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In den Finsternen Zeiten
Wird da auch gesungen werden?
Da wird auch gesungen werden
Von den finsternen Zeiten.



COMMUNICATIONS

from the International Brecht Society

Volume 16, Number

COMMUNICATIONS

from the INTERNATIONAL BRECHT SOCIETY

Volume 16

November 1986

Number 1

Editor: Michael Gilbert
Department of Foreign Languages & Literatures
Valparaiso University
Valparaiso, Indiana 46383 USA

All correspondence should be addressed to the Editor.

See the inside back cover for information concerning subscriptions and membership.

Membership in the IBS includes subscriptions to the journal **Communications** and the Brecht Yearbook.

The Editor wishes to thank Valparaiso University for assisting with the production of **Communications**.

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The INTERNATIONAL BRECHT SOCIETY, INC. is a non-profit educational organization.

IBS Officers: Antony Tatlow (University of Hong Kong), **President**
Darko Suvin (McGill University, Montréal, Québec),
Vice-President
Ward B. Lewis (University of Georgia, Athens, Georgia
USA), **Secretary-Treasurer**

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Outgoing Editor's Note

It is with great satisfaction that I announce the results of the Spring election for the IBS Executive Committee. President Antony Tatlow and Vice-President Darko Suvin were confirmed for additional two-year terms. Newly elected officers are Ward Lewis as Secretary-Treasurer and Michael Gilbert as Editor of **Communications** (please see inside cover for mailing addresses).

As outgoing Editor I want to take this opportunity to thank my Associate Editor, Gary Chancellor, for his assistance in building **Communications** into the journal it is today. In addition, we both appreciated the technical assistance provided by our respective institutions (The University of Texas at San Antonio and Trinity University). In the same vein, I wish to thank the many people around the world who have contributed articles, reports, reviews and notes to **Communications**.

It is my pleasure to introduce to the readers the new Editor of the journal. In the few months since we began to shift responsibilities, Michael Gilbert has already shown much interest and creativity. I feel quite sure that the journal is in good hands and will continue to serve the needs of IBS members and those interested in Brecht's legacy. I also want to encourage all readers to support the new Editor by continuing to send pertinent material for publication. Finally, I am looking forward to working with you in my new capacity as Book Review Editor of the Brecht Yearbook.

--Marc Silberman

Incoming Editor's Note

With this issue of **Communications**, the Editorship of the IBS journal changes hands, and it would most appropriate for me to begin my term as Editor by thanking Marc Silberman (profusely!) for all of his assistance and advice since last April, without which this issue could not have been assembled. Volume 16/1 appears somewhat later than scheduled due to the editorial transition, and, in particular, the incoming Editor's adjustment to a new computer/word-processing system with which **Communications** is being produced. (IBS members attending the upcoming International Symposium in Hong Kong will receive this issue at the meeting.)

Apropos "production technology": in order to facilitate the work involved in organizing and editing the journal, I am making use of a state-of-the-art text scanning device which is able to transcribe virtually any evenly typed original or photocopied typescript on 8-1/2" x 11" paper onto MOS-DOS formatted diskettes for input into the word-processor. (Double-spacing is preferred to single, but is not required.) The text reader is also capable of transcribing both dot-matrix and near-letter quality computer-printed documents. I would like to encourage all **Communications** contributors to observe these basic format standards, or, if possible, to submit material directly on standard-size (5-1/4") double-density floppy diskettes in any MS-DOS/ASCII compatible format. (The system being used is an IBM-compatible Zenith 158 computer coupled with Samna III word-processing software.) By eliminating most of the typing work otherwise required to assemble the journal, this production process should enable the Editor to concentrate on the tasks of editing and corresponding with contributors. At the same time, I shouldn't fail to mention that the decision to produce **Communications** in this way was influenced far less by some desire to promote the understanding and performance of Brecht's works in "high tech" fashion than the need

to control publication costs, since the journal is now being printed commercially. Overall, in preparing this issue of **Communications**, every effort was made to strike an acceptable compromise between the high format standards established by the previous Editor and the constraints imposed by the budget, both with regard to commercial printing rates and the current state of IBS finances (which are discussed in detail elsewhere in this issue in Secretary-Treasurer Ward Lewis's report). For the April 1987 issue (Volume 16/2), I hope to be able to use other word-processing software to enhance the appearance of the journal, and welcome comments and suggestions from IBS members concerning both the journal's content and format.

Apart from a stronger financial basis, **Communications** is in need of a dedicated cadre of persons who are willing and able to perform the following tasks: translating material submitted for the journal (in order that the previous policy of publishing contributions in English can be continued); reporting on Brecht productions, symposia, and other events; and compiling current Brecht bibliography. In the long run, I feel it would be beneficial for both the journal's quality and the Editor's health to establish a group of contributing editors for **Communications**, and I urge anyone interested in contributing to the journal on this basis to contact me. Otherwise, the vitality of **Communications** can best be sustained by the artistic creativity and scholarship of IBS members and others involved with Brecht who take a serious interest in the journal and make use of it as a forum for constructive debate on Brecht's legacy. In that spirit, I welcome responses from the readers of **Communications** to any of the articles and reports published in these pages, whether in the form of letters to the Editor, or as detailed commentary for publication in subsequent issues.

Finally, I would like to express my appreciation to several persons for technical and financial assistance rendered in the production of this issue of **Communications**: Professor John Sorenson and Michael Gee of the Valparaiso University Academic Computer and Communications Center; the Valparaiso University Computer Resources and Planning Committee; Dr. Forrest L. Vance, Dean of the College of Arts & Sciences, and Dr. Richard Baepler, Vice-President for Academic Affairs, Valparaiso University; University Mail Clerk Peggy Belchik; and the patient staff of Mr. Copy Rite, Inc., Valparaiso, Indiana.

-- Michael Gilbert

SONDERANGEBOT!

Kontradiktionen, an 88-page collection of photos, drawings and reviews dealing with numerous productions and interpretations of Brecht's works and published for the IBS Convention at the University of Texas-Austin is available from Secretary-Treasurer Ward Lewis for \$2.00 (\$4.00 for non-members). Ward's address is: Department of Germanic & Slavic Languages, University of Georgia, Athens, Georgia 30602 USA.

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International Brecht Society Reports

INTERNATIONAL BRECHT SOCIETY

Seventh International Symposium: "Brecht and the Paradigm Change"
Hong Kong Academy for the Performing Arts/University of Hong Kong,
December 8-13, 1986

Co-sponsored by the Department of English Studies and Comparative Literature, University of Hong Kong

Provisional Program

December 8, Monday

- 9.15-10.30 1. Opening of the Symposium--Greetings from Huang Zuolin and Senda Korea
Antony Tatlow: "Brecht and the Paradigm Change"
- 11.00-12.30 2. David Roberts: "Brecht and Tradition: Two Contending Models"
Peter von Becker: "Brecht's Theater und die Explosion der Konzepte"
(Li Jianming)
- 14.30-16.00 3. James Brandon: "Asian Aesthetics"
Wolfgang Kubin: "The Paradigm of Nonaction versus Action: Toward a Theory of Modern Chinese Drama"
(Wolfram Schlenker)
- 16.30-18.00 4. John Rouse: "Brecht and the Question of the Audience"
Josette Feral: "Performance Art and Multi-disciplinarity: a Brechtian Perspective"
James S. Moy: "Theatres for the Masses: From Alienation to Simulacrum"
5. Georg Gugelberger: "Brecht in/and Africa"
Astrid von Kotze: "First World Jobs and Third World Workers: Struggle for a Workers' Theatre in South Africa"
E. de San Juan: "Brecht and Third World Revolutions"
- 18.30 Reception
- 20.00 Performance

December 9, Tuesday

- 9.00-10.30 6. Latin America Workshop: Eduardo Daconte, Claudia Kaiser-Lenoir, Marina Pianca, Beatriz Rizk, Ferdinand de Toro
- 11.00-12.30 7. Vasuda Dalmia-Lüderitz: "Brecht in Hindi: The Poetics of Response"
Chetana Nagavajara: "Brecht's Relevance: A Thai Perspective"
Adrian Hsia: "From If I Were Real to Mayor Chen Yi: The Brechtian drama of Sha Yexin."

December 9, Tuesday (cont.)

8. Lamice El-Amari: "The Arabic Face of Brecht--Then and Now"
Magdi Youssef: "What Can the Arab World Learn from Brecht Today?: A Contribution to the Dialectics of 'Formal Rationality' (Max Weber) and 'Natural' Socio-Cultural Formations"
- 14.30-16.00 9. Speakers from Beijing and Shanghai
- 16.30-18.00 10. Walter Gebhard: "Carl Einsteins Nietzsche-Rezeption und Fremdkulturerfahrung"
Peter Horn: "'Kühle paradoxe Gedanken': Nietzsche, Brecht and the Epic Theatre"
Philip Thomson: "Nihilism, Anarchy and Role-playing: The Young Poet from Augsburg"
- 16.30-18.00 11. John Fuegi: "The Theory of Distance: The Reality of Closeness"
Ursula Mahlendorf: "The Psychological Dynamics of Group Interaction"
James Lyon: "'What keeps a man alive?' Money in the Dramas of Bertolt Brecht."
- 20.00 Performance

December 10, Wednesday

- 9.00-10.30 12. Media Workshop:
Anton Kaes: "Brecht and the New Discourse on Media"
Friedrich Knilli: "Die Ästhetik der Ware"
Richard J. Meyer: "Brecht, Media and the Third World"
Roswitha Mueller: "Brechtian Theory and Film"
Marc Silberman: "Whither Brecht? Innovation in the Media"
- 11.00-12.30 13. Clas Ziliacus: "Hamlet, Brecht and Benno Besson"
Bernd Mahl: "Brecht's and Monks Urfaust-Inszenierung mit dem Berliner Ensemble" (with Syberberg's film)
- 14.30-16.00 14. Carl Weber: "Brecht's Concept of Gestus and the American Theatre Tradition"
Ron Davis: "Hanns Eisler and Charles Seeger: Music of the US Left"
(Klaus M. Schmidt)
- 16.30-18.00 15. Jan Olsson: "Trends and Arguments in Staging Mother Courage"
Herbert Knust: "Brecht's Dream-Play"
Karl-Heinz Schoeps: "From Detached Rationalism to Intuitive Naivete: A Re-evaluation of The Visions of Simone Machard"

HONGKONG

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December 10, Wednesday (cont.)

16. Andrej Wirth: "After Brecht--The Changing Concepts of Theatre:
Brook, Grotowski, Foreman, Wilson"
Arno Paul: "Transitions. Het Werkteater Amsterdam's Epic Drama
of Empathy"
(Heinz-Uwe Haus)

20.00 Performance

December 11, Thursday

- 9.00-10.30 17. Paisley Livingston: "Remarks on Brecht and Science"
Hans-Harald Müller: "Bertolt Brecht and Logical Empiricism:
Outline of a Re-interpretation of Brecht's Work
from the late Twenties to the Beginning of the
Forties"
Darko Suvin: "Brecht, Semiotics and Pragmatics: Poetry as Cog-
nitive Choice--the Exemplum of Leben des Galilei"
- 11.00-12.30 18. Rainer Friedrich: "Deconstructing the Subject: Postmodernist
Elements in Brecht"
Hans-Thiess Lehmann: "'Aber etwas fehlt': Brecht's Subversion
of the Word":
Shuhsi Kao: "Brecht et l'Autre oriental"
- 14.30-16.00 19. Elinor Shaffer: "Brecht and the Cabaret Tradition"
(Jürgen Flimm)
- 16.30-18.00 20. Reinhold Grimm: "Bertolt Brecht's Chicago--a German Myth?"
Walter Hinderer: "Schiller, Chicago and China: The Aesthetic
Function of Foreign Elements in Brecht's In the
Jungle of Cities"
Arnold Blumer: "States of Emergency--Some Thoughts on Brecht's
Fear and Misery of the Third Reich"

20.00 Performance

December 12, Friday

- 9.00-10.30 21. Janelle Reinelt: "Rethinking Brecht: Deconstruction, Feminism
and the Politics of Form"
Kathleen Komar: "Paradigm Change: The Female Paradigm in
Brecht's Mother Courage and Christa Wolf's Kassan-
dra"
Richard Wasson: "Brecht Decodes the Codes: Gender and Class in
The Good Person of Szechwan"

Galy Gay: "Is this Hong Kong?"

December 12, Friday (cont.)

- 11.00-12.30 22. Renate Voris: "The Spectator in the Image: Narrative and Violence in Brecht's Baal"
 Anne-Marie Hjort: "Brecht and Kant on Marriage and Abortion"
 Denis Jonnes: "Family Patterns in Brecht's Late Drama"
- 13.00-14.15 23. IBS Business Meeting
- 14.30-16.00 24. (John Willett)
 (Heiner Müller)
- 16.30-18.00 25. Siegfried Mews: "The Decline of Brecht in the West?--Experimental Staging and Innovative Reception of The Caucasian Chalk Circle"
 Ulrich Gaier: "Dialektische Dramaturgie, dargestellt am Kaukasischen Kreidekreis"
 Sigfrid Hoeffert: "The Brechtian Heritage in Spanish Children's Theatre: An Analysis of Alfonso Sastre's Chalk Circle plays"
26. Wolfgang Pasche: "Role Play and Ritual Play in Brecht's Lehrstück"
 Edmund Licher: "Der Tod und das Problem der Identität bei Brecht--nur ein abendländisches Problem?"
 Johann Holzner: "Die Nachgeborenen zitieren neue Vorbilder-- Auseinandersetzung mit dem literarischen Erbe in der österreichischen Literatur der Gegenwart"
- 20.00 Performance

December 13, Saturday

- 9.00-10.30 27. Alexander Stephan: "Bertolt Brecht and Anna Seghers: Two Models of Socialist Literature During the 1930s"
 Gerhard Fischer: "On Integrating Brecht, the New Left and the Alternative Movements: The Development of Emancipatory Theatre from 1970 to 1985"
 (Michael Morley)
- 11.00-12.30 28. Directors' Symposium--Discussion of Performances

List of participants and persons attending (according to the latest information provided by Antony Tatlow):

