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Communications from the International Brecht Society. Vol. IV, No. 1 November, 1974

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COMMUNICATIONS from the

INTERNATIONAL BRECHT SOCIETY

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November, 1974

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UNIVERSITY OF ILLINOIS
AT CHICAGO

FROM THE EDITOR

This could be a year of change for the IBS. The Third International Brecht Congress was held in Montreal early in October (see Montreal I). It was well attended. In spite of a compact schedule of programs, concerned members managed to get together informally, in order to exchange ideas toward the restructuring of the Society (see Montreal II). It seems that there is wide-spread dissatisfaction with the kind and focus of the Society's activities in relation to its stated goals and purposes. There was a request for proposals from any member who is committed to change, and for a regular business meeting at an early date.

In the meantime, a membership meeting has been scheduled in conjunction with the MLA convention in New York City on December 28 (see page 10), and all members

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DUES NOTICE

Inasmuch as page-proofs of volume III of Brecht Heute have now been returned to the publisher and it is now anticipated that the finished volumes will be ready by the end of the year for shipment to IBS members, members should now send their dues to

The International Brecht Society
 Department of Comparative Literature
 University of Wisconsin
 Milwaukee, Wisconsin 53201, USA

Dues are payable either in U.S. Dollars or in Marks of the German Federal Republic. The current dues in the two currencies and various categories are:

Student Member	§ 7	(DM 20,-)
Regular Member	§10	(DM 30,-)
Senior Member	§18	(DM 55,-)
Institutional Member	§18	(DM 55,-)
Sustaining Member	§25	(DM 75,-)

Dues payments will be credited to members for 1974. Since no volume of Brecht Heute was brought out in 1973 (due to Athenäum's various business difficulties), members will not be asked for any 1973 dues. Dues payments in 1975 will be credited for purchase of volume IV of Brecht Heute, that is to say, the first volume of the IBS Yearbook to appear with the Suhrkamp Verlag (please see note on new Brecht Heute contract, p. 3).

COMMUNICATIONS - THE BRECHT NEWSLETTER - Vol. IV No. 1 (1974)

Published by The International Brecht Society
 Editor : Gisela E. Bahr Consultant : John B. Fuegi
 Correspondence to the Editor:
 Gisela E. Bahr, Dept. of German, Russian and East Asian Langs
 Miami University, Oxford, Ohio 45056

SUHRKAMP CONTRACT FOR BRECHT HEUTE

With the total collapse of the Athenäum Verlag, it became necessary for the editors of Brecht Heute to attempt to make new contractual arrangements for continuation of the yearbook. Detailed inquiries were made of various European and North American publishers in trying to negotiate a new contract. It became apparent that it would be extremely difficult to maintain both the tri-lingual character of the yearbook while attempting to keep the per volume cost within reason for our membership. Of the various proposals that were made, the Suhrkamp offer seemed the most reasonable. Unlike at least two other proposals, Suhrkamp asked for no subsidy for publication of IBS proceedings. Also, Suhrkamp was not adamant about our publishing everything in a single language in order to keep production costs down. We shall continue, therefore, to publish some essays in English.

The first Suhrkamp Brecht Heute volume has already gone to press and will be published in mid-1975 in an initial printing of 10,000 copies (contrasted with the 1,500 printed by Athenäum) at a price of about DM 10 (contrasted with Athenäum's price of about DM 50 for vol. III!). In the new format, the proceedings of the IBS will be available to a vastly greater pool of purchaser-readers than was possible with Athenäum's overpriced volumes.

Essays submitted for the new Brecht Heute should be sent to John Fuegi, Managing Editor, Department of Comparative Literature, University of Wisconsin, Milwaukee, Wis 53201, USA. All questions concerning the book review section of the yearbook should continue to be addressed to Ulrich Weisstein, Department of Comparative Literature, Indiana University, Bloomington, Indiana 47401, USA.

John B. Fuegi

The Shaliko Company is presenting The Measures Taken in New York City. As the production should still be running at the time of the MLA meeting (late December), anyone interested in tickets for the play should contact Lee Baxandall, 79 St. Marks Place, New York, N.Y. 10003. See Newsweek's rare review of this play.

BERTOLT-BRECHT-MEMORIAL-GUERILLA-THEATER
in Austin, Texas

Walking through the campus one warm winter day last year, I noticed a large crowd gathered on the Union patio. Players, obviously patterning their performance after San Francisco groups, were presenting their version of Miss Amerika--a woman defiled, abused, and desparate.

