yes, even Czech words meant something quite different there. For example, two important men met and the first said, "Good day, my dear colleague, it looks to me as though it will rain." Immediately the second started to analyze what he meant by that, that today it will rain, what could lie concealed behind those words, what the hidden message might be. He was beside himself—and he only calmed down when it actually started to rain that day.

PORGES. Those were really very intelligent people.

HORPATZKY. Certainly. They also spoke a lot of Latin; people there were quite extraordinary. Today, or before the war, people said, "Our grandmother's short of breath, she has the trots and we're afraid that she's going to kick the bucket on us." Not

110 The second pun is based on the similarity between the phrase *mít odvaz* and the verb *odvázat se* (to free or untie oneself).

111 Horpatzky makes a subtle dig at his fellow actor: Felix Porges was a manager of provisions in the ghetto.

112 The title "elder" was given to prisoners in leadership positions in the ghetto. See *-ältester* (glossary).

there. There they said, “Grandma has pneumonia, it is feared that she will contract enteritis, we hope it will not be complicated by icterus, for she has latent encephalitis, we must give her an intravenous injection, so that she does not expire.”

PORGES. Excuse me, something else just occurred to me. Could you tell me how people lived, when there were so many people there together?

HORPATZKY. For that we had our own ministry of space management that tried to arrange the space in the most economical way—mainly others’ space, less so with their own. That ministry was very flexible. In one day they fixed a three-family home to hold sixty-eight families, and they didn’t even move them into the gutters and chimneys. Anyway, some of them lived on Q, the others lived on L.¹¹³

PORGES. And no one lived on the beds?

HORPATZKY. I’m telling you, some lived on Q, the others lived on L, L went to visit Q, Q went to visit L.

PORGES. Aha, those were like two addresses, Q and L. The mailman had it easy if there were only two addresses.

HORPATZKY. There everything was numbered. So, for example, the mailman got a letter with the address: Mr. Josef Novák—there were a lot of them there—AAAQ . . .¹¹⁴

PORGES. You stutter. I didn’t notice that before.

HORPATZKY. That’s an address.

PORGES. That’s stuttering.

HORPATZKY. Mr. Josef Novák, AAAQ, slash 985, Block E IIIa, Q407, F II 325, slash 013, and immediately he knew that it’s the second building around the corner.

113 See L, Q (glossary).

114 Novák is a very common name among Czechs but not among Czech Jews. There were only four prisoners named Novák in the ghetto during its entire history.

PORGES. Well, but what if that equation and that slash and q to the second power or whatever you said didn't work out and he didn't find that person?

HORPATZKY. What equation? But even in that case there was another possibility. We had an unusually large building, the ministry; we called it the castle. It was full of offices and in each of those offices there were several card files, of course there had to be a central card file for those several card files, so as to know where each card file was.¹¹⁵ So when you were looking for someone, you went to that central card file, there they told you in which card file you would possibly find the card, you went to the first office, to the second, to the third, to the fourth, until you found that card file, you looked and . . . no card. So you went down and called O.D.¹¹⁶

PORGES. OD? Who OD'd? The postman?

HORPATZKY. What are you talking about?

PORGES. You said OD; who overdosed?

HORPATZKY. Not that kind of O.D. For us, O.D., that was kind of an all-purpose go-to, it was our security service. When a slap was heard somewhere, the O.D. was called, when people had to stand in line, the O.D. was called, when there was a fight somewhere, O.D.

PORGES. Aha, that was some kind of Salvation Army.¹¹⁷

HORPATZKY. The O.D. said, "I don't know," and sent you to the *Orientierungsdienst*¹¹⁸ and there they told you, that Josef Novák, that name you must certainly still remember, left by transport.

PORGES. You mean maybe by train or by car.

HORPATZKY. No, transport.

115 See *Zentralevidenz* (glossary).

116 See O.D. (glossary). In the original script, the pun is based on the similar pronunciation of the initials O.D. and the Czech preposition *od* (from).