Abbas, Ackbar
 Archer, Robyn

Hong Kong University
 Sydney Australia

國際布萊希特節

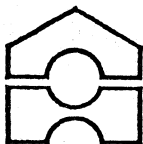
THE INTERNATIONAL BRECHT FESTIVAL

一九八六年十二月八至十三日

8th to 13th December 1986

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Bahr, Gisela	Miami University, Oxford, Ohio/USA
Becker, Peter von	Theater Heute, Berlin (West)
Blumer, Arnold	Stellenbosch University, South Africa
Brandon, James	University of Hawaii, Honolulu, USA
Bruun, Birgitte	Copenhagen, Denmark
Chan Choi-Lai, Stephen	Hong Kong University
Chatterjee, Sekhar	Unity Theatre, Calcutta, India
Chen Gongmin	Shanghai, China
Chen Mingzhen	Shanghai Drama Academy, China
Chen Yong	China Youth Arts Theatre, Beijing, China
Chung King-Fai	Hong Kong Academy for Performing Arts
Daconte, Eduardo M.	Universidad Catolica, Bogota, Columbia
Dalmia-Lüderitz, Vasuda	Tübingen University, FRG (India)
Davis, Ron	San Francisco, USA
Ding Yangzhong	Central Drama Academy, Beijing, China
El-Amari, Lamice	Oran University, Algeria
Feral, Josette	Quebec University, Montreal, Canada
Fischer, Gerhard	University of New South Wales, Sydney, Australia
Flimm, Jürgen	Thalia-Theater, Hamburg, FRG
Friedrich, Rainer	Dalhousie University, Halifax, Canada
Fuegi, John	University of Maryland, College Park, MD/USA
Gaier, Ulrich	University of Konstanz, FRG
Gebhard, Walter	University of Bayreuth, FRG
Gilbert, Michael	Valparaiso University, IN/USA
Grimm, Reinhold	University of Wisconsin, Madison, USA
Gugelberger, Georg	University of California, Mexico Study Center, Mexico
Hall, Jonathan	Hong Kong University
Hall Wai-Hing, Katherine	Hong Kong
Haus, Heinz-Uwe	Institut für Schauspielregie, Berlin/GDR
Hern, Nick	Methuen, London, UK
Hinderer, Walter	Princeton University, USA
Hsia, Adrian	McGill University, Montreal, Canada
Hoeffert, Sigfrid	University of Waterloo, Canada
Holzner, Johann	University of Innsbruck, Austria
Horn, Peter	University of Cape Town, South Africa
Huang Zuolin	Shanghai Drama Academy, China
Iwabuchi Tatsuji	Haiyuza Theatre, Tokyo, Japan
James, Nick	Hong Kong Arts Centre
Jameson, Frederic	Duke University, Durham, NC/USA
Jonnes, Denis	Kagoshima University, Japan



Kaiser-Lenoir, Claudia	Tufts University, Medford, MA/USA
Kao Shuhsi	University of California, Los Angeles, USA
Kim-Yang, Hyesuck	Ehwa University, Seoul, Korea
Knilli, Friedrich	Technische Universität, Berlin (West)
Knust, Herbert	University of Illinois, Urbana, IL/USA
Komar, Kathleen L.	University of California, Los Angeles, USA
Kotze, Astrid von	Durban, South Africa
Kubin, Wolfgang	University of Bonn, FRG
Lange, Victor	Princeton University, USA
Lehmann, Hans-Thiess	University of Giessen, FRG
Leung Ping-Kwan	Hong Kong University
Licher, Edmund	University of Groningen, Holland
Li Jiayao	Youth Theatre Group, Shanghai, China
Li Jianming	Second Foreign Language Institute, Beijing, Chir
Lin Zhaochua	People's Arts Theatre, Beijing, China
Lyon James	University of California, San Diego, USA
Mahl, Bernd	Tübingen, FRG
Mahlendorff, Ursula	University of California, Santa Barbara, USA
Mews, Siegfried	University of North Carolina, Chapel Hill, USA
Morley, Michael	Flinders University, Adelaide, Australia
Müller, Hans-Harald	University of Hamburg, FRG
Müller, Heiner	Berlin/GDR
Mueller, Roswitha	University of Wisconsin, Milwaukee, USA
Moy, James S.	University of Wisconsin, Madison, USA
Nagavajara, Chetana	Silpakorn University, Bangkok, Thailand
Olsson, Jan E.	Torun University, Poland
Pasche, Wolfgang	University of Cape Town, South Africa
Paul, Arno	Freie Universität, Berlin (West)
Pianca, Marina	St. Lawrence University, Canton, NY/USA
Poon Lai-King, Carmen	Hong Kong University
Rass, Norbert	Kagoshima University, Japan
Reinelt, Janette	California State University, Sacramento, USA
Rhie Won-Yang	Hanyang University, Seoul, Korea
Rizk, Beatriz	City University of New York (Columbia)
Roberts, David	Monash University, Melbourne, Australia
Rouse, John	Tulane University, New Orleans, USA
Senda Korea	Haiyuza Theatre, Tokyo, Japan
Schlenker, Wolfram	Beijing, China
Schmidt, Klaus M	Bowling Green State University, Ohio/USA
Schoeps, Karl-Heinz	University of Illinois, Urbana, IL/USA
Seidel, Gerhard	Bertolt-Brecht-Archiv, Berlin/GDR
Shaffer, Elinor	University of East Anglia, Norwich, UK
Shaffer, Elinor	University of East Anglia, Norwich, UK
Shideler, Ross	University of California at Los Angeles/USA
Silberman, Marc	University of Texas, San Antonio, USA
Stampfl, Andrea	Kagoshima University, Japan
Stephan, Alexander	University of Florida, Gainesville, USA
Suvin, Darko	McGill University, Montreal, Canada

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Tabbert-Jones, Gudrun	Santa Clara University, California/USA
Tammany, Jane	King Saud University, Riyadh, Saudi Arabia
Tatlow, Antony	Hong Kong University
Thomson, Philip	Monash University, Melbourne, Australia
Toro, Ferdinand de	Carleton University, Ottawa, Canada
Vetter, Klaus	Goethe Institute Turin, Italy
Voris, Renate	University of Virginia, Charlottesville, USA
Wasson, Richard	Rutgers University, New Brunswick, USA
Weber, Carl	Stanford University, USA
Willett, John	London, UK
Wirth, Andrej	University of Giessen, FRG
Wong Tak-Wai	Hong Kong University
Xue Dianjie	Beijing, China
Yeung Yu-Ping, Paul	Hong Kong Institute for Promotion of Chinese Culture
Youssef, Magdi	Cairo University, Egypt
Yu Kwangfu	Foreign Language Institute, Shanghai, China
Ziliacus, Clas	Abo Akademi, Abo, Finland

Performers/Productions

China Youth Arts Theatre, Beijing	<u>The Caucasian Chalk Circle</u> (in Putonghua)
Haiyuza Theatre, Tokyo	<u>The Good Person of Szechwan</u> (in Japanese)
Hong Kong Repertory Theatre	<u>The Resistible Rise of Arturo Ui</u> (in Cantonese)
Hong Kong Academy for Performing Arts, School of Drama	<u>The Visions of Simone Machard</u> (in Cantonese)
Phillipine Educational Theater, Manila	<u>The Caucasian Chalk Circle</u> (in Tagalog)
Unity Theatre, Calcutta	<u>Puntila/The Bread Shop</u> (in Hindi)
Birgitte Bruun, Copenhagen	Songs of War and Love
Robyn Archer, Sydney, with Michael Morley	Brecht and Company

plus:

a Ping tan (traditional Chinese narrative acting) performer from Shanghai in Chinese Chalk Circle: "A Brechtian Style Tale"

國際布萊希特節

THE INTERNATIONAL BRECHT FESTIVAL

International Brecht Society Reports

BRECHT YEARBOOK, VOLUME 13: "BRECHT AND PERFORMANCE"

The next volume of the Brecht Yearbook, entitled "Brecht and Performance", is currently in preparation by Wayne State University Press, Detroit. Managing Editor John Fuegi reports that Carl Weber of Stanford University and Renate Voris of the University of Virginia have agreed to succeed Gisela Bahr and John Willett as Yearbook Editors (commencing with Volume 14). In addition, Marc Silberman, former Editor of Communications, will serve as Book Review Editor. The addresses of the Editors are:

Professor John Fuegi/ Center for Research in the Arts and Humanities/ The University of Maryland/ Francis Scott Key Hall/ College Park, Maryland 20742 USA

Professor Renate Voris/ Department of Germanic Languages and Literatures/ University of Virginia/ Cocke Hall/ Charlottesville, Virginia 22903 USA

Professor Carl M. Weber/ Department of Theater and Drama/ Stanford University/ Stanford, California 94305 USA

Professor Marc Silberman/ Division of Foreign Languages/ The University of Texas at San Antonio/ San Antonio, Texas 78285 USA

Secretary-Treasurer's Report

Having taken over this position following the elections in the spring, I was told that a financial report must be written to describe the status of the inheritance and financial events from that time til this (i.e. 20 August 1986).

credit: \$1,102.00 -- received from Karl-Heinz Schoeps
589.00 -- additional funds received

\$1,691.35

debit: \$ 148.75 -- payment to Wayne State Press for Yearbook
35.00 -- other expenses

\$ 183.75

balance: \$1,507.60

Our German account (Konto-Nummer 7674146, Deutsche Bank, Düsseldorf) contains DM 632,92.

The IBS membership consists of 116 individuals in the U.S. and Canada, 32 abroad, and 67 institutions. These statistics are made available by Ms. Betty Stowe, who has single-handedly put the entire society on a computer--twice in fact, once with the financial records and again with the mailing list. Betty handles practically all the correspondence (eleven letters one day!), is very thorough, efficient, and good-natured. If something happens to her I'm sending all the stuff back to Schoeps (no joke!).

A further word about the state of our finances. Communications costs \$650 to send to 210 members or \$3.10 an issue. The current yearbook costs \$19.40 post paid. That means a member receives in value (with two issues of Communications) \$25.30 for his/her dues.

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The distribution reveals that all but 9 American/Canadian members receive more than they pay for, i.e. their dues are \$25.00 or less. When the Foreign members are included 137 members, or all but 12, pay \$25.00 or less. Therefore, 67 institutions paying \$30.00 together with the 12 members doing so, subsidize the entire remaining membership.

When the Yearbook is more expensive, as for example \$23.00 and \$24.00 in recent years, we are more deeply in the red. If costs remain exactly the same this next year they will be:

\$1,300 for 2 issues of **Communications**
\$4,074 for Yearbook (210 x \$19.40)
\$5,374

Income from membership dues is:

\$2,735 from those under \$25.00 (being subsidized)
\$2,220 from institutions and 12 members
\$4,955

We can expect then an annual operating loss of \$419 if everything remains equal.

The bank account holds \$1,079.20 in funds that are not committed, i.e. intended as a prepayment for the next Yearbook. We will be able to pay for the November issue of **Communications** at \$650 but not for the following issue in April unless the Yearbook appears in the interim and we are able to levy the membership dues again when it appears.

We need (it seems to me) a less expensive Yearbook and, possibly, a rethinking of the dues structure. DM 632 is held in Germany and should probably be gathered in.

With best wishes for a successful convention in Hong Kong. I wish I could be with you.

Sincerely,

Ward B. Lewis

Current Distribution of IBS Membership According to Dues Categories

American/Canadian members

\$10	4 members	
\$15	20 members	
\$20	31 members	2260.00
\$25	52 members	
\$30	9 members	- 270.00
	116	

Foreign Members

\$10	4 members	
\$15	3 members	
\$20	12 members	475.00
\$25	10 members	
\$30	3 members	- 90.00
	32	

Institutions

\$30	62 members	- 1860.00
	210 members	

International Brecht Society Reports

MLA

Modern Language Association Conference,
New York, December 27-30, 1986

The International Brecht Society is sponsoring two sessions at this year's MLA Convention in New York City. Both sessions will be held in the Sheraton Centre Hotel, 7th Avenue at 52nd Street, and are open to non-members of the Modern Language Association provided they register at the Convention. The registration area for the Sheraton Centre will be located in the Ballroom foyer on the second floor.

Session No. 112: Brecht in Latin America/Sunday, December 28, 8:30-9:45 a.m.,
Regency Foyer, Sheraton Centre

Presiding: Leslie Damasceno, Department of Romance Languages
and Literatures, Princeton University

Speakers:

Marina Pianca, St. Lawrence University

Judith Weiss, Mt. Allison's University, New Brunswick,
Canada

Miriam Echevarria, University of Texas at Austin

Heinz-Uwe Haus, Institute for Theater Directing, Berlin/GDR

(Brief presentations by the speakers will be followed by group discussion.)

Session No. 444: Bertolt Brecht Thirty Years after His Death/Monday, December
29, 12:00-1:15 p.m., Regency Ballroom, Sheraton Centre

Presiding: Michael Gilbert, Department of Foreign Languages
and Literatures, Valparaiso University/Editor, **Communications**

Speakers & Topics:

David Bathrick, University of Wisconsin-Madison--

"Brecht in the GDR"

Klaus M. Schmidt, Bowling Green State University--

"Thirty Years After: Is Brecht Still a Resistible
Force in the American Theater?"

John Steven Paul, Valparaiso University/Richard S.

Wattenberg, Univ. of California at Riverside--

"Brecht and the American University Theater"

Barton Byg, University of Massachusetts at Amherst--

"Brecht on the Margins: Film and Film Theory"

NOTICE!! Any member of the IBS interested in organizing one of the Brecht sessions for the 1987 MLA Convention in San Francisco should contact Michael Gilbert, **Communications** Editor, at the IBS Symposium in Hong Kong or the MLA Convention in New York. Under MLA policies and procedures, the IBS may sponsor two sessions; requests for a third meeting are subject to review by the Program Committee under the guidelines applicable to "Special Sessions". As noted in the September issue of the **MLA**, plans for the two regular sessions must be submitted in writing to the MLA Program Office by April 1, 1987. See the September **MLA** (pp. 473-479) for additional information. N.B.: The deadline for 1987 Convention session announcements for the Spring **MLA Newsletter** is Jan-6, 1987 (shortly after the Convention in New York).

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An Interview with Walfriede Schmitt
Miami University, Oxford, Ohio,
April 12, 1986

by Gisela Bahr

(Walfriede Schmitt, stage and film actress from Berlin/GDR, was the William P. Huffman Artist-in-Residence at Miami University, Oxford, Ohio, from mid-March to mid-April 1986. Her stay at Miami University was sponsored by the Department of German, Russian, and East Asian Languages as well as the Theater Department and the Sigma Chi Foundation. Ms. Schmitt played the title role in the Theater Department's production of The Good Person of Szechwan which was performed April 9-13.)

Bahr: Walfriede, I would like to begin by asking: how are actors trained in the GDR? You have Brecht's legacy; is that stressed at all? Are you trained in a special Brechtian style?

Schmitt: As far as my experiences are concerned, I would say that we are not trained in a special Brechtian style. Of course, in our studies, we deal with all theories (e.g., Stanislavski, Grotovski, Brecht), and our acting teachers, at least those in Berlin, where I studied, take those parts of each theory which they need and transmit their professional experiences to the students. Those experiences vary quite a bit, and I think it is very important in theater to find one's own way, to use theories and suggestions as one can, but to find one's own special way of doing things.

Bahr: Did you have courses in theory at the Schauspielschule in Berlin, and, if so, what kind?