After the show, I mingled with the players to discover where the group originated and where it performed. One member of the troupe described his wanderings through France in 1968, acquaintances with French actors and actresses, and discovery of Brecht. Or rather rediscovery ... Prior to his European venture, he had, of course, been "exposed" to Brecht plays but found little in them to interest him. It was only in the context of live productions in the politically charged climate of France 1968 that he took Brecht out of the category of required "classic" readings. After returning to Austin, he found others with similar interest in Brecht and indignation about their environment. They oscillated between reading the theory of theater for a scientific age and composing their own representations of that age. New plays evolve whenever political developments incite the players to perform on the campus, in shopping centers, in the Armadillo or The Soul Factory.

Betty Nance Weber

(Editorial, cont'd from front page)

are cordially invited to attend. As a basis for this meeting, and particularly for the benefit of new members, the Constitution and By-Laws of the IBS have been reprinted in this issue (pp. 16-19). Whatever proposals and reactions have so far come in are also included (see Montreal III, Members' Forum) so that they can be considered by the members prior to the meeting.

This, then, is a chance for all of us to work together and make our organization a more active and diversified one.

Aufwiedersehen in New York!

Gisela E. Bahr

MONTREAL I

The Third International Brecht Congress

The Third Congress of the International Brecht Society met in Montreal October 2-6, 1974. The Congress was organized by Armin Arnold of McGill and the German departments in the Montreal area, and funded by the Canada Council.

One of the most positive aspects of this Congress, as of its predecessors, was the emphasis on discussing Brecht not as a purely literary phenomenon but within his historical-political context. The opening lecture by Siegfried Unseld, director of the Suhrkamp Verlag, was part of this effort. Unseld's talk offered a personal rather than an economic perspective on Brecht's relationship to the means of production, centering on the relationship between Brecht and Peter Suhrkamp and describing the problems which Brecht's insistence on constant revisions of his work involved for his publisher. Three positivistically oriented presentations, Martin Pfeifer's "Brecht im gymnasialen Deutschunterricht in der BRD," Sander Gilman's discussion of "The FBI Files on Brecht," and James K. Lyon's summary of his research on "Brecht and the American Left" were part of the attempt to get a wider perspective on Brecht.

Most of the program, of course, was devoted to Brecht's literary production. The discussion focused on Brecht's drama and theoretical writings, but included one evening session chaired by John Willett, devoted to Brecht's poetry. The methodological span was wide, extending from Darko Suvin's structuralist analysis of Die heilige Johanna der Schlachthöfe and the Swiss germanist Peter von Matt's Freudian approach to Brecht's poetry to Robert Conard's discussion from a Marxist perspective of Brecht's Die Tage der Commune and its importance for understanding conditions in Chile which led to the overthrow of the Allende government. Consideration of Brecht's relationship to Vorbilder and Gegenbilder, a seemingly inexhaustable topic for discussion, was an important part of the program. In this instance, interest centered on Brecht's response to Kleist and Hauptmann. Siegfried Mews considered Die Rundköpfe und die Spitzköpfe as a reworking of the theme of Kleist's Michael Kohlhaas, and Betty N. Weber compared the figures of Homburg and Azdak, contributing in addition some new materials from the Brecht Archive indicating connections between the Kreidekreis play and Stalin. Janet King and H.J. Schrimpf discussed Brecht and Hauptmann in the context of Brecht's critique of Naturalism, Ms. King in a contrast to the critique of bourgeois ethics in Biberpelz-Roter Hahn versus Der gute Mensch von Sezuan and Mr. Schrimpf in a thorough

analysis of Brecht's adaptation of Der Biberpelz. The important problems which arise in actually working with Brecht's texts and attempting to make them available to a non-German public were described in lectures of Gilbert Badia, French Brecht translator, and Leonard H. Lehrman, who has translated Brecht and directed productions of Die Tage der Commune and Rundköpfe in the United States. Finally, the program included several lectures concerning Brecht's international influence and international parallels with his work. R. Friedrich compared Brecht and Artaud and Roman Szydlowski from Warsaw discussed parallels between Brecht and Wyspiński. Marketa Goetz-Stankiewicz described the reception of Brecht in Czechoslovakia since 1960. Most interesting was Bernard Dort's presentation of the development of Brecht's influence in France, where he is both a model for revolutionary theater (Le Théâtre du soleil) and a "classic" (statistics show Brecht the third most performed author in France--after Molière and Shakespeare.