117 The Salvation Army expanded its activities to Czechoslovakia in 1919.

118 See *Hilfsdienst* (glossary).

PORGES. What is that for a means of transportation?

HORPATZKY. Transport, that was a magic word. Children there weren't afraid of the bogey-man or witches,¹¹⁹ there they simply said, "a transport is going," and you should have seen it, how that shook each of them, how all were immediately well-behaved and obedient; it's not surprising, since only selected people were allowed to leave on such a transport.

PORGES. And how were they selected? There must certainly have been great interest.

HORPATZKY. For that there were special commissions that, including relatives, probably had about 1,500 members.¹²⁰ They selected certain groups, while other groups were protected. It was simple enough. For example, first the AK and the G.W. were protected, then the rules changed to the complete opposite. For example my brother stayed there because he was AK, while my cousin had to go because he was AK. My step-brother didn't go because he was G.W., while my brother-in-law, who joined the G.W. so he wouldn't have to go, had to go. It was different though, when AK went to K.¹²¹ They did that to get S-bread.¹²²

PORGES. S-bread. Is that what you baked with that buckwheat, or millet, or whatever you were cultivating?

HORPATZKY. No, there there was S-bread, also L-bread, N-bread, K-bread.¹²³

119 In the original, Horpatzky names traditional Czech fairy-tale characters: *bubáky*, *polednice*, and *klekánice*.

120 Workers in the transport division (*Transportabteilung*) and certain groups of prisoners in the ghetto were protected from outgoing transports until the fall of 1944 and could extend that protection to family members.

121 K, for German *Kistenbau*, the building of crates, was considered heavy manual labor and earned increased rations. See Bondy, "Elder of the Jews," p. 385.

122 In the original, Horpatzky means the initial S, but Porges understands the Czech preposition *s* (with).

123 These letters indicate different categories of bread rations: S for "Schwerarbeiter," those workers performing manual labor, N for "normal," L for "leicht" (light), and K for "krank" (ill). See *Brotkategorie* (bread categories) in Adler, *Theresienstadt*, p. XXXV.

PORGES. I've never eaten such bread before.

HORPATZKY. So an AK, in order to get S, went to K. Is that clear?

PORGES. Well, not very. I am completely flabbergasted. But how was it for you?

HORPATZKY. I had it good.

PORGES. Were you that K or whatever it was called?

HORPATZKY. No, but sometimes one of the higher-ups came to our place for dinner.

PORGES. Aha, so, a little corruption here and there.

HORPATZKY. Please. Corruption? There wasn't any money there, so you couldn't bribe anyone, even if you wanted to.¹²⁴

PORGES. Without money that wouldn't work, I understand.

HORPATZKY. You know, all kinds of things didn't exist there. There were no tobacco shops but people still smoked; there were no directors but theater played on and on.

PORGES. And what about actors; were there any there?

HORPATZKY. Well, there were plenty of them. There everyone knew how to play comedy.

PORGES. Say, I've noticed that you're quite willing to talk about this. Could you also tell me if there were any schools there?¹²⁵

HORPATZKY. Schools there developed very slowly. Jules Verne would have loved it; there his two years' holiday finally became a reality.¹²⁶ But the pupils there were very gifted. I knew the son of one head cook who finished the entire elementary school in

124 As Porges, Horpatzky and their audiences in the ghetto knew, an economy based on Terezín/Theresienstadt's own currency, *Ghettokronen*, had been introduced in May 1943. See Adler, *Theresienstadt*, pp. 124–5.

125 Structured education for the children of the ghetto was forbidden, but the caretakers in the children's and youth homes assembled programs of songs, games, lectures and cultural activities that to a certain extent made up for the lack of formal schooling.