Schmitt: We studied theater, i.e., history of the theater, acting theory, and social theory (Marxism-Leninism in relation to the theater). After all, the strongest influence Brecht had on theater was his notion that it should have an impact on society, that the curtain needs to be torn away from this kind of "artificial representation" in order to make theater transparent in terms of what it shows about the conditions of a society or social situation.

Bahr: Here in Oxford, you've played Szechwan in English, and in the past you've played it in German in Meiningen. What were your experiences at that time?

Schmitt: Meiningen was where I had my first real, direct involvement with Brecht. It was my fourth year in the theater, so I was still very young and inexperienced.

Bahr: Do you remember what year that was?

Schmitt: I think it was in the late 60s, or perhaps as early as 1963. My experience in Meiningen was that Brecht has an incredible sense of humor, which I had not expected. He also has emotional power, and I liked that about him (I still do). What I don't like at all is that he is pinned down to one thing. If you look at his theories you'll notice he was constantly changing, which is the exciting thing about Brecht. He was a man who was capable of adjusting his thinking and his method to the necessities of a certain social reality, and I think that is what I've learned from him. As far as the theater in Meiningen is concerned, the results we achieved were not very different from what is now happening here in Oxford. Our possibilities and acting capabilities were limited. I had seen this play twice before, once at our Volksbühne (in Berlin) before I

joined the company. That was a totally different aesthetic framework, what Besson was doing then; for example, he had them act with masks, and there was a lot of discussion about that by theoreticians and everybody else who had anything to do with Brecht. And I saw Strehler's performance, which, again, had a totally different dimension, aesthetically and socially, than the Besson production. I think they were both correct; it depends on who is doing it, and where, for what purpose and what audience. The better you do it, the more "Brecht" it will be, because he wanted above all to make good theater.

Behr: Did Wolfgang Fleischmann, the director in Meiningen at that time, try to do something especially Brechtian? How did he approach the production?

Schnitt: I am always puzzled by what "Brechtian" is supposed to be. What did we learn from Brecht? What has influenced actors' training in the GDR or our way of doing theater? The point is that one doesn't try to make things smooth and pretty, as in a picture-book, but rather tries to uncover the contradictions--the aim is to make clear the contradictions which the characters have inside themselves, or which are contained in the play. The goal is to make that visible and take away the curtain so that the viewer becomes disturbed, irritated, and doesn't have the experience of leaning back, becoming comfortable. The viewer is forced, if I can say so, to have an intellectual and emotional experience and be surprised. At least that's what I like about "Brechtian" theater. . . I am digressing from Meiningen, because that was so early in my career, and the production was so limited in terms of rehearsal time and acting capability. I don't know how successful it was because there, too--just like here in Oxford--people were saying: "My God, we imagined Brecht to be something totally different, we thought he was only intellectual, but he is much more. This is real theater, sensually stimulating and a lot of fun."

Behr: Let's talk about the production here in Oxford. It is, of course, something completely new for you, not only because it is in a different language, but especially because the actors at this theater are all students, and some are not even theater majors. What interests me is how you yourself approached this production. You were able to make suggestions, and the director, Don Rosenberg, was very receptive. What were your goals in that respect? What did you want to achieve by that?

Schnitt: Here in Oxford, we--myself, the director, and the kids--had to work very hard to put on a good performance, with only two-and-a-half weeks of rehearsal time. . . I had twenty years of acting experience, with another way of doing theater, and I was working with these students, another generation, basically, who were raised in a completely different way than I was, with totally different life experiences. And then the surprising thing happened, what I would call Brechtian--we all opened up to each other, we all tried to find the "truth" in this short period of time, to find a truth which we thought would be best for Oxford, for this area. Don Rosenberg, of course, was familiar with this problem. We all agreed in our first conversation that we would stress everything in the play involving the senses, humor, and feelings. We didn't want to agitate. We didn't want to scare people. We wanted to pull them into the play, and surprise them with the multiplicity of its poetic possibilities, which are also a part of Brecht. What I was able to contribute to this was the creation of a clear narrative structure. That wasn't entirely possible; the sets had already been constructed, which imposed certain limits, but we did what we could. As mentioned before, Don Rosenberg was very open to my suggestions, and I was sensitive to his intentions because I had to trust his experience in this environment. Many in the audience said that they had to laugh but didn't really know if they were supposed to because they felt that all this fun had a deeper meaning. That we succeeded in that is, I think, something truly Brechtian. Other things were not so successful; for example, we didn't have time to develop the relationship of the characters to each other, their contradictions, aesthetic dimensions. We

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had to come to an agreement in simple terms. I think we were honest enough to realize our limitations, our possibilities, and we had to find a common level, the students and I, to put on this performance. That's what I found Brechtian. When I arrived here and had lived for three or four days on campus, I thought a lot about this role. These people have a relatively secure life, they are well off, so free and happy. What interest would they have in a play that deals with poverty and social contradictions? I wasn't really sure, I thought nobody would come. And various colleagues at the theater said that it was a big risk to do such a political story in an environment with a middle-class consciousness. I can't really judge that, but they said it is typical, American middle-class world, very Christian, very religious. That, by the way, influenced our decision to have Shen-Te kneel before the Gods, something I would not do in Germany. You look for a point of entry, you watch the mood in your environment, what you have to do to interest people, and I think we succeeded a bit in doing that.

Bahr: Wasn't it surprising, then, that the director insisted not only on projecting various quotes from the play onto a screen, but also that he included statistical material from the present? I think at first you didn't like that very much. Did you later find it appropriate?

Schmitt: I thought the slides inserted between scenes exert a certain pressure on the story, and Don Rosenberg shared this fear. We weren't sure the audience could follow the play better if they aren't constantly pulled away from it. They can have their fun with it; however, if they are constantly reminded how many children are going hungry and how many people are dying each day, then the pressure of reality becomes so intense that you can't see the play as a whole any more. You are always removed from it. The question hadn't really been decided by opening night, so we talked with the students, too. Don asked what we should do; "I don't know, I don't know," was the reply, so that's the way it remained. The reaction of the audiences varied. Some felt disturbed, and some found it just right. So I won't pass judgment on it.

Bahr: When I was in the audience, I often noticed appreciative laughter when the viewers read the projected texts; in fact, I must say this was my main impression. But I can also report other reactions. Many people said they had never before been so impressed by a Brecht play, and so emotionally touched. Or, some said this production was much more convincing than any other they had seen. I do think you found a good solution for this problem, a solution that has been accepted. As a result, word-of-mouth is filling the house for the remaining performances. One last question: did your attitude toward the character of Shen-Te/Shui-Ta change between the Meiningen production and this one?

Schmitt: That is an interesting question. I was glad to do this play again and do it here because I thought that my experience in Meiningen and the fact that I had already done the play would help me. And, in a way, that's what happened. But I was also surprised: I mean, you realize that you are about fifteen years older in the meantime, and that you've had certain experiences in your life as well as in the theater. I remember that I was very enthusiastic about Shen-Te back then. I was in my late twenties and wanted to show Shen-Te's message that goodness and friendliness are very easy. I thought that evil things are loud, and that you can recognize them, so I portrayed Shui-Ta as being very loud, masculine, and coarse. And now I realize I'm more interested in showing how difficult it is to be a good person and how easy it is to be evil, relatively easy, that is. Now, if you look at Shen-Te, who lives with her whole body, with all of her feelings, she is always going to get into trouble because she can't organize herself according to a principle. She knows the principle, she is smart enough for that, otherwise she wouldn't be able to invent a character like Shui-Ta, who carries it out. And when she is Shui-Ta, she only has to leave out her feelings, to leave out her humanity. That's why I tried to make Shen-Te all body, to bring the voice up from the gut as much as possible, so that you realize that all her

senses are at work. Shui-Ta is not the same character I played in Meiningen--coarse, in heavy boots--but rather very graceful, light, sneaky, and arrogant. Evil comes quietly, if you aren't aware of it. That is my experience. . Much of this comes from my theater work at the Volksbühne, and especially my experience with Heiner Müller, who has continued this Brechtian line of thought in his work. All that influenced me, and I was surprised how deeply influential this experience has been, otherwise I would not have found this type. To come back to the voice coming from Shen-Te's gut: for Shui-Ta it comes from the head, while Shen-Te is much more private, smaller. So much has changed in my relationship to that character; I am much more interested in what it means to be evil than I was back then, at age twenty-nine or so.

Bahr: I liked another distinction you made between Shen-Te and Shui-Ta. When you are Shen-Te, every emotion and everything you are feeling is reflected and can be read in your face. When you are Shui-Ta, you wear a mask. I don't mean just the dark glasses, but also the immovable smile that could be called very oriental and that we also call a poker-face. That non-committal smile, that mask you can't see behind, I find this unbelievably effective because it is also, at the same time, very quiet.

Schnitt: Yes, because it shows the excluding of the human; you are made to function for a system. When you become involved in that, when you cross the line, you have decided for it, and then it seems to be relatively easy.

Bahr: One last question! Have you profited from your work here?

Schnitt: Yes, certainly, although I can't say anything specific about that right now, because I have decided to look at the experience in a very broad way, not to compartmentalize it right away. For me it was a daring enterprise, just as it was for the Theater Department. It was courageous for me to trust myself this much, to try something like this. That we were so productive, that is, to me, a question of self-confidence. I've gained something because I was successful in a foreign language and relatively alone, in the sense that none of my teachers were here. I had to stand on my own feet. That doesn't mean that Don Rosenberg wasn't helpful. I mean that, in the sense of my country and my experiences, I was alone. That I succeeded will definitely have an influence on my life and on what I'm going to do in the future. It's going to make me productive. I'm not going to say "I can't do that" or "I'm not going to do this". I can certainly do it.

(Translated by Ulrike Wheeler)

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Brecht and Communications

Roswitha Mueller

Throughout his career as a playwright and poet, Brecht was acutely aware of the importance of the technological media. While his assessment of the new media of radio and television changed in the course of time--from experimental enthusiasm to political optimism and finally an embittered rejection of contemporary practices--his insistence on the necessity to engage in a dialogue with the media remained firm. In this respect, Brecht continued the tradition of his teacher Erwin Piscator, the founder of German political theater, who in turn was influenced by the most outspoken proponents of applying advanced methods of technology and science to the arts, the Bauhaus group of Weimar Germany. In as far as Brecht's theory of drama aimed at a fundamental redefinition of the structures of communication, his interest in those means of communication, which, in his view, would become predominant in the future, was essential to the formulation of his theory.

Brecht's active experiments with film were extensive. In the early twenties he turned out a great number of film scripts, and later, during his exile in Hollywood, he was involved in some fifty film projects of varying importance. Although he claimed that only one film--Kuhle Wampe, which was made prior to his exile--was satisfactory to him, his encounter with film was thorough enough to have impressed on him the exigencies of this form of communication. As a consequence, Brecht the dramatist never competed against the newer media in an effort to formulate what is purely dramatic; instead he sought a discourse with them. "In the interest of this discourse," wrote Walter Benjamin in his essay "The Author as Producer",

Brecht returned to the most basic elements of the theater. He was content, so to speak, with a podium. He dispensed with complicated plots. In this way, he succeeded in changing the functional connection between the stage and the audience, the text and the performance, the director and the author. (1)

This process of stripping theater to its basic elements enabled Brecht to formulate a dramatic theory, which, in spite of its concern with specific dramatic problems, contributes incisively to general communication and media theories. Brecht himself suggested as much in his "Speech on the Function of Radio" in 1923, when he claimed that

the epic dramatic theory with its number character, its separation of elements, of the image from the word and the words from the music, particularly, however, its pedagogical attitude, would provide a host of practical hints for radio. (2)

In the same essay, he mentioned his learning play The Ocean Flight, which he had written for the Baden-Baden Music Festival in 1929. The play represents an even more direct link between theater and radio; it is an example of possible exercises which use the radio as an apparatus of communication, and also "a model for a new application of their apparatuses" (3).

Brecht's observation about the interrelatedness of all cultural forms rest on his analysis of the structures of communication. He understood that the relationships between actor-director and audience are not only crucial for the

structure of communication in cinema and theater, but that they are implicated in and implicating the entire field of political, economic, and discursive power.

Contemporary theorists of the Frankfurt School, in particular Oskar Negt, have, on the one hand, based their approach to media analysis on the experiments and thoughts of members of the political avant-garde of the twenties like Brecht and Benjamin; and on the other, they have succeeded in establishing a connection between these early theories and Habermas' theory of communication. In his book Strukturwandel der Öffentlichkeit, Jürgen Habermas has documented structural changes in the public sphere. In its struggle against feudal sovereignty, public opinion based the authority of its argument against social hierarchy on the ideal of equality, the parity of the "merely human". In principle, every human being was to be a member of this public. Later, in order to secure the connection between public opinion and legislation, the bourgeois constitutional state institutionalized the public as a politically functioning body. The admission to the political public of the propertied class only, the equation of "human being" with "property owner", is the core of the contradictory nature of the bourgeois public and a major source of bourgeois ideology.

In Habermas' view, the constitution of the bourgeois public sphere was fundamentally related to the separation of state and civil society in such a way that it remained part of the private sphere. Underlying the bourgeois public was a specific subjectivity which resulted from the intimacy of the patriarchal, nuclear family. The private citizens who gather as the public and engage in open debate are not synonymous with their social activity; they retreat again to their private life in the family. Structural changes in the relation between public and private interest led to the dissolution of the classical bourgeois public sphere itself. Habermas thinks that state interventionism at the turn of the century acted in behalf of the interests of bourgeois civil society. Conflicts which could no longer be contained by the private spheres and the transference of private interests into concerns of the state gradually destroyed the basis of the bourgeois public: the separation between state and civil society. (4)

Yet, although the bourgeois public sphere is no longer representative of present-day society, it runs parallel to their new forms which the public has taken on. In their book Öffentlichkeit und Erfahrung, Oskar Negt and Alexander Kluge describe how the new forms of the public, which they call the "public spheres of production" (i.e., the culture industry, advertising, administrative and industrial complexes) overlap the classical bourgeois public sphere but have different roots. Their effectiveness is derived directly from production interests; by circumventing the traditional public sphere as a mediating factor, they seek direct channels to the private sphere of individuals. However, the bourgeois public sphere still functions as an ideal, and, as such, continues to dictate the categories and experiences of its classical formulation. These categories or forms, e.g.,

the separation of powers, the separation between public and private, between politics and production, between public language and the possibility of real social expression, between education, science, and art on the one hand and the interests and experience of the masses on the other . . . (5)

function, according to Negt and Kluge, to prevent the expression of social criticism, the emancipation of the majority of the population and the establishment of a counter-public sphere.

When Brecht embarked on his great "sociological experiment", the public trial over the filming of his Threepenny Opera, he was fixing a moment in this process of shifting public spheres, a moment in which we can see "the public spheres of production" in the making. At the same time, Brecht was keen on exposing the ideal categories of the classical bourgeois public sphere as an ideology.