This Brecht Congress, like most academic conferences, was structured to too great an extent around the "lecture." In spite--or perhaps because of--the amount of material presented, there seemed to be no time for discussion within that structure. The four round-table discussions which interrupted it (unfortunately scheduled two at a time) were high points. The panel on "Brecht and the American Left" chaired by Lee Baxandall, presented Brecht's personal relationship with the American Left of the '40's (J.K. Lyon) and his importance for the Left today (R. Conard, L.J. Lehrman, and K.B. Vollmar). The long discussion which followed was the only one during the Congress which directly broached actual political topics. In another panel discussion chaired by Jost Hermand, panelists Walter Hinck, Reinhold Grimm, Darko Suvin and political scientist Iring Fetscher attempted to come to terms with "Utopian Thinking in Brecht." The discussion proved the importance of both the topic and the format by continuing despite its setting in a huge amphitheater. Two other round-tables considered the topics "Brecht and East Asia" and "Brecht Reception."

The Brecht Society continued its practice of including performances of Brecht's works as an important part of its program. The Deutsche Theatergruppe Montreal presented an excellent performance of Herr Puntila und sein Knecht Matti. A "Soirée avec Pauline Julien," who sang Brecht songs and Québécois political chansons, emphasized the fact that the Congress took place in a predominantly French speaking part of Canada with its own political concerns. A performance of Baal by the Théâtreon Montréal offered the opportunity to see Brecht's seldom staged early play and to discuss it with the cast, although the production was hampered by the decision to stage the play in a large university chapel instead of the

IBS MEETING IN 1975

It has just been learned from Walter Hinck in Cologne that the city of Cologne will not be able to support a Brecht meeting in 1975. Various financial difficulties in the city have made it impossible to have the city carry through with its sponsorship of a 1975 meeting.

Meanwhile the Milwaukee campus of the University of Wisconsin had been planning a small "Brecht Celebration" for April 13-16, 1975. Two productions of Brecht plays are planned (Baal and Kreidekreis), and plans are underway for having a Brecht ballet performed. The emphasis of the Milwaukee meeting will be on Brecht in performance, and any suggestions to strengthen this aspect would be most welcome.

For further information please write to:
 "Brecht Celebration," Department of Theatre, U of Wisconsin,
 Milwaukee, Wis 53201, USA

NEXT BRECHT CONGRESS

The University of Texas at Austin is considering the possibility of hosting the next Congress of the International Brecht Society in the fall of 1976, probably October. At present, the working title of the meeting is

BERTOLT BRECHT : PARTING THE GORDIAN KNOT
 FASCINATION CONFRONTS THE REALITY OF AMERICA

The organizers of this meeting, Janet K. King, Hubert Heinen, and Betty N. Weber, are not exclusively interested in the influence of America on Brecht or his representations of the USA. One should focus instead on the Brecht works that develop in the "American" context and the significance of these works. All persons interested in participating in panels/discussions, reading papers, and presenting stage performances should write to

Brecht Symposium, c/o Janet K. King, Germanic
 Languages, Box 7939, University of Texas at Austin,
 Austin, Texas 78712. (512-471-4123).

Please send some indication of interest and willingness to participate at your earliest convenience. The organizers are in the process of drawing up a draft program proposal.

(cont'd from page 6)

small theatre where the company usually performs. The program was completed by an evening of Karl Valentin films.

Several last minute changes in the program were made necessary by the inability of the speakers from the GDR to attend. Without the original scheduling of these scholars, the Congress would perhaps have lost the strange political significance which it unintentionally acquired. On September 6, an article by Hans-Dietrich Sander, author of a volume on GDR literature and of a paper which was rejected by the program committee of the Brecht Congress, appeared in Die Welt. Sander described the membership of the Society as a collection of "... 'DDR'-Kommunisten und amerikanischen und westdeutschen Linksozialisten" and rejoiced that Professor Arnold, the organizer of the conference, had been summarily removed from his position as chairman of the German Department at McGill. The Congress itself was characterized as "eine politische Propagandaschau." The structure and content of the program and the considerable isolation of such an academic function from the surrounding community all belie Sander's descriptions; the extent of his Cold War perspective remains surprising.

The Third International Brecht Congress was--within the context of the academic conference--a success. It fulfilled the function which Brecht saw as so positive in international scientific societies: "the exchange of experience and problems." It attempted to provide a relief from the kind of individualistic research which most academics pursue. Nevertheless, the conference remained very traditional in its content and structure, with long lectures, relatively large audiences, and little time for discussion, especially for important discussions of methodology. There was only a minimal attempt to discuss Brecht in his relationship to our own historical-political context, as well as to his own. There was no time set aside for discussion of the role of the Society or possible changes in its function, or even in the structuring of the next Brecht Congress. The Society although modeled in theory on Brecht's concept of a Diderot-Gesellschaft, fell far short of the kind of role Brecht envisioned for such a society, which he had described as a working alliance for changing the world in favor of what he called "die großen Produktivkräfte der modernen Menschheit." Clearly the Brecht Society as a whole does not see itself from this perspective. It is still important to consider what Brecht intended the Diderot-Gesellschaft to be, at least as a basis for internal critique.