126 A reference to a popular adventure novel by Jules Verne that has been published in English under various titles, including *A Long Vacation*, *Adrift in the Pacific*, etc.

fourteen days and with honors. Those children of the cooks were all very gifted. On the other hand children had it rough. You know, before the war or today, when a child brings home an F in math he can say “This grade is not fair; the teacher picks on me because he’s an anti-Semite.” There that didn’t work. There the only thing to do was to come home and say “Dad, what a mess, an F, do we have some bread? Please, smooth things over; go iron it out.”¹²⁷

PORGES. And was education organized somehow? Was there some kind of Central School Foundation?¹²⁸

HORPATZKY. Of course. Everything was done there according to the slogan “youth for worry.”¹²⁹

PORGES. There must be some mistake. You probably mean “youth for joy.”

HORPATZKY. No, no. Youth for worry. *Jugend für Sorge.*

PORGES. You’re a funny guy. But listen, I remember those were such unsettled times; did you get any news there about events?

HORPATZKY. Well, of course. On one hand we had our own illustrated news agency, *Announcements*,¹³⁰ but mainly we made up the news ourselves. The most popular news at that time was about Turkey; it entered the war every week. Until the Turks found out and said to themselves, “What? You’re not going to tell us what to do,” and they didn’t enter the war at all. Invasions, we had those five times a week, like dumplings.

127 That is, to bribe the teacher with bread.

128 The Central School Foundation (Ústřední matice školská) played an important role in the development of Czech national identity. It was established in Prague in 1880 as the Czech counterpoint of the German School Association (Deutscher Schulverein) which supported German-language schools in Bohemia and Moravia.

129 A mistranslation of *Jugendfürsorge* (see glossary).

130 On April 15, 1944, in anticipation of the visit from the International Red Cross Commission, the title of the bulletin used to communicate with the prisoners was changed from *Daily Orders (Tagesbefehl)* to *Announcements from the Jewish Self-Government (Mitteilungen der Jüdischen Selbstverwaltung)*. See Hyndráková et al., *Acta Theresiana*, pp. 40–2.

And the speed with which the news spread. Early in the morning someone in the Sudeten¹³¹ mentioned something, and at 10 a.m. when I got to Dresden, they already knew about it.

PORGES. Wait, you didn't tell me—that town was in the Sudetenland?

HORPATZKY. Why would it be in the Sudetenland?

PORGES. Well, you just said that you went from Sudeten to Dresden, so it would have had to be in the Sudetenland.

HORPATZKY. But you don't understand me, Sudeten, those were the Sudeten barracks. So when I went from Sudeten to Dresden to check out the girls . . .

PORGES. But weren't there any girls there, that you had to walk all the way to Dresden?

HORPATZKY. Sometimes I even walked to Hamburg to check out the girls.

PORGES. Hmm, aren't you exaggerating just a bit? You walked that far?

HORPATZKY. That's nothing. I knew one person, he walked from Hannover to Magdeburg every day to iron things out.¹³²

PORGES. Well, certainly, someone would walk 500 km to do his ironing.¹³³ Who are you going to tell that one to?

HORPATZKY. What do you mean, 500 km?

PORGES. Well, from Hannover to Magdeburg. It sounds suspicious to me.

HORPATZKY. But you don't understand me, Hannover is the Hannover barracks, Magdeburg is the Magdeburg barracks. You know, I got so used to those names. Until this day when

131 The Sudeten regions were the border areas of Czechoslovakia, mostly populated by ethnic Germans.

132 The most important administrative offices in the ghetto were located in the Magdeburg barracks.

133 Horpatzky means "iron out" in the figurative sense of trying to solve a problem or disagreement; Porges takes the expression literally.

I travel by train and the conductor shouts “Podmokly,” I stick my head out the window and look for the armory.¹³⁴ I’m back at my old office job now and when my boss says, “in the afternoon we’re going to register,” I’m completely thrown off track and in the afternoon I certainly won’t be back in the office.¹³⁵ But you wouldn’t understand that.

PORGES. Say, since it’s just between us, I would like to ask one discreet question, in confidence, of course: were the people there honest?