The box office success of The Threepenny Opera impelled Nero Film Company to approach Brecht with plans for filming the play. In May 1930 Brecht agreed to a contract which reserved him the right to collaborate on the script. After the conclusion of the contract, Brecht wrote the film text Die Beule, which, as Brecht put it, differed from the play not so much with respect to meaning but in a complete restructuring of the fable. "Filming elements of a play with only minor changes would be sheer nonsense," (6) wrote Brecht in a footnote to this text. However, the changes do not seem to confine themselves to the adjustment from one medium to the other. In his analysis of the film text, Wolfgang Gersch comes to the conclusion that "the change in the story line does not remain without influence on the meaning." (7) The film company's complaint that Brecht's film text intensified the political partisanship of the play was essentially correct. Die Beule, for example, explicitly identifies Macheath's bandits as members of the bourgeois class, while this connection is merely suggested in the play. Gersch considers the intensification of the world economic crisis in 1930 and Brecht's own political development to be an important factor in the changes made in the film text. In the actual trial, however, the political reasons did not play a major role. The court carefully avoided making the greater emphasis on the political aspects of the play the object of the hearings, fearing that this would lead to an even more direct politicization of the trial.

When the film company realized that Brecht's film text was substantially different from his play, they refused to grant him the right to collaboration, and proceeded to shoot the film without Brecht's consent. Brecht decided to sue and have the film confiscated. The legal situation was quite complicated, for although Brecht had secured for himself the right to collaborate on the script, he had at the same time agreed to preserve the style and content of the Threepenny Opera play. The film company's abrupt rejection of Brecht's collaboration on the script prompted the court's disapproval, yet ultimately it was not laid to the company's charge. On the contrary, the courts upheld the film company's complaint that Brecht had delivered the outlines for the script orally in order to ensure his continued collaboration on the shooting script. The special agreement concerning Brecht's collaboration provided, among other points, that Brecht supply the basis for the script, and that he write the text. In regard to the specifics of this agreement, it was understood that Brecht would transmit the basic ideas orally to Lania, who was responsible for the final shooting script. Brecht was to work together with Lania on the manuscript. In other words, Brecht's actions were in total agreement with the previously made arrangements. By delivering the ideas orally, Brecht simply made sure that his rights to collaborate on the script were respected. Yet it was precisely this precaution which the court condemned, stating that the film company should be able to see the basic ideas in order to determine which parts of the manuscript they might want to reject.

Brecht was fully prepared for this outcome. Apparently, he didn't take his case to court solely because he hoped to win, but mainly for the purpose of a sociological experiment. The experiment was planned to be a theoretical exposition of the relation between bourgeois ideology and bourgeois practice, tested on the concrete involvement of Brecht with film, the press, and the judicial system as a consequence of the attempted transposition of his play into film. It was also a test case for the functioning of the public sphere and the contradictions resulting from the overlapping of the classical bourgeois public sphere and the new "public spheres of production".

The trial was to demonstrate publicly the impossibility of working with commercial film companies. Much like epic theater itself, the trial was to reconstruct reality and to make a statement about it. It was to provide instructive material for an interested audience. The rules of this game were to let things fall where they may without interfering in or manipulating the judicial process. The main point for Brecht was to conduct the trial as publicly and intelligibly as possible. A clear exposition of the fact that the plaintiff was going up against a million marks in his attempt to obtain his rights as author had to be given to the public. In this way, the act of merely reacting against a particular injustice was turned into a planned project, the object of which was a more general injustice. Similarly, to the degree to which the specific legal case became less and less important to Brecht, the case concerning the judicial system itself became central in the experiment. Brecht was apparently successful in his attempt to bring the case to the attention of the public: Gersch relates that the opening of the trial in October 1930 drew such a crowd that a passageway for the lawyers had to be cordoned off.

The major point which Brecht wanted to demonstrate was that "there is no right outside of production" (8). Brecht argued that each social phenomenon is invested with at least two for the most part incompatible viewpoints. One is taken from the repertoire of great bourgeois ideologies, the other originates in reality. The notion, for example, that the rights of the individual have to be protected, and, more specifically, that the immaterial rights of artists have to be protected, is constantly contradicted by social practices. Brecht questioned the status of individual rights: whether a judge can decide--as happened in his case--that a film is an adequate translation of a play without actually having seen the film. It follows that a mode of production that obliterates the contribution of individuals is incapable of guaranteeing their rights. The dependence of the cultural producers on the apparatus jeopardizes their immaterial rights.

To illustrate his point beyond his own case, Brecht cited an example within an example. A court decision from the year 1923 clearly spells out how the immaterial rights of the individual cultural producer have to cede before the overruling economic interest of the apparatus. The case involved a writer's claim that the film company which had bought one of his scripts with the intent of making a film had in fact never used it for that purpose.

The court's decision focused on a comparison of contracts involving the publication of books; the reproduction of the original presented no artistic problem, since the collaboration of the publisher is purely mechanical. Neither drama nor film can be seen in terms of exact mechanical reproduction of a text. The difference between a dramatic production and the production of a film was seen in terms of the distance between text and final realization. For drama this gap is less crucial than for film. The transposition of the written script into a sequence of images for silent movies constituted a much greater break than that between text and theater, where the reproduction of dialogue is possible. The main distinction, however, was made with respect to the mechanical reproducibility of film as opposed to the reproductions of a play on stage which are always contractually limited and defined in time and space. Film was described as a "mass commodity" and as such more dependent upon the taste of the audience, the competition on the world market and the timelessness of its subject matter. As a consequence, the courts decided against the scriptwriter's claims, stating explicitly that his understandable wish to present his intellectual product to an audience is outweighed by the interest of the producer, who, through the director, is co-creator of the work and who carries the economic risk for the production and its marketing.

With this example, Brecht was able to show that the pressure to create saleable goods forces the film company to contradict the "great bourgeois ideology" which holds the immaterial rights of authors to their intellectual products to be inviolate. Reality looks somewhat different: "The author is being engulfed in the technological process and the latter is seen as commodity production. The protection of the author's immaterial rights is denied because the producer is 'burdened with an exorbitant financial risk'. Intellectual interests may be protected as long as this pretection does not cost too much." (9)

To Brecht this state of affairs constitutes an interesting overestimation of the means of production, "the businessmaan, in this case as everywhere, prevails over the worker, the owner of the means of production is eo ipso considered productive." (10) This is also the condition under which the work of art or the cultural product is turned into a commodity. Brecht wrote about the artists and intellectuals who believe in their independence: "thinking that they are in possession of an apparatus, which in reality owns them, they defend an apparatus over which they no longer have any control." (11) Brecht continued by describing the exact workings of this loss of control: "the producers are completely dependent on the apparatus, economically and socially, it monopolizes their effect and progressively the products of writers, composers, and critics take on the character of raw materials: the finished product is turned out by the apparatus." (12)

The apparatus in Brecht's terminology corresponds in many ways to what Negt and Kluge call the "public spheres of production". It stands for a structure of communication which circumvents the mediation of the public/audience and producers/artists alike. For Brecht, the apparatus is a broad category, which includes every aspect of the means of cultural production: the technological tools (cameras, projectors, etc.), the cultural institutions (theater, radio, film companies), and, finally, the vested interest in the means of production. Thus in his usage of the term, Brecht points to the direct connection between cultural production and production interests. Like the "public spheres of production" the apparatus endows itself with the full spectrum of ideological categories derived from the classical bourgeois public sphere. Brecht often asked the question of what would happen to ideologies since they are proven incorrect and outdated, as in the case of his "sociological experiment". They are by no means discarded, he argued, in the interest of the social system they must be maintained. Old ideas are tied together for better or worse; only if "one idea is totally compromised is it dropped after long hesitation and after having changed its name several times . . ." (13). Brecht believed that only a complete reorganization, or, as he called it, "refunctionalization" of the relations between producers, public, and business interests, done in such a way that the producing artists are independent of financial pressures and in constant collaboration with their audience, could remedy this situation.

Notes

1. Walter Benjamin, "Der Autor als Produzent," in Versuche über Brecht (Frankfurt: Suhrkamp, 1966), p. 132.

2. Brecht, Gesammelte Werke, Vol. 18 (Frankfurt: Suhrkamp, 1967), p. 132.

3. Ibid., p. 131.

4. Jürgen Habermas, Strukturwandel der Öffentlichkeit (Darmstadt: Luchterhand, 1976), p. 173.

5. Oskar Negt and Alexander Kluge, Öffentlichkeit und Erfahrung (Frankfurt: Suhrkamp), p. 14.
6. Siegfried Unseld, ed., Bertolt Brechts Dreigroschenbuch (Frankfurt: Suhrkamp, 1960), p. 74.
7. Wolfgang Gersch, Film bei Brecht (Berlin: Henschelverlag, 1975), p. 52.
8. Unseld, p. 14.
9. Ibid., p. 112.
10. Brecht, GW, Vol. 15, p. 136.
11. Ibid., Vol. 17, p. 1006.
12. Ibid.
13. Unseld, p. 113.

ADDENDUM

By mistake, the footnotes for Jan Knopf's article "Reflections on the New Poetry Edition" (Communications, 15/2, pp. 3-10) were not printed with the text. The missing footnotes are as follows:

- (1) Die Eingangspassage stammt aus einem Brief von Brecht an Wieland Herzfelde vom Mai 1950 (Briefe, Nr. 641, hg. von Günter Glaeser, Frankfurt 1981 oder Berlin 1983).
- (2) "Bei der Lektüre eines sowjetischen Buches" steht in der Werkausgabe, Band 10, S. 1014 f. (= WA 10, 1014 f.)
- (3) Die Zitate aus dem Buch von Galaktionov und Agranovsky stehen auf S. 292 f.
- (4) "Bei der Lektüre eines spätgriechischen Dichters": WA 10, 1016.
- (5) Das Kavafis-Gedicht "Troer" findet sich in der angegebenen Ausgabe auf S. 15 f. (Bibliothek Suhrkamp 15).
- (6) Die frühe Fassung der "Marie A." ist zitiert nach Bertolt Brecht. Sein Leben in Bildern und Texten, hg. von Werner Hecht, Frankfurt a.M. 1978, S. 38; die weiteren Angaben zu diesem Gedicht nach dem Brecht-Liederbuch, hg. u. kom. von Fritz Hennenberg, Frankfurt a.M. 1984, S. 376-379.
- (7) Die Valentin-Szene findet sich in: Karl Valentin, Gesammelte Werke, München 1961, S. 156 f.

(Our apologies to Professor Knopf for this oversight!)

Eric Bentley

R.G. Davis

Hot on the trail of Hanns Eisler, I have in the last year come upon some fascinating documents concerning Eric Bentley.

It's been my notion for many years, not exactly documented, yet mentioned in various places and at various times, that the two persons responsible for the subversion and negation of Bertolt Brecht in this country are Martin Esslin and Eric Bentley.

Expressing my disgust about Martin Esslin's book Brecht: A Choice of Evils one day to an academic educated at one of the more prestigious schools, I was chided for my vituperance and said that other factors besides Martin Esslin undermined Brecht's reception in the USA--for example his plays were not so wonderful. Infuriated by this remark, I was about to argue that Richard Gilman, the Yale guru, was able to write that Brecht was a 20th century genius and then proceed to discuss all sorts of non-epic, non-political writers in as glowing terms as he discussed Brecht. One can often hear BB called "a genius" followed by a general rejection. Theatre people cannot do the same with the genius of Shakespeare or Chekov or Ibsen or anyone of the other "geniuses" they happen upon that fit much more smoothly into the capitalist idea of culture and art.

Brecht has a tendency to bite the ass of both left and right.

Considering the case of Brecht inside the USA, one of the provocative questions that I have posed for myself over the years is: "if Brecht was such a genius, then how come he had so little influence on American culture and Leftist thinking and creativity?"

Despite the numerous productions of Brecht plays in the USA (Carl Weber has written about this), it is my contention that the productions are most often much like the first one of The Mother at the Theatre Union in 1935. In this notorious affair, the friendly communist/social-democratic writers Paul Peters and his cohorts at the Theatre turned leading character Palegea Vlassova from a Russian pre-revolutionary peasant mother into a chicken soup and smaltz mama.

In the debacle of this production another roughneck was handled in much the same way as Brecht. Although by every account Hanns Eisler later fared better in the US than his friend Bert, both were thrown out (ejected, asked to leave, kicked out of the rehearsals) with these parting words from the pianist, "If you say one more word I'll break every bone in your body." Perhaps Eisler deserved it. He is said to have been charming, and on records he sounds hoarse and quick-witted, yet perhaps in this first encounter in the US he attacked the American piano player and insulted him. In any case he, too, was ejected from the rehearsal. He may not have gone to the 42nd Street cinemas to see all the gang-

Editor's note: Mr. Bentley has been invited to write a response to this article by Ronald Davis for the April 1987 issue (Vol. 16, No. 2) of **Communications**.

ster films that fascinated Brecht. Instead I think he went off to CP members to talk about music. Soon thereafter he went on a tour of Anti-Fascist clubs with Mordecai Bauman who introduced his songs to this country. (New Theatre ad: "April 19, 1935/ Anti-Fascist Federation sponsors Eisler playing/ Mordecai Bauman Vocal Soloist/ Freiheit Gesangs Verein in Eislers last New York Appearance").

To the research and Eric Bentley.

Hot on the trail of Eisler in the USA I came across the Southern California Library for Social Studies and Research and talked to Sara Cooper. While I was perusing some material at random, she dropped a box of letters at my table and asked if I wanted to look through some written by Earl Robinson--letters to Eric Bentley and specifically on the Brecht Eisler Song Book they had worked on together in the mid-60's.

The backside of the book's title page reads: "Eric Bentley's editorial matter and his English lyrics are copyright (c) 1967 by Eric Bentley, except where previous protection of individual items is indicated on the first page of such item (c) 1967 by Oak Publications, Inc., 701 Seventh Ave. NY (etc.)." And at the top of the page: "Production and Design by Jean Hammons and Irwin Silber."

The interesting item is the Eric Bentley note, which we shall get to in a moment. Another is Irwin Silber, the editor of "Sing Out", who now heads a left "pre-party organization", The Line of March, was for many years the editor of the Guardian, married or mate to Barbara Dane the folk singer, and an advocate of the popular songs so important to the Pete Seeger followers and song protestors, who has in the main never supported anything Eisler (or for that matter Brecht) ever suggested about art and culture.

I say "in the main," since Eisler and Brecht wrote popular tunes--popular-revolutionary tunes. Protest singers must have written one or two popular-revolutionary tunes, so it's not entirely fair to say they never supported Brecht's or Eisler's suggestions. Yet it is possible to state that Eisler's general attitude towards music, viz: to use the most advanced poets and the most advanced music (Schoenberg at the time) in addition to the tendenz music, the folk, popular schmaltz and whatever else when necessary, was not accepted by the predecessors and progenitors of today's protest writers. (Eisler's view is made clear in his speech to the ILGWU in 1938 (Hanns Eisler, Musik und Politik. Schriften 1924-1948, III/I, VEB Deutscher Verlag fur Musik, Leipzig).