Vicki Williams Hill

MONTREAL II

(Ed. note: When the need became apparent, a group of concerned members held an informal meeting at the Brecht Congress, and discussed how to reorganize the IBS. Here is a summary.)

My memory of the rather diffuse discussion that took place: There was a lot of talk about what would be a democratic way to change the leadership structure, whether it is more democratic to have discussions and decisions at meetings that many but not all members can attend, or to continue with essentially no business meetings because not everyone can attend, resulting in non-leadership by a few figureheads and de-facto leadership by the editors of the yearbook. Sentiment was mainly for the former, with a referendum procedure so international members and those not at a meeting could ratify decisions taken at the MLA or Congress. The feeling was pretty unanimous that the present structure had to change because nothing was getting done.

The discussion did center mainly on expanding into theatre production areas and on organizing the next Brecht Congress around productions rather than scholarly papers. My own feeling which I voiced, was that theater, too, is often a very limited-participation, upperclass kind of pursuit, and a society in Brecht's spirit should also try to reach the people's movements, help support tours by street theaters, try to get more consciousness of the Brechtian ideas of culture into popular left magazines (Guardian, Ramparts ...) and also engage in criticism of bourgeois culture. In other words, be a visible force in aestheticizing politics and politicizing theater. But I realize that is far from what even most of the reformers in the IBS have in mind. For now involving theater people is at least something--as long as it includes popular theater as well as university and elite theaters.

The committee proposed in the written statement (see p. 13f.) was actually envisioned as a steering committee to replace the present structure. We discussed what form that might take and thought the best would be a steering committee of six to eight people representing the true range of interest of the IBS: theater people, academic people, someone from the yearbook, someone from the newsletter, someone running the next Congress. Until their term is up, Mayer and Sokel would be on it, too. This steering committee would perhaps even actually meet, act like the leaders of an activist organization. They would be chosen at the MLA business meeting and ratified through the newsletter internationally. In addition to them, action committees could constitute themselves without having to be elected--a theater action committee, yearbook

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(Montreal II, cont'd from page 9)

committee, conference committee, etc. The steering committee would keep track of their work, but essentially they would initiate and carry out projects of outreach in the name of the Society without having to wait for the next membership meeting. Disbursements of funds would be through the steering committee, which probably ought to have a special subcommittee on finances and fundraising, though each project must be expected to raise its own funds, too.

One other structure we might think about is an internationally elected (probably fairly inactive) overall leadership and a steering committee elected just by the U.S. branch to oversee just activities within the U.S. but ultimately responsible to the international body. Branches in other countries to be encouraged to form their own activist structures, too.

Everyone who was interested in serving on some kind of interim committee to make the organization more activist, was going to write John Fuegi, who was somehow supposed to pull it all together.

Another suggestion at the meeting was that the newsletter should be used more, people should actually write articles for it, both sort of theoretical stuff and communications with the rest of the membership about projects.

Patty Parmalee

BRECHT SEMINAR
FOLLOWED BY MEMBERSHIP MEETING

A Brecht Seminar will again be held in conjunction with the annual convention of the MLA in New York City. The topic of the seminar chaired by Evelyn Beck and Patty Parmalee, is "How to teach Mother Courage." It will take place on December 28 at 4 p.m. But the room has been changed. Contrary to what is printed in the MLA program, the room reserved for us is the Regency Foyer of the Americana Hotel (not to be confused with the Regency Ballroom), so that attendance does not have to be held down to 35 people.

In fact, all IBS members attending the MLA convention are especially invited to come to the Seminar at 4:00 or, if they can't make it, to the membership meeting immediately following the seminar at 5:15 p.m. in the same room.

MONTREAL III

I must unburden my mind to you about the Brecht Congress. First of all, the atmosphere was anything but conducive to the pleasant and pleasurable exchange of appreciations of our favorite artist, Brecht, especially for younger enthusiasts. There was too much to do, too little time for ingestion of ideas emanating from papers or formal discussions, and too much evidence of people protecting their prerogatives. In retrospect, some of R.G. Davis' sentiments in Communications (May 1974) were accurate. A select group of scholars seems to want to retain control of thought on Brecht. These people would not even deign to contradict, or argue with, some of the inconsequential things said about Brecht and his work in various papers.