HORPATZKY. You wouldn’t have had to lead up to the question like that. Things were very honest there. There were so many institutions that ensured honesty. Each person was supervised by twenty-six to thirty-one administrative departments which saw to it that each received his own. And they also received their own. Immediately upon arrival, they took care of your luggage.

PORGES. Some kind of travel agency?

HORPATZKY. No, the *Transportleitung*.¹³⁶ It was responsible for luggage and even actually got the luggage.¹³⁷ There they made sure that people did not fall into temptation. That’s why they came up with the idea of coloring the food so that it would be unappealing. But they didn’t color boiled barley; that was already repulsive enough all by itself.

PORGES. Well that’s a great idea; some clever fox must have thought that up.

134 Podmokly/Bodenbach is now part of the Bohemian city of Děčín. The Podmokly barracks in Terezín/Theresienstadt were located across from the armory.

135 Registration of the Jewish population, carried out on Nazi orders by the Jewish congregations, took place in the Protectorate in the fall of 1941. The lists were subsequently used to assemble transports. Registration also took place in the ghetto itself before some outgoing transports. See Bondy, “Elder of the Jews,” pp. 225, 318.

136 The *Transportleitung* was responsible for the administrative work associated with incoming and outgoing transports (registering newly arrived prisoners, searching luggage, etc.).

137 This joke may mean that members of the *Transportleitung* kept prisoners’ suitcases instead of returning them to their owners.

HORPATZKY. No, cc-fox.¹³⁸ Forgive me, I sputtered a bit. But then they realized that it was deadly poisonous, so they gave it up.

PORGES. And how did they figure that out?

HORPATZKY. Well, about six hundred cooks were seriously poisoned by it. Then ladies started using it like lipstick; it was called *Fuchsrot*.¹³⁹

PORGES. You don't say. And what about family life, was that maintained as well?

HORPATZKY. Family life there was on a point system.

PORGES. On a point system? You're joking, right?

HORPATZKY. Those were the so-called *Zulassungsmarke*. At first those were for packages.¹⁴⁰ By the way, with those packages it was so interesting; each person there had some unknown sponsor in the Sudetenland. Most packages were sent by a Portuguese firm; the firm must have had relatives there.¹⁴¹ After that, when there weren't any more packages, those *Zulassungsmarke* were for family life. Otherwise family life was maintained well enough—the father of one family with the mother of a second family, but it was family life.¹⁴² All the same, after the war, everything went back to normal.

138 According to a survivor who worked in one of the ghetto kitchens, “fox” (in Czech, *liška*) is a veiled reference to *jíška*, a roux made of butter and flour that was frequently stolen from the ghetto kitchens. As an attempt at preventing theft red food color was added to the *jíška*; it was intended to stain the mouth and thus reveal the identity of the thieves. Marianna Foltynová, interview with Lisa Peschel, November 25, 2006.

139 *Fuchsrot*: German for “fox red.”

140 Starting in July 1943, prisoners were allowed to send *Zulassungsmarke* (admission stamps) to friends and relatives in the Protectorate, which gave the recipient the right to send a package to the ghetto. See Beneš and Tošnerová, *Mail Service in the Ghetto Terezín*.

141 In the spring of 1943 the International Red Cross began sending packages of food to Terezín/Theresienstadt. Since parcels could not be sent from Switzerland to countries under German rule, the packages were sent from Portugal. See Bondy, “*Elder of the Jews*,” p. 341.

142 The forced separation of families (men, women, and children lived in separate housing) led to the collapse of some marriages and the emergence of new relationships.

WEISSKOPF. We're closing, gentlemen.

PORGES. Well, there's some kind of draft here, they should close this place. Listen, the way I hear you talk about it, it must have been a total madhouse there. I'm surprised you didn't try to escape.

HORPATZKY. That wasn't necessary; it was dissolved. So let's get going. Please, allow me to introduce myself. I'm Wiley.¹⁴³

PORGES. Pleased to meet you. I'm Hungry.¹⁴⁴

HORPATZKY. Me too, let's go somewhere for dinner.