The Americans with the aid of Irwin Silber and others, like Earl Robinson and Charles Seeger, father of Pete, have rejected this catholic view (one should say revolutionary communist view), and narrowed their creativity to a focus on protest, pop, folk, tin-pan-alley, tunes with rhymed simple lyrics that are cathartic--tendenz music, blues and hymns that express the desperation and oppression of people. Examples readily prove the argument by comparing the material, the content and the music, of Brecht's and Eisler's popular tunes--Solidarit tslied" and "Einheitsfront"--to the most advanced tunes of Pete Seeger, "Whimma Way", "Talking Union", "Which Side Are You On?", "The Banks Are Made of Marble", or "Ticky Tacky Boxes", et al. Pete is a lovely man, much like Hanns Eisler, who was also a lovely man. Music must open the soul, yet their legacy is quite different.

Earl Robinson was a peculiar choice for Bentley, since Robinson, once a member of the Composers' Collective (a group organized by the CP to discuss and develop political music in the early 30's) rejected, at least in all of his subsequent work, all of Eisler's suggestions and never wrote anything like Eisler's music, nor for that matter like the music of other members of the Composers' Collective (Wallingford Riegger, Aaron Copland, Norman Cazden) who wrote "classical music". Robinson--like Woody and Peter, probably before Charles Seeger suggested

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that the only way to go was "to pick up a guitar or banjo"--had picked up a guitar and rolled up his sleeves to write, play, and perform "working class" protest, folk militant music--no surprises, no atonalities, no unrhymed verses, very unlike Eisler's music or lyrics of his poet friend Brecht.

Nevertheless, Robinson comes around. In the 1966 letters from Robinson to Eric Bentley there are repeated requests by Robinson to make the translations tougher and stronger.

Robinson to Eric Bentley, letter written in 1964:

"My German is non-existent, but my high school chorus is already working on 'Praise of Learning', 'Happy the Man', and 'Supply and Demand'. And I am convinced that all these songs can have a surprisingly large American participation in the coming years. But the power and clarity of Brecht's words must meet the power and clarity of Eisler's music which fortunately doesn't need translating. Small point: "When the door is broken we just become visible from afar" meaning again? In any case, Eisler's chords are so goddam strong and if you have to puzzle over the words it seems to vitiate a little of the strength of the music. Musical note at the bottom sounds like it ought to be useful to singers. Why cut it"

And again,

"Eric,

I would urge you deeply to make the best of both translations which means in my opinion more of the older one who ever did it."

Bentley to Robinson, March 1965:

"For somewhat similar reasons I am scrupulously not invading the territory of other translators. I don't want any of them to be able to turn and say: You plagiarized from me."

Bentley doesn't want to use any parts of other translations because he doesn't want to be accused of plagerism (!). I loved this one--here was Brecht the master plagiarist, who had great disdain for "intellectual property", who is introduced in the first pages of most biographies as being the biggest thief of Schiller, Goethe, the Bible, John Gay and anyone he could rip off, whose Drums in the Night or Baal was criticized (by Alfred Kerr?) as evidence that Herr Brecht had yet to write his first play. Bentley's fear of becoming a plagiarist while working on one of the most flagrant plagiarists in German literature is surely a mockery of poetic justice.

Another odd element in the case of Eric "the underminer" are the Bentley/Brecht performances. The first time I saw Bentley was some time in the 60's, after receiving various postcards from him. He appeared in San Francisco on the stage at McKenna theatre, a 750 seat house at San Francisco State College (now S.F. State University). He walked on wearing a dark suit, with a dark shirt buttoned up to the neck, no tie, round black glasses and hair combed forward--bangs?! I looked more carefully and thought hmmm what is this a look-a-like night at the college dorm? He then proceeded to sing Brecht/ Weill/Eisler tunes, first in English and then, as the program went on, more and more in German. When I went home I read the German songs in English and realized the most political ones had been done at the end and were in German so that most of us couldn't understand them--unless people had some of the songs in the original with translations, as I did. Most important is that a similar visage appears in the form of Bentley's picture in the front of the Brecht/Eisler Song Book. Everyone is wearing short hair except Eisler, who is wearing no hair. Brecht--dark photo, no glasses, looking down, pursed lips; Eisler--smiling, no hair; next, Bentley, in open collar with those dark rimmed glasses and hair forward, followed by Robinson with the 'Amerikanische smile', short hair. Bentley's image on that stage in

San Francisco has stuck with me. He had the hubris, or the audacity, to appear in Brecht drag.

The exchange between Robinson the protest musician and Bentley the Brechtophile was a minor revelation. So even Robinson thought Bentley's translations were weak and ineffectual, certainly not as powerful as the music of Eisler. And no one who has ever heard Brecht material in the German or in English or in French could imagine Brecht making his texts weaker than Eisler's music or letting Eisler get away with any overplay. For that matter Eisler never let Brecht get away with simplemindedness or weak texts. Yet Bentley was capable of making such a turn into English, in order to protect, as it appears from these letters, his individual claim to translations, his "own material".

Too bad for Bert and Hanns.

Too bad for the USA.

While on the trail of Eisler's film music I was recently in London (July 1986), and David Blake, composer and ex- (perhaps even the last) student of Eisler, suggested that I look at the Joe Losey letters in the British Film Archive. In 1975 Losey finally organized another Galileo production, a film with Topov. He had directed or helped direct the Hollywood stage production with Charles Laughton in 1946-47, and, as he wrote in his letters, "produced the Broadway production, too." (British English 'produced' in this case must mean 'directed' as in American English). The letters between Losey and Elisabeth Hauptmann from the early 1950's through 1956 and his correspondence with Helene Weigel and Brecht was important enough to attract my attention, and I read every one relating to his attempt to put on Galileo on the West End with Tennents "Binky" Baumont--while Brecht eventually agreed to a production of his work with the Royal Court. Brecht's death is mentioned in the letters between Hauptmann and Losey just before the London tour of the Ensemble.

In the numerous letters from Losey to Brecht and back, Losey is attempting to obtain rights to organize a production and find a translator (George Tabori, first for Puntilla, then for Good Woman). He then tries to obtain the services of Laughton for a West End production, this being Brecht's first request, namely, that Laughton, despite his opposition to the whole project, was the best "hunk of contradiction" possible for the part in English. Losey never got the Brechts to agree to a West End production of anything. The Berliner Ensemble played Paris June 20-25, and Hauptmann wrote Losey that Brecht suggested they not "shove Brecht down anyone's throat" and to send his interested partners to Paris to see the Ensemble's way of producing Brecht. Losey bristled at this phrase, but had to wait; although he swore up and down in letters to Hugh Baumont that the Ensemble was not going to play London and that they should go ahead with plans for a production, Brecht and the Ensemble, or Weigel, and the boys in the back room, arranged to play London in August 1956 and made a big enough impression to situate Brecht materials and an epic theatre approach in England in a more suitable frame of reference than has ever happened in the USA (so far).

Most important among the letters between Brecht and Losey is one with a small "b" mentioning Bentley's translations. Brecht said: "I would rather not use his translations, they are coarse so we must find a first rate poet or a good author to make new translations." Elisabeth Hauptmann had agreed with Losey that he should not use Bentley's translations in any case no matter what production he did. Losey turned to his friend Tabori and an unnamed woman writer who gave him a few pages of translation which he sent off to Hauptmann for review. It is unfortunate that the clear statement by Hauptmann and Brecht that Bentley's translations were not usable (a point reiterated by Losey) has not been spread about widely enough. Too many productions rely upon Bentley's translations and so weaken the text, divert the point of view, and/or make for confused presentations.

While I was Chair of the Columbia College Drama Department I attended a lecture Eric Bentley gave at the University of Chicago in 1974. I finally wagged my hand high enough to catch his attention and asked: "If you're not a Marxist, how can you translate his (Brecht's) plays?" I can't remember his answer; he avoided any confrontation. I should have asked: "If you're not a Marxist, how can you presume to translate a Marxist's plays, without turning them against their original intention?" Now he might have answered: "There are many ways of translating any work, mine does not happen to be a doctrinaire Marxist one, so be it, yet it's not invalid;" or he could have said: "I don't agree that one needs to be a Marxist, one doesn't need to be a woman to write about women, or a Nazi to write about Nazis, etc." All these answers might well have been thought or even said. It is true that one doesn't have to be a Marxist to translate any Marxist's writings, and certainly not a Marxist to translate Brecht's early work, but one does have to have some understanding, appreciation, and perspicacity about the dialectics of materialism and the attention Brecht devoted to phrases and thoughts that turned language and ideas around into socially progressive--not social-democratic or liberal ideological--tools. Bentley's translations, now comparable to the wit of Willett and Manheim, turn the phrases around into what I once heard as "Edwardian syntax"; or, after grabbing the German and finding he used the least politically aggressive language, in which the bite of the social critique is mitigated, I've discovered it is much more than syntax at work here. One then begins to wonder how come he has made half his career (and possibly half his income) on the back of a man's work he so disreputably under-mined?

I know the answer to the question.

Susan Sontag has done the same for Walter Benjamin and Roland Barth. Martin Esslin has helped Bentley turn Brecht from his "political limitations". Still others have dealt with Freud and turned him into an object controlled by the medical profession--to which he objected while alive. The depoliticization within this country of imported works and even the depoliticization of writers who emigrate here is a degradation we live with. That Bentley has turned Brecht into a soft cheddar cheese is not much different than many others who have done the same for other important writers and thinkers.

To undo some of the damage is in my estimation necessary, while we try to advance the study and implementation of early, middle, late, or even post-Brechtian suggestions and developments.

Postscript:

Brecht undermined and Eisler 'disappeared'.

The music of Eisler disappeared from the general public not merely because of Bentley's translations but also because of HUAC, Schoenberg, the CPUSA, and the American Left. It is also partly the fault of the man himself--after all, an exile who was unable to bamboozle the HUAC Committee as Brecht did, who was then booted out of this country, insisted on writing in serial notation, never denounced his teacher, didn't repudiate his brother Gerhard either (perhaps he was sorry about his sister, Ruth), went back to Europe and eventually--through all sorts of odd twists and turns--overcame even GDR opposition to his music and wrote the national anthem for the 'illusionary' German Democratic Republic, is not to be trusted.

Female Projections in Brecht's Sexual Lyric Poetry

Dagmar C.G. Lorenz

(Editor's note: This article and the subsequent commentary on Brecht's love poetry by G. Althoff and A. Allkempen are followed by a response from Renate Voris. The Editor welcomes additional responses to this series of articles.)

Aggression, misogyny, as manifested in inhibition or sado-masochistic alienation from women--especially sensuous women--appear in Brecht's poems concerned with sexual themes before 1945. The focus of publication lies in the period between 1920-28. The texts from around 1920 describe an intense battle with sexual identity. Many poems, e.g. "Über die Verführung von Engeln", "Über den Gebrauch gemeiner Wörter", "Ratschläge einer älteren Fose an eine jüngere", and others seem to aim at an épater le bourgeois attitude. However, the German bourgeoisie in the twenties would have been among the least of those to be shocked. (1) A question therefore arises as to the function of these poems by Brecht, who after all was in his late twenties at this point.

The desire to impress and the sensationalistic voyeurism of many poems hide the distress associated with the complex of women and heterosexuality. As far as sexuality is concerned, and contrary to the views of some critics, Brecht's perspective was neither unbourgeois nor decadent. Rather, his intense reactions indicate a deep sensitivity in this regard.

The texts written in the twenties center around the utilization of women. (2) Women are seen as impersonal tools used for the physical satisfaction of men. A conceptually experimental vocabulary of desire, brutality and hate is developed here in relation to the female body--certain films of Fassbinder have a similar effect--which may have served as a self-help maneuver to compensate for self-perceived limitations.

When homosexuality is discussed in this paper it is without the intent to speak negatively of it. As Freud shows in Civilization and its Discontents (3), homosexuality is one human sexual possibility and, as such, is to be viewed neutrally. At the same time, homosexual practice is clearly a social tabu (the highly problematic repercussions of which are shown by Theweleit). (4) As long as homosexuality is indirectly tolerated but not accepted and decriminalized, it remains a potential instrument of terror. In staged moral scandals the ostensibly immoral can always be uncovered and denounced.

As Theweleit shows, the attraction of men to each other can be related in part to social organization. Women are cut off from "desire-intensive" public activity. Because too little world is left open to them in male-dominated society, they appear as being less desirable. For them there is no hero's life, no strength, upward mobility, distinction, chase and adventure. (5)

Societies dominated by men are, consequently, disposed to love between men --to subjugate oneself to a man without necessarily needing a certain psychic disposition becomes the general fate of instinct. "To speak of 'latent homosexuality' against this backdrop seems misleading . . . What one refers to as 'latent' here is in fact the evident state of the society which ordains attraction by the 'masculine' by denigrating the 'feminine' and encoding all threats to the 'male' ego with the 'feminine.'" (Theweleit, p. 328.)

Brecht's poems from the twenties--written prior to his involvement in the politics of class-conflict--differ in orientation, content and theme from the later ones. Their language is sensually liberating--oceanic--and dynamic. It

reaches beyond conventional parameters into controversial territory: sado-masochism and homosexuality. These works reflect like those of virtually no other poet the dilemma of the bourgeois male. The very early poems focus on a longing for young girls of the same class, the prudery inculcated in this class, the rejection of the young suitor and his frustration, which manifests itself in scorn because the unreachable bourgeois girl, raised to be sexually disinterested, may at first have been to ridicule him:

Geh ma zua, die seidenen Socken
 Man soll halt nichts übertreiben!
 Ist sie so a fade Nocken
 Wenns net so mag, lasst sie's bleibn. (6)

Pain due to loneliness and helplessness express themselves in several early poems, e.g. "Ein bitteres Liebeslied", or "An Bittersweet". The speakers have difficulty relating to the women of their own class unself-consciously--a bourgeois phenomenon caused by early severance and alienation of the sexes from one another, caused in turn by the stylization of individuals according to masculine-feminine stereotypes. In 1918 Brecht introduces the motif of the good whore with the figure of Evelyn Roe. This continues to be of importance until The Good Woman of Szechwan: the willing woman, model and insult to the privileged woman, who is viewed as an egotist. This figure is also reflected in Anna (in "The Augsburg Chalkcircle"), an underprivileged woman who, out of noble motives--motherliness--marries a man who disgusts her. Corresponding to the sado-masochistic parameter, these women derive no pleasure from the men who use them and make neither sexual nor material demands. On the other hand, loathing is provoked by sexually active women (see "Beuteltier mit Weinkrampf", Hecht, p. 28). In Brecht's poems and bourgeois society in general, promiscuity and prostitution are judged differently depending upon the situation. The "good whore" is, like the gun of the soldier-like man (cf. Theweleit, p. 183), a pliable instrument, one who, whenever she has the chance, subjugates herself to the patriarchal code of ethics. Like Mary Magdalene, she is the fallen woman waiting to be saved. Brecht, like other leftist intellectuals, had only a theoretical knowledge of prostitution (7), i.e. he lacked a practical understanding of this where his own life was concerned (cf. the case of Marianne Zoff, who rejected him for an industrialist).