To me, the session which best proved the unhelpful, diffuse character of the whole week was the discussion on Friday, "Brecht and the American Left." Baxandall's opening provocation concerning the politics of the Congress could not be pursued after four almost totally unrelated "statements" from the panel members confused the field of discussion. For my money, the most engaging statement was that of the only non-scholar, Lehman, who at least talked about an actual experience with a play and parenthetically said many wise things about Brecht's dramaturgy. Maybe that is a clue to the trouble with scholarly meetings, at least with ones which have no discernible focus. For the rest of the so-called discussion, what could have possibly made it interesting, when at least five aspects of Brecht's relation to something vaguely posited as the "American Left" had been opened? And in everything that was said in an attempt to instigate discussion, one heard the same old assumptions about Brecht casually expressed, usually in subordinate clauses. For instance: the Caucasian Chalk Circle has a "happy ending;" "Brecht intended to agitate audiences to political behavior;" "Brecht played the loner;" and--the largest, unspoken assumption--that Left people, in America or anywhere else, know how to read Brecht's drama.

Related to this most frustrating session is the confirmation provided by the Congress that an initially stated objective of the Brecht Society is not being pursued. I refer to the aim of encouraging work which relates the dramatic text to the staged play. Here were two Brecht plays performed and not a single formal discussion prepared to deal with either one of them. Reinhold Grimm was obliged to preside over a hastily scheduled and boring discussion of Baal, during which time several "Brechtians" got a chance to indicate their interpretations of the play. Grimm's attempts to keep attention focused on the actual production were admirable, especially in view of its rudimentary mistakes in interpretation. Aside from

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his efforts, the most interesting view to emerge was that the play might be a comedy. This was negated by someone's disapproving grunt and the thought was not pursued. And as for the one extraordinarily theatrical event of the week, Pauline Julien's soirée, well ... who could say anything scholarly about a braless chanteuse?

Has it been said before that the chanteuse provides an excellent model for understanding Brecht's acting theory and, through it, an essential point of his dramaturgy? The definitive art of the chanteuse is her obvious assumption of a point of view. We actually saw and heard Pauline Julien showing us the chanteuse Gestus, personalized no doubt. It was this: "I have, and am showing you, my particularly disposed audience--'particularly disposed' to this, my special, known style of performance--, an attitude toward the content of the songs and toward the dramatic persona who expresses herself by means of these songs." She might say, further: "It is my attitude you respond to primarily, which combines in your perception with the mode of performance--i.e. chanteuse-singing-for-you. The basic thing going on, in fact, is that I am entertaining you. But I am not doing so in the same way Sammy Davis, Jr., or Frank Sinatra, or even Ella Fitzgerald, does. With them I share only one quality: singing talent (which includes a trained voice, energy, and presence). What distinguishes me from them is the clarity and decisiveness of my attitude toward my material and the implied persona of it. I repeat, you respond to me principally through that attitude, which is the reason why your experience of my performance is truly a dramatic one." More than that, the experience is "Brechtian," because the song's persona and Pauline Julien's are not identical. Ultimately, her performance is art akin to Brecht's own, because her creative Gestus includes mystery: what does she mean in her performance? Who is Pauline Julien? Remember her face as she received applause? The artist's mask.

Pardon my digression. What disturbs me further, as it must many others, is the apparent factionalism within the Society. Why weren't Mayer and Sokel there? Or Bentley? And what will be the consequence of publishing Brecht Heute in German only? Again, R.G. Davis seems prophetic in his anxiety about a Germanist monopoly on Brecht. What is this about a mini-meeting in Wisconsin? Does it portend something for the Society at large?

It could be said, I suppose, that my own particular interests were not satisfied at the Congress, and that is why I'm complaining. Maybe so. Still, the feeling I got in Montreal was not one of an open and congenial Gesellschaft.

Peter Ferran

MEMBERS' FORUM

(Ed. note: The following is a first proposal submitted to the membership in preparation for the New York meeting on Dec 28. It is not meant to be a finished product but a working paper to stimulate discussion. Members unable to attend the meeting are invited to send their reactions to Gisela Bahr: Miami U address till Dec 18; Americana Hotel, New York City, Dec 26-28).

Brecht's proposal for a Diderot Society was mainly concerned with influencing the theater practice of his times. The International Brecht Society has, naturally, both wider and narrower aims, but to our minds it should devote a significant amount of its attention to Brecht's theater practice and to providing a theoretical-cum-practical understanding of it to the professional and popular teaching and performance of theater and drama in our times. We believe, therefore, that it is urgent for the IBS to broaden the scope of its activities in the direction of encouraging creditable theater productions and of popularizing the translations, ideas, and values of Bertolt Brecht. Scholarly activities can only profit and flourish if made more available to theater workers, audiences, students, readers, and others interested in the productivity of Brecht.