PORGES. I already ate, but I'm Hungry.

HORPATZKY. Well, if I haven't eaten either, let's go.

PORGES. But you don't understand me, I'm full.

HORPATZKY. So are you Full or Hungry?

PORGES. I'm full, and I am Hungry.

HORPATZKY. Listen, it seems to me you would have fit right in in that madhouse.

14. SEVENTH DIALOGUE AND CLOSING COUPLET

PORGES. Well I'll tell you, Pidla, today's cabaret went really well. You know, I already heard a rumor¹⁴⁵ next door. They said that we said that we're all about to go home already.

HORPATZKY. Of course not—in six weeks at the earliest.

PORGES. Well, for what it's worth, it would be nice if we could talk about it at home already:

*(They sing "Couplet.")*¹⁴⁶

There was once a group for artists
The *Freizeit* was its name

143 The name in the original script, *Vykutálenej*, means "sly."

144 The name in the original script, *Nevečeřel*, means "he who has not dined."

145 The word Porges uses here is *bonke* (see glossary).

146 See original music for "Couplet" ("Kuplet") on p. 222 of this volume, IMAGE 7.14.

HORPATZKY. There every budding talent had its fair shot at fame

PORGES. Intrigues amongst the members, such things were unknown
there

HORPATZKY. And each one gladly helped the other, everything was
fair.

PORGES. In spite of this and more

HORPATZKY and PORGES. We wish for no encore.

(Refrain) Those old days in Terezín
Now we see them differently
Just a memory
Though we feared catastrophe
It passed without calamity
Now it's history.
They won't believe you when you try to describe
Just what an absurd thing was Terezín life.
In a hundred years we'll bet
When the whole world reads of it
All they'll do is laugh.

PORGES. The artists were all humble, each knew his proper place

HORPATZKY. They solved their disagreements with patience and grace

PORGES. They never ever argued, they never put on airs

HORPATZKY. They never fought amongst themselves, the ideal
atmosphere.

PORGES. And now we must admit

HORPATZKY and PORGES. That this description doesn't fit.

(Refrain)

15. EPILOGUE

The “Castaldo March” plays. After several bars—¹⁴⁷

PORGES. Ladies and gentlemen,

HORPATZKY. We wish you goodnight again

PORGES. We hope you enjoyed our show

HORPATZKY. We’re sorry you have to go

PORGES. We thank you for your indulgence

PORGES. And together we wish you

HORPATZKY and PORGES. Good night.

The End

¹⁴⁷ The “Castaldo March” was composed by Rudolf Nováček in 1890.

Tempo di fox. *Ať žije kabaret!* *Prův: H. Felix Prokeš a Pavel Stránský*
Kudba: Dr. Felix Prokeš

The image shows a handwritten musical score on aged paper. It consists of ten staves of music. The first staff begins with the tempo marking 'Tempo di fox.' and the title 'Ať žije kabaret!'. The score is written in a style typical of early 20th-century manuscript notation, featuring various note values, rests, and dynamic markings. Chord symbols such as A7, D, E7, and Hm are written below the notes. There are also some handwritten annotations like 'rychlěji' and 'Tempo fo'. The paper shows signs of age, including some staining and wear.

IMAGE 7.9 Original sheet music for “Long Live Cabaret” (“Ať žije kabaret”). Music by Felix Prokeš, lyrics by Pavel Stránský and Felix Prokeš.

Courtesy of Pavel Stránský and Jan, Miroslav, and Zdeněk Prokeš.

Andaluzské noci.