The anti-whore syndrome applies to Brecht as much as it does to other left- and right-wing German intellectuals; the "whore complex" also strikes a nerve in the leftist patriarch: "die Unversehrtheit und Sauberheit seines heiligen Schweifes und deren Ableger, sein hochstehendes Hirn" (8). In comments concerning prostitutes and women in general, reactionary and revolutionary men tend very much to agree (Theweleit, p. 173-4).

Anger and disappointment that the world is not as pure as it is made out to be in a bourgeois upbringing is addressed in "Auslassungen eines Märtyrers" (9) in the form of a rebellion against the values of the mother, which are seen as false. Sexual encounters with prostitutes are part of the revolt against the mother for whose heavenly womb (10) the speaker longs in vain. ~~She~~ is to be punished, revenge should be taken against ~~her~~ and the other bourgeois women who reject him, for having "forced those not yet fully born into the freezing cold" (Theweleit, p. 252).

Theweleit sees the "not yet fully born person" (p. 212) as the norm, at least since Wilhelminian times. Besides the control of bodily discharges, this "drainage," a sound thrashing is seen as the most important educational device. The not-yet-fully-born German is made functional artificially: through pain he/she is thrashed into life. (p. 221) Such a man passes on what has formed him: beating.

Brecht's rebellion against the values of the mother goes hand in hand with the refusal to grow up and become responsible, as documented by Baal's child phobia. The fear of certain speakers is directed in the form of anger and hate towards women, who, because they can become pregnant, can also demand mature, parental behavior.

Such themes have an autobiographical background which is often exaggerated for effect. "Brecht's escape from bourgeois morals, which happened during World War I, affected his relationships with women, which became increasingly manifold and unstable. 'The dish from which you eat your bread/ Don't look at it so long, throw it away!' At age 26 Brecht had three children from three women." (Hecht, p. 238) Critics like Hecht want to ascribe a sovereign intentionality to all circumstances in the famous man's life. Three children from three women, may, however, mark both the bohemien as well as the inept man.

Hostility towards the mother and bourgeois women parallels a turn towards the male sex. Phantasies of death, murder and suicide and the notion that women would not survive the pregnancy inflicted upon them by men (12), in addition to mistreatment, repulsion or rejection by exploiters ("Von He", "Das Lied vom Surabaya-Johnny", "Gesang aus dem Aquarium"), are dreams of what should happen to the woman, the competitor of the man who loves men. If the speaker sees through his ideas as being imaginary, they turn into melancholy or visions of horror, e.g. the vampire-like woman ("Mahagonnysong Nr. 4").

As long as woman is purely an object of carnal pleasure, she can be tolerated by the speaker to a certain point. She is merchandise, available to the homosexual men as a sexual animal that is taken behind the bushes and who does not threaten the community of men. Yet even in this most primitive case there is ambivalence:

Die reinen Vögler sollte man nur henken!
Wenn sich ein Weib mitunter auspumpt: gut.
Den Baum spült sauber keine Meeresflut!

(Sonett Nr. 15, p. 196)

Fear of women is masked by gestures of superiority. Homosexuality often remains a silenced background factor, for instead of the object actually desired only the love object sanctioned by society--the woman--is available. A hate-image of the unwanted woman develops, whose counterpart is the desexualized woman. She in turn appears as a sister figure, in case the speaker has friendly feelings toward her. "I have never loved you like that, ma soeur." (p. 133) Theweleit postulates that the purpose of such relationships is actually the avoidance of the woman--which is also why patriarchs prefer to marry virgins. "One can therefore say: this man will never get beyond his sister and free of his mother" (p. 130-131).

Pleasure is derived from imagining women that suffer as a consequence of their sensuality, e.g. "Die Ballade von der liebenden Witwe" (p. 47). Death in childbirth and grotesquely exaggerated risks of pregnancy, gladly cited here, allow for a conceptual killing of women by means of her own sexuality. Such images allow the owner of the penis to develop the superiority complex of a potential murderer--sex-murderer--toward his victim (13). The other side of the coin is the fear of the castrating vagina. The images of brutal men and women dying of lust are simultaneously deterring examples for women who like to get involved with men.

In the early works of Brecht one often finds fantasies about the sadistic brutalization of women. Many such texts are in the anthology edited by Hecht in 1978 (Gedichte über die Liebe), e.g. "Sonett über den durchschnittlichen Beischlaf" (p.57), in which the speaker thinks of "him", the actual beloved, while

beating the woman he is using sexually. "Und ich schlug der alten Schlumpen/ in die Fresse, dass es krachte/ Und dabei sah ich den Lumpen/ den ich liebte und der lachte!" (p. 56) Heterosexuality puts masculinity to the test, the more often and wilder, the more "masculine"; the less personal, the less painful. Intercourse with women is not enjoyed.

It is no coincidence that the love-song of the train troops from Fort Donald (Suhrkamp, p. 13) glorifies Johnny, a hard, invulnerable lad--a wish projection. In "Lied der Galgenvögel" a group of men polemicizes against women in general. Masculine brotherhood and freedom are celebrated--no differently than in innumerable fraternity and volunteer corps songs. Male communities are the main point of reference, providing a safe environment from which women are seen as prey, e.g. in the "Mann-ist-Mann Song" (Suhrkamp, p.139):

Ach, Tom, hast du auch Jenny Smith gesehen?
Denn ich hab auch Jenny Smith gesehen!
Wenn ich so'n altes Huhn beseh
Dann bin ich wieder gern beir Armee.
Ach, Tom, hast du auch bei Jenny Schmidt geschlafen?
Denn ich habe auch bei Jenny Schmidt geschlafen!

Heterosexual intercourse has a community-building function for men (cf. the "Kaugummisong"). Heterosexual love is defamed as well as feared. Its opposite is the "Männerliebe" des "Himmels", "ich nenne ihn Azurl, herrlich, violett, er liebt mich". (p. 243) The heterosexual act reads as follows: "Er wird bleich, wenn ich mein Darmvieh quäle und die rote Unzucht der Acker imitiere sowie das Seufzen der Kühe beim Beischlaf." The limitless contempt in this description of intercourse with women is rooted in the fact that if the man wants to be socially accepted--i.e. by other males--he cannot exclude heterosexual activity, no matter which class he belongs to.

Even when they are referred to by name, Brecht's female characters have no individuality. In the early poetry there is often talk of killing ("Tarpeja"), or at least a total eradication from the memory of the man ("Anna Gewölkegesellschaft", "Marie A."). They are eliminated, or at least their individuality is denied to them. They become a principle, the feminine, a catalyst for the feelings and reactions of the speakers. "Whoever has been in the right woman, in the cunt, knows all of the places in the world that are worth knowing . . . " -- "What is going on here? I believe that it is a special form of subjugation of women, and historically something fairly recent. It is an especially underestimated form as well: a subjugation through elevation, woman made principle, the principle of flowing, of breadth, the unknown, never-ending enticement. Women have no name here, either . . . " (Theweleit, p. 293)

The poems written before 1920 focus on the search for the intoxication expected after an encounter with a woman: (14)

Oh, die unerhörten Möglichkeiten
Wenn man Frauen um die Hüften nimmt
Zwischen Schenkeln sanft im Abwärtsgleiten
Durch das grüne Meer der Wollust schwimmt.
Oder Schnaps trinkst in den Schmutzpelunken...

Einst war sitzen schön in Kirchenbänken
 Wo der Segen mich zum Himmel schmiss! . . .

Auch auf wilden Abendkarussellen . . .
 Oder wenn dich tolle Strudel reißen . . .

It is not the means that matter here, but rather changing reality and feeling in general. The uselessness of escapism is suspected: "Und es reicht nicht und wird schnell zu Kot." (p. 192) Male promiscuity is anchored in patriarchy (15); the exploitation of women and escape into ecstasy are legitimate vents provided by bourgeois society—one thinks of numerous "masculine" drinking songs. But women and wine as means of pleasure fail when it comes to fulfilling deeper human needs.

The later poems with explicitly heterosexual content speak of satiation and disgust. So-called love is a required, mechanical exercise:

1. Was erwartet man noch von mir?
 Ich habe alle Patienten gelegt,
 alles Kirschwasser gespien,
 Alle Weiber geliebt, bis sie wie der Leviathan gestunken
 haben.

 Man schläft schon bei seiner Schwester ohne rechte Freude.
 (Suhrkamp, p. 101, 1920)

Lasting relationships which are sensuous and intellectual occur only between men in Brecht's texts, such as in the outstanding love poem "Ballade von der Freundschaft", which is seldom recognized as such because of the homosexual content or the neutral title. (16) This text integrates that which is divided in the other poems: eroticism and friendship. The coupling and partnership character traditionally associated with heterosexual bonds is very strong in the "Ballade von der Freundschaft". In addition to conventional friendship and comradeship themes, love and stability of relationship are articulated.

"Sie liebten sich und sahn nicht hin" (strophe 1) suggests perhaps the embarrassment caused by the dominant moral code, and indicates that male affection is not fully experienced, even though here, more so than in other texts, gentle bodily contact is mentioned. Knees and arms touch each other, even a *soixante-neuf* position is described without much disguise. In heterosexual relationships attestations of gentleness hardly occur, or are repressed as in the poem "Erinnerung an die Marie A.":

Und auch den Kuss, ich hätt ihn längst vergessen . . .

In the poems the woman is the stranger. The true partners are men. (17)

Similar in structure to Brecht's lyrical cosmos are his "homosexual" dramas Baal and Im Dickicht der Städte. Here again, Brecht exercises no restraint in disposing of women and young girls as literary sex objects. They are not even desirable objects, since they are always competing with a homosexually loving man. Women in the text are reduced or killed off through both words and images.

However, male love remains intact in neither the dramas nor the poetry. The refusal to look ("Ballade") alludes to sorrow about something left unexperienced. The ritual takeover of women through friends, the unwanted, hasty act happens here as well, although there is no doubt who the actual couple is: the passion of men encompasses such topoi as lover's complaints and themes of the unforgettable.

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The male figures are often presented in a stylized fashion, such that one of them takes on traditional "feminine" characteristics: the capacity to suffer, sensitivity, silent wooing, and forgiveness. Yet in his heterosexual contact, the feminine man becomes stereotypically "masculine" in the worst sense. He tries to eliminate the woman who could take his lover away. Prototypes for this behavior are Baal, the philandering Ekart, Shlink, and Garga (who insults Shlink sadistically).

Theweleit's comment about the fascist admirers of the phallus suggests that the focus here is not on the familiar glorification of the he-man, but rather on genuine homosexual associations: "one realizes they are not 'homosexuals' by their homage to the hard, erect penis. They cling to its significance, whereas homosexual desire, as Hocquenghem shows, contains precisely an attack on the phallus as the deciding factor. If the representation of the anus implies a return to the collectively repressed, the clinging to the phallus represents a return to the collectively vanished" (p. 377).

Brecht's poems are not about machismo per se, but rather about brutality caused by frustration, and the creation of suffering out of one's own suffering. The he-man pose of the speaker plays down his vulnerability, a characteristic with which he can hardly hope to impress a man whose socialization to hardness and heartlessness is all too familiar to the sensitive one. (18) Violence against women is also an attempt to kill the feminine element which the speaker recognizes in himself: the destruction of the self and the other.

If it is only the sex of the female partner that ruins the pleasure during heterosexual contact, then the longing for the male partner aims at more than just the carnal: it focuses on love, camaradery, and gentleness--which men conventionally find hard to convey to each other. Hence, the emotional longing remains unfulfilled.

The other man does not concern himself with wishes that encompass the whole person. The speaker's choice of partner is often one of those described by Theweleit as fascist he-men who connect nothing but destruction with their sexuality: "the only thing that is greater than the joy of destruction and pleasure through murder is the innocent eye-opening in the face of the Sonny Boys from the USA after 1945: 'we didn't know anything about it . . .'. And this is certainly true; the ecstasy was potent enough to eradicate every memory of the orgy" (p. 377).

Homosexuality in Brecht's poems conceals the germ of pain and disappointment which has its origins in a society which sanctions only one form of sexuality accessible to human beings--and this only in severely limited forms, without a trace of pleasurable tenderness. All eroticism is outlawed. The sado-masochist perversion presented in Brecht's poems is not so that of the individual as one of generations--that of prefascist German society.

It is understandable that Brecht avoids "an elevated tone" in talking about matters of heterosexual "love", as noted by Mennemeier. (19) Herein lies as well the reason for the "fear and disdain of sex" observed by Weber. (p. 277) The picture of Brecht's sexual poetry is only complete when the actual object of desire, the man, is presumed present, even in texts where he isn't explicitly mentioned. Against the backdrop of his absence a stereotypical portrait of woman is developed--collages out of pornography and trivial literature--which is testimony to an actual lack of experience with women as human beings. In addition to physical inferiority, the intellectual shortcomings of women are propagated. Brecht's norm is the man. Even later on he doesn't succeed in seeing Helene Wei-

gel without reference to some serving function: "actress and refugee, maid and woman!" (p. 156) Biermann echoes this motif in his song about the Huguenot cemetery: "The great Weigel is resting, tired from performing and cooking and washing at home."

In the late twenties both heterosexual and homosexual assertions disappear. It seems that under the pressure of the new ideological orientation the theme of homosexuality (in particular) must be suppressed. And without it the long since secondary theme of heterosexuality is no longer interesting, either.

At the same time, Brecht's poetic language changes: instead of uncontrolled effusion and wildly sensuous imagery, boring and stiff sounding discipline prevails. Pedantic poems about the absence of love in general--concerned more with agape than eros--and asexual declarations of sympathy displace the eroticism of the early years, probably because homoeroticism does not fit in too well in the orthodox communist doctrine. In his poetry Brecht the Marxist refrains from sexual statements, period. With this change, the scandalous factor--the sado-masochism of Brecht's portrayal of heterosexual relations--is dropped. Homosexuality, the primary though often disguised focus of Brecht's love poems is difficult to integrate into the Marxist code of ethics, which tends toward prudery. (20)

Deep inside Brecht's poems, chastity is an uncontested value for women, which becomes obvious in the prudish later poems. They speak with disdain, for example, about the corruptible daughters of the German lower middle class, but favorably upon the uncorruptible, though famished, Russian women doing slave labor. The very thought of the marketability of women has a humorous effect in the case of the supposedly enlightened author: for hire, certainly, but not to be bought (Suhkamp, p. 940).