To this end, we propose that a special Activities Committee of IBS members be established. The guidelines for this Committee should, in view of the urgency which we feel is attached to its work, be adopted at a meeting following the Brecht Seminar at the MLA convention in New York City on December 28, 1974. Quite probably, there will be no other opportunity to arrive at a workable consensus of need and direction for at least twelve more months after that; we note with dismay that no such democratic occasion was provided for discussing the IBS' direction and aims at its October 1974 meeting in Montreal.

For the December meeting's discussion, we submit the following proposals (though others, too, might be brought in at the meeting itself by any member present):

1. Collaboration with organizations for the promotion of theatrical productions, nationally and internationally, to be explored;
2. Theater teachers, students, and professionals to be actively recruited into IBS membership;
3. Each member of the IBS to be queried for the practical areas of Brecht production to which (s)he could contribute information, analyses, interpretation and/or collaboration;

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(FORUM, cont'd from page 13)

- (3.) the answers to be collated by a delegated person or group in the Activities Committee and rendered available to production people whenever it is learned that Brecht is to be performed;
4. As 3., for purposes of Brecht translation and its publication;
5. The next IBS Symposium to have at its core workshops displaying various Brecht plays or parts thereof in production circumstances, and discussion thereof; and for this one meeting, at least half the scholarly papers to center on production values (in the widest sense) of the plays performed, so that most of this discussion, too, could deal with the texts as performed by suitable theater professionals and/or students; one point of this arrangement being to explore the hypothesis that there is no necessary contradiction (though there can be fruitful tension) between textual scholarship and theater scholarship, verbal poetry and gestural poetry, or indeed scholarship and the enduring vitality of Bertolt Brecht. We propose that the program committee for the next Symposium be constituted after discussion between the Brecht Heute editors and the Activities Committee, and if necessary ratified by a mail ballot of the IBS membership.
6. In order that the above and other necessary activities may become, with suitable modifications, a permanent feature of the IBS and express the wishes of present and future IBS members, we believe that the Activities Committee should propose, in consultation with the present officers of IBS, a revision of the IBS Constitution and/or By-Laws, which would ensure a democratic general assembly of IBS members or representatives to be held at each IBS meeting, and democratic, participatory and effective governing bodies between IBS meetings; such a proposal to be sent to all IBS members by October 1975 or six months before the next IBS symposium, whichever is earlier.

We wish to emphasize that the above proposals are not a condemnation but a continuation and widening of the activities of the IBS and its officers up to the present. Simply, we hold that the time has come to build on the already present basis and to extend it.

By publication deadline, the proposal was endorsed by:

Gisela Bahr
David Bathrick
Lee Baxandall
Evelyn Beck
Helen Cafferty
Eric Bentley

Robert Conard
Bernard Dort
Peter Ferran
Renate Fischetti
Andreas Huyssen
Thomas Nadar

Rainer Nägele
Patty Parmalee
Wolfgang Roth
Darko Suvin
Andrzej Wirth
John Fuegi
Herbert Knust

DISSERTATIONS

- Critchfield, Richard. Lessing and Brecht: A Comparative Study. German Dept, U.C. Berkeley (Adv. Gerd Hillen), November 1974.
- Dial, Joseph. Brecht's Theater Theory and Its Sources in Dialectical Materialism. Harvard (Adv. Karl S. Guthke).
- Nadar, Thomas. The Music of Kurt Weill, Hanns Eisler and Paul Dessau in The Dramatic Works of Bertolt Brecht. U of Michigan. August 1974.

PUBLICATIONS

- Berckman, Edward M. "Comedy and Parody of Comedy in Brecht's Puntila." Essays in Literature, Fall 1974.
- Knust, Herbert. Materialien zu Bertolt Brechts 'Schweyk im zweiten Weltkrieg'. Ed. Suhrkamp 604. Frankfurt/M: 1974.
- Mews, Siegfried & Herbert Knust, eds. Essays on Brecht. Theater and Politics. U of N Carolina Studies in the Germanic Langs & Lits. 79. Chapel Hill: 1974.
- Seliger, Helfried W. Das Amerikabild Bertolt Brechts. Bonn: Bouvier 1974.
- Wekwerth, Manfred. Theater und Wissenschaft. Reihe Hanser 164. München: 1974.
- Willet, John. "Piscator and Brecht. Closeness Through Distance." ICarbs I, 2 (Spring-Summer, 1974), 79-94.