*Slova: Pavel Stránský
Hudba: Felix Prokeš*

The image shows a handwritten musical score for the piece "Andaluzské noci". The score is written on five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/8 time signature. The music is marked with a "2x" symbol. The score includes various chords such as ES, Fm, Bb, Bb+, ES, Fm, Cm, F#, Bb, A3m, ES, A3m, ES, Bb, A3, A3m, ES, F#, B, ES, A3m, ES, A3m, ES, Bb, F#, Bb, ES, A3m, ES, Bb, F#, Bb, ES. There are also performance markings like "rit." and "a tempo". The score ends with a double bar line.

IMAGE 7.10 Original sheet music for “Andalusian Nights” (“Andaluzské noci”).
Music by Felix Prokeš, lyrics by Pavel Stránský (version 1).

Courtesy of Pavel Stránský and Jan, Miroslav, and Zdeněk Prokeš.

Slova: Pavel Jeník Andalusské noci.
 Tango. Hudba: Dr. Jaroslav Felix

The image shows a handwritten musical score on aged paper. At the top, it is titled "Andalusské noci." with "Tango." written below it. On the left, it says "Slova: Pavel Jeník" and on the right, "Hudba: Dr. Jaroslav Felix". The music is written on five staves. The first staff begins with a treble clef and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as "rit." and "a tempo". The score concludes with a double bar line and a fermata. Below the first five staves, there are three more empty staves.

IMAGE 7.11 Original sheet music for “Andalusian Nights” (“Andalusské noci”).
 Music by Felix Prokeš, lyrics by Pavel Stránský (version 2, using their pen names
 Jaroslav Felix and Pavel Jeník).

Courtesy of Pavel Stránský and Jan, Miroslav, and Zdeněk Prokeš.

Opuštěný. Slova: Dr. Felix Prokeš a Pavel Stránský
Hudba: Dr. Felix Prokeš

The image shows a handwritten musical score on aged paper. At the top, the title "Opuštěný." is written in cursive. To the right, the lyrics "Slova: Dr. Felix Prokeš a Pavel Stránský" and the composer's name "Hudba: Dr. Felix Prokeš" are written. The score consists of seven staves of music. The first six staves contain a melodic line with various chords and ornaments. The seventh staff contains a bass line with chords. The paper is aged and shows some wear, including a tear on the right side.

IMAGE 7.12 Original sheet music for “Abandoned” (“Opuštěný”). Music by Felix Prokeš, lyrics by Felix Prokeš and Pavel Stránský (version 1).

Courtesy of Pavel Stránský and Jan, Miroslav, and Zdeněk Prokeš.

Slova: Pavel Jeník a Dr. Jaroslav Felix
 Opuskuřeny!
 Hruvba: Dr. Jaroslav Felix

The image shows a handwritten musical score for the song "Abandoned" (Opuřtěny). The score is written on six staves. The top five staves are for a vocal line, and the bottom staff is for piano accompaniment. The music is in a minor key with a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are written below the notes, including E5, A5, Gm, Cm, B7, D7, F7, and B. The score is handwritten and shows signs of being a working draft or a personal manuscript.

IMAGE 7.13 Original sheet music for "Abandoned" ("Opuřtěny"). Music by Felix Prokeř, lyrics by Felix Prokeř and Pavel Stránský (version 2, using their pen names Jaroslav Felix and Pavel Jeník).

Courtesy of Pavel Stránský and Jan, Miroslav, and Zdeněk Prokeř.

.....abychom si už mohli doma vypravovat: *Kuplet,* Slova i hudba: Felix Prokeš

The image shows a handwritten musical score on aged paper. At the top, there is a line of text: ".....abychom si už mohli doma vypravovat: *Kuplet,* Slova i hudba: Felix Prokeš". Below this, the score is written on five staves. The first staff is a vocal line with a "2x" marking at the beginning. The second staff is a piano accompaniment line with various chords and dynamics. The third, fourth, and fifth staves are additional piano accompaniment lines. The paper is aged and shows some wear.

IMAGE 7.14 Original sheet music for “Couplet” (“Kuplet”). Music and lyrics by Felix Prokeš.

Courtesy of Jan, Miroslav, and Zdeněk Prokeš.