The image of woman in Brecht's poetry is a secondary one, which results from the fact that in most poems, especially the sexual ones, the speaker is a man. In the few texts in which a woman speaks, e.g. the pirate Jenny, she articulates herself as if her existence were contingent upon the decisions of one or more men. This is in keeping with the impression that men might have of the inner life of a woman: she is dependent upon him. Brecht's image of women is directly related to his representation of men. It is part of a greater thematic complex: the relationship of men to each other and to other men. In order to represent this, women figures serve as a framework.

Since the earliest poems, sexuality is a phenomenon which exclusively affects the male speaker. He is looking for a vehicle in order to realize his very vague wishes. Women are related to these wishes in Brecht's work--whether as the desired object or as a hindrance. Depending on their attitude to these wishes, they are either positive or negative.

The clearer it becomes that the female sex objects have a life of their own the more Brecht's speakers turn toward other men with whom, in analogy to themselves, this life of one's own is more likely to be found in Western culture than in the case of a woman, who is seen as an object. Moreover: the reaction of the speaker to a woman figure becomes a code for his attitude toward the other man. By undervaluing the woman, the actual love-wish is expressed.

In Brecht's poetry, sexuality is identical with masculinity. It is therefore not surprising that in the post-World War II texts the entire complex of sexuality, including homosexuality, disappears--or goes underground.

(translated by Gerlinda Geiger and Michael Gilbert)

Notes

1. Hannah Arendt, "The Poet Bertolt Brecht," Brecht, ed. Peter Demetz (Englewood Cliffs, N.J.: Prentice Hall, 1962), p. 45.
2. Albrecht Weber, "Zu den Liebesgedichten Bert Brechts," in Interpretationen zur Lyrik Brechts, ed. Rupert Hirschsenauer and Albrecht Weber (München: Oldenbourg, 1971), p. 58.
3. Sigmund Freud, "Das Unbehagen in der Kultur," Abriss der Psychoanalyse (Frankfurt: Fischer, 1972), p. 97, on Western society: "It is unjustifiable that civilized society has gone so far as to deny these apparent, easily demonstrable phenomena. The choice of object of the pubescent individual is narrowed to the opposite sex . . . The demand for a uniform sex life ignores the inequalities in the innate and acquired sexual constitution of people, deprives a large number of them from sexual pleasure, and becomes the source of great injustice."
4. Klaus Theweleit, Männerphantasien, Vol. I (Hamburg: Rowohlt, 1980). Theweleit comments on the tabu on homosexual practices, p. 334.
5. Theweleit, p. 328 f, "The Attraction of Man as Social Being."
6. Werner Hecht, ed., Bertolt Brecht, Gedichte über die Liebe (Frankfurt: Suhrkamp, 1982). Quotes from "Liebesgedichten" are cited from this edition if not noted otherwise. Here: Hecht, p.27. Other poems are cited from: Bertolt Brecht, Gesammelte Werke, Vols. 8, 9, 10 (Frankfurt: Suhrkamp, 1967).
7. Theweleit, p. 173, mentions (for ex.) Bebel's vision about a stable, monogamous, natural proletarian marriage. Oswald Wiener, Die Verbesserung von Mitteleuropa (Hamburg: Rowohlt, 1969), p. xxv: What is natural will reveal itself. One would hardly believe everything which can be called natural. The censor delays events, but even he isn't unnatural, that is the way of the world."
8. Theweleit refers to Marx, Engels, Bebel, and Bloch on "Femininity," p. 174.
9. Suhrkamp, p. 37 (1918).
10. Carl Pietzcker, Die Lyrik des jungen Brecht (Frankfurt: Suhrkamp, 1974), p. 273.
11. "He destroys the sexual organs of the sensuous woman, from which a castration threat emanates . . . Not the sexual act but "the pleasurable perception of the condition (bloody mass) seems to bring the actual satisfaction" (Theweleit, p. 201).
12. In particular, Theweleit (p. 252) mentions attacks against pregnant women. "Not a single child of this kind of ego really loves or respects his parents . . . he especially hates his mother, but he hates her in himself."
13. Theweleit, p. 188, states that sex murders are a part of a soldierly, self-righteous literature that treats brutal terror against women who don't fit into the scheme of sister-mother as a matter of self-defense (p. 178). Brutalization of women is depicted as laudible behavior in National Socialist literature.

14. Theweleit, p. 268, observes that the civilian forms of pulverizing the enemy are frantic living, high speeds, etc. through which "black-out" is achieved. "Here is where alcohol comes in, a daily attempt by millions to reach a point of self-liquidating black-out, in order to find the self in destructive symbiosis . . . "

15. Friedrich Engels, "Der Ursprung der Familie, des Privateigentums und des Staats," in Karl Marx, Friedrich Engels, Werke (Berlin: Dietz, 1962), Vol. 21, p. 61.

16. Hecht doesn't include the poem in his anthology of love poems, either.

17. Luce Irigaray, This Sex Which is Not One, translated by Catherine Porter (Ithaca: Cornell University Press, 1985). "The exchanges upon which patriarchal societies are based take place exclusively among men. Women, signs, commodities, and currency always pass from one man to another . . ." Therefore, according to Irigaray as well, homosexuality is also part of the basis of such a society.

18. Alice Miller, For Your Own Good. Hidden Cruelty in Child-Rearing and the Roots of Violence, tr. Hildegarde and Hunter Hannum. (New York: Farrar, Straus, & Giroux, 1983). "The way we were treated as small children is the way we treat ourselves the rest of our life . . . We can never escape the tormentor within ourselves . . . Cruel enslavement of the body and exploitation of the will are the result" (p. 95). Miller comments that the father figure treats the child just as cruelly as the child in himself. The abused can only pass on abuse.

19. Franz Norbert Mennemeier, Bertolt Brechts Lyrik (Düsseldorf: Bagel, 1982), p. 63.

20. Shulamith Firestone, The Dialectic of Sex (New York: Bantam, 1970), tries to reconcile Marxism and feminism, and comes to the conclusion that in revolutionary society heterosexuality will be given exclusive preference as the norm.

"Ja, Liebe das ist leicht gesagt", or
 "Der Schwindel zwischen den Idealen"

A Commentary on Brecht's Love Poems

Gabriele Althoff and Alo Allkempen

Schwächen
 Du hattest keine
 Ich hatte eine:
 Ich liebte. (1)

The simplicity of Brecht's late poetry (declared as a goal early on) is complex: "lyrisch Einfaches . . . das es nicht ist" (2). The poem is certainly readable but in no way clearly to the point. The straightforward confession of weakness contradicts the prevailing ritual of confession, which is hardly aware anymore of its Christian heritage. It is neither a modest, anti-sentimental mock admission of a mistake, nor a laudatory conjuring of weakness, which from the outset is aware of its strength. It is also not a twinkly-eyed self-exonerating confession of weakness, which, since it is socially condoned as such, is granted now and then in the deep realm of interpersonal relations with the certainty of public indulgence. It is, on the contrary, a consciously established judgment of exclusionary severity, of disenchanting as well as revealing critical power. The confession is simultaneously recognition, justification, and reproach; the rational recognition mixes with ethical judgment, and the failure of love is reconstructed logically, as well as ethically, in the syllogistic process of exclusion. The identity of love and weakness is strong enough to rule out in judgmental fashion that which contradicts it (without having to name it), even if it can never accomplish that decision. The simple severity of the judgment is due to the weakness of love, which now must be more than its direct, though negated correlative. It provokes a dialectic which turns prevailing traditions upside down. At the same time, it acknowledges and transcends the historically and socially allocated realm of "intimate privacy", because it illuminates its own mediation. The identity of weakness and love contradicts the prevailing conception of weakness and strength. Therefore, it is only definable in a paradoxical way. The weakness of love demands a strength which proves to be a weakness in face of that which is commonly considered a strength. And that which is denounced, shamefully acknowledged or praised as weakness is, however, not unconditionally recognized as strength, but rather as the dependent product and idealized dissimulation of a strength which exculpates itself in order to continue existing in a less hindered fashion. Nevertheless, that which constitutes the ambivalent character of the "Schwindel zwischen den Idealen", the undistorted weakness of love, is also implicated in this staged, idealized dissimulation of strength as weakness. Its strength tends towards a sovereign relaxation, which unmasks the necessarily hypostatized hardness of the subject of civilized rationality as powerless objectification. This permanently thwarts its own pretensions and no longer separates the resulting polarities. As the other side of the coin, the prevailing alternatives are recognized and at the same time dialectically suffused: the antitheses of nature and spirit, subject and object, universal and specific, rationality and sensuality. This has concrete implications for love; its weakness as emphatic strength negates the objectified separation of masculinity and femininity, intellect and emotion, love and sexuality, domination and submission, asceticism and sensual pleasure. It also negates the idealized oppositions between hard masculinity and soft femininity arising from this separation, as well as undistorted recognition and blind feeling, erotic longing and instrumentalized corporeality, spiritual freedom and physical slavery. The strength of the weakness of love does not need to prove itself, if only for the very reason that it doesn't exist. It acknowledges the similarity and

dissimilarity of the other (beloved) subject without calculation of possession and submission. Opposed to exchangeability and fortuitousness, it respects the special unfamiliarity without the compulsions of identification and calculation of performance and return.

Ich will mit dem gehen, den ich liebe.
 Ich will nicht ausrechnen, was es kostet.
 Ich will nicht nachdenken, ob es gut ist.
 Ich will nicht wissen, ob er mich liebt.
 Ich will mit ihm gehen, den ich liebe. (4)

The weakness of love is also counterfactually (Ger. kontrafaktisch) against the ideal created by it: it is not suitable as an utopian social model. It is not generalizable, because its strength is only of value in a personal union. However, it does not allow itself to be limited to this, because it cannot exist in unmediated social isolation. Therefore, it defends itself against its reduction to an idyllic exception, to some venerated quantity of privatistically distanced intimacy. Rather, it provokes critically a unified society whose members, first and foremost, would be capable of loving. More simply stated by Brecht himself: a condition in which "man is a helper of man" ("der Mensch dem Menschen ein Helfer ist"). To this extent the weak strength of love is utopian, which also means that it only exists in disfigurement, as a deformed weakness fully aware that firmness conquers. "Ich hatte eine Frau, die war stärker als ich, wie das Gras stärker ist als der Stier: es richtet sich wieder auf" (5).

Distorted weaknesses are thematicized in practically all of Brecht's love poems, particularly those dealing with unrestrained vitality, false anarchy, brutal sexuality, and cynically disguised masculinity. This Baal-like vitality, despite all of the sensual liberation from Philistine morals, which ideologizes its repression of drives through a deification and demonization of love, is, in its hypertrophy, to a great degree an unexpressed compulsion of repressed desire for omnipotence--and consequently, an extension of bourgeois morality, albeit in extreme form. This vitality presumes to achieve freedom via a reduction of individuality, through absorption into unsuppressed nature, outside of society, in the bestially vital. Its result is not only that produced by civilized rationality: death. Brecht describes the functionalizing of each individual as a dependent, indifferent factor of vitality in "Über die Vitalität". Alluding with irony to Nietzsche's verse form, and with euphemistic understatement, Brecht remarks: "z.B. Baal/ war als Mensch nicht angenehm" (6). The life supposedly liberated from inhibition tends rather toward despair, to escape that fatal functionalizing of life in a total instrumentalization of sensuality and sexuality. Brecht's poems are precise enough to illustrate the contradictory nature of this attempt to rescue life and love. Whoever boasts, "Wie gut ist Schiffen mit Klavierbegleitung/ Wie selig Vögeln im windtollen Schilf!" (7), must confess to the torment of his passion, the strength of infinite potency, as pure fear of weakness.

Und wer ist denn eigentlich sozusagen schuld, daß der Mann
 ausgepumpt ist
 Und für wen ist das alles, wenn es nicht für die Weiber ist
 Nur immer aus dem Vollen, ja, und wenn man dann endlich
 verlumpt ist
 Dann schmeißt ihr einen mit seinen verdorrten Eiern halt
 auf den Mist. (8)

The crippling of the masculine to a permanent state of hardness corresponds to the reduction of the feminine to an all-consuming swamp, which connotes the end: "Daß ihm des Weibes Loch das Grabloch war". (9)

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In the face of this reciprocal misunderstanding arises the desire for "friendly love",

Weil ich ihr nicht genug ins Hemde griff
Wiewohl ich's wahrlich oftmals machte, pfiiff
Sie kalt dem nächsten Louis mit dickem Kopf
Der füllte grinsend ihr den Häutetopf.
Ich aber liege mit zerbrochener Nase
verrückt und brüllend auf der schwarzen Straße.

...
So tief sitzt die Kanallje mir im Herzen! (10)

Such love is supposed to be more than the strained, incessant, mutual use of sex organs or an escape into cynicism, which conceals the need for love with coldness and disgust and can only exist as the degradation of the woman to a whore, to an available dead object.

In den wilden Nächten, an die sie glaubten
Von Moabit bis zum Goldenen Tor
Führen Fosen ihnen den'erlaubten
Unsäglich mühevollen Beischlaf vor. (11)

The complaint about the sadness of vice ("Traurigkeit der Laster"), about the infidelity of women ("Untreue der Weiber"), and, generally, the sudden switch from enjoyment to deathly disgust (as shown in the "Ballade vom Liebestod" in its most extreme form) leads, to be sure, to resigned bitterness ("und auf meiner Zunge habe ich einen bitteren Geschmack", (12))--but in an affirmative interpretation would be robbed of its ambivalence and, as a result, its recognition.

Destruktive und anarchistische Lyrik spiegelt gewiß eine destruktive und anarchistische Gesellschaftsordnung wider, ist von ihr 'angesteckt', zeugt von ihr--aber zugleich destruiert sie oft diese destruktive Gesellschaftsordnung, welche ja darauf angewiesen ist, sich als konstruktiv hinstellen zu lassen, und der Ruf nach 'keiner Herrschaft' mag insofern der bestehenden dienen, als er den Ruf nach einer besseren übertönt, jedoch ist dies immerhin ein Bärendienst, und die Herrschenden nehmen ihn entsprechend auf. (13)

The versified form of this realization occurs in the "Ballade auf vielen Schiffen":

Er kennt seine Welt. Er hat sie gesehen.
Er hat eine Lust in sich: zu versaufen
Und er hat eine Lust: nicht unterzugehn. (14)

The Bärendienst of reflecting destruction lies in the reflexivity of the mirroring, which forces one to self-knowledge and distorts appearance into reality. For the love poetry this means a materialistic destruction of abstract, erotic ideals through a visible pleading for the satisfaction of sensual needs. These are demanded against all seduction via idealized sublimations, which are unmasked in the face of the vitality claim as a negation of life and the affirmative prevailing ethos. As a result, the appearance of its erotic hypocrisy of virtue becomes transparent as an uninhibited power interest as well as repressed, brutal sexuality, which, when instrumentalized, succumbs to the inhuman compulsion of making itself the exclusive goal. Set free here is the recognition that the drained ideal of sexual brutality correlates with an idealistic transfiguration of sensuality, and that both are products of a socially constitutive ethic, which has subjugated itself to the laws of the market without reflection. (15)

The recognition of the function and deception of prevailing morals clarifies as well the paradox, which can only be understood in socially critical terms, namely: that the prevailing freedom of sensuality is represented with the least distortion where it is reduced to a marketable commodity: the extreme of emphatic worthlessness twists prevailing worth into its opposite. The margins of society release its essence and its counter-plan, however ambivalent.