LECTURE

- Tracy, Gordon L. "Brecht und Ostasien." Guest lecture at the Freie Universität, Berlin-Dahlem. April 1974.

THEATER PRODUCTION

- The Resistable Rise of Arturo Ui. Stage Center, Richmond, Va. March 1, 1974; 18 performances. Transl.: George Tabori. Director: Alexander McNamara; Stage Design: Mark Lindner, Alexander McNamara. Ui: Mark Lindner.

Reprint from December, 1971

THE INTERNATIONAL BRECHT SOCIETY
DIE INTERNATIONALE BRECHT-GESELLSCHAFT
LA SOCIÉTÉ INTERNATIONALE DE BRECHT

Constitution and By-Laws

Article I : Name

The Society shall be named in English "The International Brecht Society", in German "Die internationale Brecht-Gesellschaft", and in French "La Société internationale de Brecht".

Article II : Objectives

1. The aim of the Society is to help to encourage the international study of all aspects of the life and work of Bertolt Brecht, and (modelling itself on Brecht's own plans for a Diderot-Gesellschaft) the interdisciplinary study of the interrelationship of the modern arts and society at large. To these ends the IBS (International Brecht Society) will encourage scholars and scholarship of every political persuasion and without regard to national and traditional boundaries of purely literary or aesthetic scholarship. The Society will endeavor to consistently encourage people working in the arts, particularly the physical theater, but this shall not be at the expense of those concerned primarily with literary, biographical, or philosophical texts.
2. The Society will specifically support the following objectives:
 - (a) To hold annual international symposia. The editors of the main publication of the IBS (Brecht Heute/Brecht Today), in conjunction with the president of the IBS shall select a site and be responsible for setting up an appropriate organization for handling these international meetings. The president of the Society will normally preside at the annual meeting.
 - (b) To publish annually a tri-lingual yearbook of the IBS (Brecht Heute/Brecht Today) to be distributed without further charge to the dues paying members of the Society. The primary responsibility for the yearbook shall be vested in the Managing Editor, who shall be assisted by four general Editors, one Book Review Editor, and one Bibliography Editor. Responsibility for the negotiation of publishing contracts for the yearbook shall rest with the Managing Editor but such major decisions shall require him to consult regularly with the four Editors.

- (c) To publish semi-annually a Brecht Newsletter, to be distributed without further charge to dues paying members of the Society. Primary editorial responsibility for the Newsletter shall rest with the four general editors. The Editors may delegate responsibility for the Newsletter to an IBS member.
- (d) To support and contribute whenever possible to the work of the Berliner Ensemble.
- (e) To support and contribute to the Brecht-Archiv in East Berlin, and also to help in the establishment of extension of a number of additional major collections of Brechtiana in several widely separated geographical locations.
- (f) To assist in the setting up of an international group of scholars to work on planning and bringing out a historical-critical edition of all Brecht's work.
- (g) To provide annually some financial support for a graduate student to work intensely on some aspect of Brecht's life and/or work. Grant applications are to be evaluated by the officers of the Society.

Article III : Membership

Membership shall be open to anyone upon annual payment of dues.

Article IV : Officers

1. The officers of the Society shall be: a President, a Vice-President, a Secretary-Treasurer, the Managing Editor of the yearbook, the four general Editors, the Book Review and Bibliography Editors of the yearbook.
2. The President, Vice-President, and Secretary-Treasurer of the Society shall be nominated by, and elected by a mail ballot vote of the membership. Both the President and the Vice-President shall be elected for a one-year term of office. The Secretary-Treasurer, in the interest of continuity, shall be elected to a five-year term of office.
3. The Managing Editor shall be elected by a mail ballot of dues paying members of the Society. Nominations for the office can be made by petition of any five or more members of the IBS. The term of office of the Managing Editor shall be five years.
4. The four general Editors of the yearbook and the Book Review and Bibliography Editors shall each serve for a period of three years. The terms of these Editors shall be staggered, with the term of two Editors expiring each year. Election of Editors shall be by mail ballot vote of the dues paying membership. Nominations for the office of Editor can

be made in any year by petition of any five or more members of the IBS. The Editors may by a majority vote elect to establish a Board of Consulting Editors to assist with the consideration of papers submitted to the Society for publication.

5. Anyone already holding an office in the Society shall not be simultaneously eligible for any other office in the Society.

Article V : Amendments

Voting on amendments of the Constitution and By-Laws of the IBS shall be by mail ballot and will require a two-thirds vote of those responding to the mail ballot.

Article VI : Meetings

When official business of the Society is conducted (usually in conjunction with the annual international Symposium), it shall be conducted either according to Robert's Rules of Order or the national equivalent of these rules in the country where the official meeting is to be held.

Article VII : Dues, Audit

1. The annual dues shall be: Student Membership (renewable for a maximum of four years), \$6; Active Membership, \$10; Senior Membership (for all Full Professors), \$18; Sustaining Membership, \$25; Institutional Membership (libraries, universities, etc.), \$18. The annual dues are to be paid to the Secretary-Treasurer of IBS by October 1st each year. European payments may be made directly to the Society's European account, the number of which is available upon request from the Secretary-Treasurer.
2. The right to vote and hold office in the Society shall be contingent upon the annual payment of dues.
3. Honorary members of the Society, to be elected by a simple majority on a mail ballot, are exempted from paying dues.
4. Annual dues may be changed by a majority vote of the membership.
5. Checks on the account or accounts of the IBS may be drawn by the President, the Secretary-Treasurer, and the Managing Editor of the yearbook. The Secretary-Treasurer shall report annually to the membership on the stewardship of IBS funds for the previous year. At the discretion of the other officers or upon request of the membership at large, the Society may appoint a firm of accountants to audit the financial records of the organization.

Article VIII : Committees

Either upon the request of the membership at large or at the discretion of the officers of the Society, such committees may be formed or appointed to better facilitate the work of the Society. In particular, a standing committee to oversee all elections shall be established by the officers for each election held.

BRECHT CONGRESS : LIST OF ATTENDANCE

Arnold, Armin	Fischer, Alexander
Badenhausen, Rolf	Fischetti, Renate
Badia, Gilbert	Friedrich, Rainer
Bahr, Gisela E.	Froehlich, Ulrich R.
Baxandall, Lee	Fuegi, John
Beckers, Gustav	Gallati, Ernst
Berg-Pan, Renata	Gilman, Sander L.
Bernath, Peter	Glade, Henry
Blume, Bernhard	Goetz-Stankiewicz, Marketa
Böschenstein, Hermann	Goldsmith-Reber, Trudis
Bradford, Meriel	Grimm, Reinhold
Bronner, Luise H.	Gürttler, Karin
Bruhn, Joachim	Haberl, Franz P.
Cafferty, Helen L.	Haenicke, Diether H.
Cheyne, Helen	Hecht, Edmund P.
Conard, Robert C.	Hermand, Jost
Cooper, Thomas W.	Hill, Claude
Dallet, Joseph B.	Hinck, Walter
Dort, Bernard	Hirschbach, Frank D.
Ehmer, Ilse	Hoefert, Sigfrid
Famira, Helmut	Hsia, Adrian
Ferran, Peter W.	Hunter, Rosemarie
Fetscher, Iring	Hye, Allen E.
Filewood, Alan D.	Jakobsh, F. K.

(Montreal Attendance, cont'd from page 19)

Ketter, Anamaria	Scher, Helene
King, Janet K.	Schmidt, Josef
Kitching, Laurence P.	Schoeps, Karl-Heinz
Koerner, Charlotte	Schrimpf, H.J.
Knust, Herbert	Schrimpf, Mrs. H.J.
Kully, Rolf Max	Schulte, Hans H.
Kundert, Harry H.	Schuster, Ingrid
Lach, Edith	Seidler, Ingo
Lach, Friedhelm	Seliger, Helfried W.
Lehrman, Leonard E.	Stanford, Richard E.
Lester, Rosemarie K.	Strack, A.
Ley, Ralph	Summerfield, Ellen
Loewen, Harry	Suvin, Darko
Lyon, James K.	Szydlowski, Roman
Maitre, H. Joachim	Tarot, Rolf
McLean, Sammy	Tatlow, Antony
Meixner, Horst	Thomas, Emma L.
Melngailis, Valda	Tracy, Gordon L.
Mews, Siegfried	Uhde, Jan
Minnes, Thomas J.	Unseld, Joachim
Nadar, Thomas R.	Unseld, Siegfried
Nägele, Rainer	Valk, Gesa
Nägele, Mrs. R.	Vollmar, Klaus-Bernd
Nohl, Ingrid	Von Matt, Peter
Ota, Yuzo	Weber, Betty Nance
Parmalee, Patty Lee	Weisstein, Ulrich
Pfanner, Helmut F.	Willet, John
Pfeifer, Martin	Wirth, Andrzej
Richter, Horst	Woods, Barbara A.
Rubin, Don	Youssef, Magdi
Scheer, Herfried	

TO: GISELA E. BAHR, DEPT OF GREAL, MIAMI UNIVERSITY, OXFORD, OHIO 45056

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