Das Gehaben der Märkte hat es mit sich gebracht, daß
 Die physische Liebe verkümmert und das Verhältnis der Geschlechter
 In Abhängigkeit geraten ist von allerlei Vorstellungen
 So daß auf physische Art, durch Berührung mit der Hand
 Oder durch den Ton der Stimme, nichts mehr ausgerichtet wird.
 Der Geschlechtsteil der Frau naß oder bleibt trocken.
 Der Wunsch, ausgebeutet zu werden, oder der Wunsch
 Nicht ausgebeutet zu werden
 Hemmen die Wirkungen der Berührungen
 Gewisse Vorteile erregen mehr die Physis als alles andere.
 Sie erwarten nicht, beisammenliegend, die Folgen der Wärme
 Die sacht streichelnde Hand erweckt nicht das Begehren
 Noch öffnen sich den drängenden Knien die Knie
 Keine Welle der Zuneigung spült
 Die Gedanken hinweg.

Denn in ihnen wohnt die Vorstellung eines Zustandes
 Freilich von ihnen nicht abhängig, also törichte Vorstellung
 Eines Zustandes, der alles erlaubte, selbst die natürliche Regung
 Endlich zustandegekommener günstiger Abmachungen
 Und abhängig hievon wieder die Vorstellung
 Einer solchen Befriedigung solchen Rausches
 Wie er niemals erlebt wurde.
 Der Denkende, getreu seiner Gewohnheit
 Unaufhörlich das unmögliche Denkbare zu fordern
 Befürwortet einen Zustand des Gemeinwesens, in dem
 Folgendes Verhalten möglich wäre(:) (16)

"Das Gehaben der Märkte hat es mit sich gebracht, daß" refers through the use of the perfect tense to developmental tendencies which started before the poem was written and are not yet concluded. Capitalist markets distinguish themselves through the exchange of commodities. The concrete, special qualities of these commodities, their sensually perceivable objectivity and utilitarian value, are thereby immaterial and obsolete. Instead, the exchange takes place on the basis of the abstract value of the commodity, which is determined less and less according to its utility than the general equivalent. The behavior of the economy adjusts itself, therefore, to the abstract validity of the exchange. It is, as a result, beyond all corporeality and sensuality, and dialectically assumes (as well as stimulates) a division of labor based on a separation of mind and hands, work and leisure. Karin Hansen has shown that the polarization of sexual characteristics is tied to such a dissociation of work and family life. (17)

The domestic world is declared a counter-reality and embellished with new ideologies wherever work, as a consequence of the automated division of labor, develops and represents itself openly as competition, struggle, and rationality --i.e., wherever alienation becomes extensive. The love of the sexes is invented as a concept underlying marriage (18), and the reduction and fixation of the feminine realm of duty to that of "Kinder, Küche, Kirche" is accomplished. Pre-bourgeois, sentimental, romantic and enlightened discourses on love (19) become confused in analogy to the development of production conditions as that romantic, sentimental ideology of love, which, though modified, has sustained itself until today.

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The retreat to such an ideology of love can be explained on the basis of an enlightened fear of reverting to nature, wherever the history of the capitalist mode of production is equated with enlightenment as a process of advancing control over nature in its actual development. Enlightenment man destroys the nature in him simultaneously with the nature surrounding him. Just as Adorno and Horkheimer associate the reflexive memory of nature in us with the hope of checking the process of self-destruction resulting from enlightenment, Brecht anticipates in his mimetic approach to that which is both the socio-philosophical analysis and its answer: physical love and the ability to be sensual are thwarted.

Der Liebesakt

Soll nicht mehr gelingen. Die Vermischung erfolgt noch aber
Die Umarmung ist eine Unarmung von Ringern. Die Frauen
Haben den Arm zur Abwehr erhoben, während sie
Von ihren Besitzern umfungen werden. (20)

Touch, tone of voice, and carressing remain ineffectual. Ideas alone produce excitement. The alienated thoughts center on absolutism, power, exclusiveness, proper claims, and exchange. No wave of affection ("keine Welle der Zuneigung") can wash them away. A condition independent of the lovers is envisioned in an idealistic manner--an unleashed image of ecstasy "wie er niemals erlebt wurde". Such images are absurd, not only because they have nothing to do with those imagining them, but are all the more restrictive in regard to the achievement of the possible, so that in the end every moment of ecstasy, even the attainable kind, becomes unattainable.

The imagining person, whose ideas are determined by a net of opaque social determinants and therefore serve to uphold existing conditions, differs from the thinker in the degree of consciousness. Wherever thinking goes on and ideas are processed, it is not only legitimate, but necessary "unaufhörlich das unmögliche Denkbare zu fordern". Accordingly, no sentimentalities are required, but rather a condition of community ("Zustand des Gemeinwesens"). But the poem breaks off when it comes to the point of describing love in such an altered community. It necessarily remains a fragment, or, more sharply stated: only because it remains a fragment can it exist.

Liebeslied aus einer schlechten Zeit

Wir waren miteinander nicht befreundet
Doch haben wir einander beigewohnt.
Als wir einander in den Armen lagen
War'n wir einander fremder als der Mond.

Und träfen wir uns heute auf dem Markte
Wir könnten uns um ein paar Fische schlagen:
Wir waren miteinander nicht befreundet
Als wir einander in den Armen lagen. (21)

The realization that the universalizing power of exchange, including its instrumentalized irrational rationality, doesn't stop in the face of the protected interior of bourgeois individuality, but rather affects it centrally as its product, is significant for Brecht above and beyond the biographical realm. This debases neither the immediate perplexity--"Der Liebe pflegte ich achtlos/ Und die Natur sah ich ohne Geduld" (22)--nor the judgment about fascism and exile as a bad time ("schlechte Zeit"), but rather acknowledges and comprehends it as a symptom. The subjunctive reference to the market by itself makes amply clear who it is that dictates the value hierarchy as well as the dependency to which counter-factual behavior is subject. Only a sober analysis which liberates love from the tradition of its romantic, sentimental emotionality is capable of rescuing that which is more than mere emotion.

Wie soll er und wie soll sie
 Sehnsuchtsvoll und unbeschwert
 Auf den leeren Magen lieben?
 Nein, mein Freund das ist verkehrt.
 Fraß macht warm und Geld macht sinnlich
 Wie uns die Erfahrung lehrt. (23)

The disillusioning teacher here is experience, who dispells the cherished ideology: neither the moon, the water, nor beauty foster weakness. Only money makes one go weak in the knees. In the second "Dreigroschenfinale", Jenny sings:

Ihr lehrt uns, wann ein Weib die Röcke heben
 Und ihre Augen einwärts drehen kann.
 Zuerst müßt ihr uns was zu fressen geben
 Dann könnt ihr reden: damit fängt es an.
 Ihr, die auf unsrer Scham und eurer Lust besteht
 Das eine wisset ein für allemal:
 Wie ihr es immer schiebt und wie ihr's immer dreht
 Erst kommt das Fressen, dann kommt die Moral. (24)

And, in Mahagonny, the same point is made clear with an urgently repetitive pervasiveness:

Erstens, vergeßt nicht, kommt das Fressen
 Zweitens kommt der Liebesakt

This subordination of sensuality, desire, love, and morals as categories dependent upon the conditions of production and reproduction of human life is at the same time both a criticism and a demand: criticized by name--contrary to any delusion of the "superstructure"--is the fact that life is governed by that law which is commonly described as "vulgo materialistisch". But at the same time, the postulate of the "Aufhebung" (in a Hegelian sense, of course) of materialism is present in the critique. Bloch illustrates this, noting:

There is no dance before the meal. People must first be full and then they can dance. That is a conditio sine qua non for one to be able to speak seriously about the other without it being used for deception. Only when all the guests have seated themselves at the table, can the Messiah, Christ, come. (25)

This critique with its indirect demands is especially prevalent in those places where Brecht focuses on the theme of love as a commodity--in his "Kuppellieder", "Zuhälterballaden", and "Hurenlieder".

In his "Ratschläge einer älteren Fose an eine jüngere" (26) Brecht is not interested in an unreflected adaptation of traditional "Hurenbelehrung" in the style of Pietro Aretinos (27), but rather with analysis, even though the element of anti-puritanical eroticism is not to be forgotten. Product management for the article love is the theme. Whoever sells this commodity and lives from the profits must distinguish herself through special qualifications, which are in no case situated only on the physical and sensual level. On the contrary, those who are talented only on that level end in ruin. ("Klug muß du sein, wie Pfaffen, nur genauer", "Doch was ist eine Fose, die nicht denkt".) Intelligence, precision, thinking, knowledge of human nature, concentration and presence of mind are only some of the qualities a whore must acquire in order to practice her profession with success. Perceptiveness, dissimulation, and role-playing ability are also important. The man as customer pays to be satisfied, whereby one must guess what it is that satisfies him. In return for payment, the whore musters her intellectual, mimetic and physical abilities, among which the first named

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are the most crucial. The whore must judge in which way her client's feelings of self-worth can be increased. She must sublimate the lack of desire caused by the realtions of exchange via the intellectual pleasure of analysis.

Since the beginning of the bourgeois age at the latest, married women made unconscious use of strategies to free themselves from their prostituted marital relationships (28) (hysteria, sickness, Puritanism, religiosity) (29). In contrast, the extra-marital prostitution relationship in Brecht's work is distinguished by women's consciousness. In the former case, the commodity character is masked by sentimentality, and freedom of purpose is postulated, whereas in the latter the commercial nature is obvious, meaning that function, means, and relations are consciously calculable. The relation first becomes tolerable through awareness. The pressure of circumstances results in the exchange of traditional sexual roles. The unconscious wallowing in emotion attributed to the bourgeois woman "as a representative of nature" (30) characterizes the paying customer in Brecht's work--while rationality and will to calculate are qualities the whore has to acquire; it is her craft to be more feminine than the woman at home and more masculine than the man in her bed. She employs each of her tools in a distanced and efficient manner. That is the real essence of the old whore's lesson. Beyond product management, however, there is an act of solidarity at issue here, conveyed through the gesture of teaching. A survival strategy is suggested, which ends in a helpless wish, totally aware of its unfulfillment. Should there be something that prevents the younger whore from despising herself at the end of her career, then she should strive for it. The concerned tone of the words "Paß auf dich auf" is associated with the calculated recommendations to sell oneself advantageously. As in the "Ballade von der Hannah Cash", the love between the sexes and enduring partnership are described using figures from the margins of society; in the "Ratschläge", solidarity (between women) is demonstrated with the example of precisely those who run the risk of dying in the dirt.

The disillusioning description, which in its salvational element counterfactually demands solidarity without having to subject itself to the reproach of deception: for Brecht this is the only opportunity to retain in love that which may be valid in its ideological trimmings. The sober style of the ideological critique is partially successful in suffusing the routine dichotomy of intellect and sensuality, a well-trodden path upon which the traditional discourse of love proceeds.

Das neunte Sonett

Als du das Vögeln lerntest, lehrt ich dich
So vögeln, daß du mich dabei vergaßest
Und deine Lust von meinem Teller aßest
Als liebtest du die Liebe und nicht mich.

Ich sagte: Tut nichts, wenn du mich vergißt
Als freutest du dich eines andern Manns!
Ich geb nicht mich, ich geb dir einen **Schwanz**
Er tut dir nicht nur gut, weil's meiner ist.

Wenn ich so wollte, daß du untertauchst
In deinem eignen Fleische, wollt ich nie
Daß du mir eine wirst, die da gleich schwimmt
Wenn einer aus Versehen hinkommt an sie.
Ich wollte, daß du nicht viel Männer brauchst
Um einzusehn, was dir vom Mann bestimmt. (31)

The astounding statement (or what seems like one at first glance)--"das Vögel lernen"---opens the sonnet, and is only varied and made more concrete in the text that follows. The generally accepted contrast of instinct and spirit, body and soul, and habitual thinking about love are negated in the most direct form. This does not mean that one must learn to screw or that one must learn sexual desire. The statement is not programmatically formulated, but rather established as a simple fact. Thinking doesn't stop; one still needs one's head in order to love passionately. The more experienced person appears to assume the role of teacher as well and develops the didactics of desire. As with any pedagogical matter, there is also the question here of whether or not the teaching is necessary, of how the teacher legitimizes himself, and according to what criteria the material taught is to be selected. Brecht does not ask these questions --he knows that what is taught is never neutral, as there is no such thing as objective knowledge or objective recognition. Partiality characterizes every recommendation and each of the lessons. However, in this sonnet, there is no bias in the sense of the class which he selects. It is, at first glance, simply the one which suits his convenience. "Der arme B.B." seats a couple of women in his empty rocking chairs in the morning and says to them: 'you have in me one upon whom you cannot rely,' one who must make sure to the last detail that no woman really depends on him. Thus, the merger of body and soul, which characterizes so many relationships as a utopian longing, appears in his work in a different form. The mind is employed in order to separate it from the body. It is not considered as pars pro toto; instead, the view restricts itself soberly to the function of the body, which is interchangeable. However, the subjunctive phrase "als liebtest du die Liebe und nicht mich" indicates that in reality the woman being addressed loves not only love but also the speaker. The desired abstraction does not apply.

In Lenz, Peter Schneider assumes that we generally love the emotion produced in us by the other person more than the person him- or herself. (32) He thereby refers to the ambiguity of loving which Agnes Heller confirms in her Theorie der Gefühle. (33) The love **for** the man is not interchangeable. That is also not required. But the emotion itself, the excitement and desire, are also independent from the subject loved and attainable in other contexts. Brecht's sober point of view cannot overlook that. "Untertauchen in deinem eigenen Fleische" could almost be an anticipation of similar formulations in more recent handbooks for women. (34) What is important in regard to this sober point of view is, consequently, the experience of one's own body, of one's own sensuality, and the awareness of which physical stimuli promote its development and, at the same time, the ability to control it. The lover should not feel desire by mistake, she should not need many men. But she also should not be restricted to a monogamous sexual relationship, which, as Engels discusses in his "Morgan-Rezeption", is associated in its origin with the concept of private property. (35)

Nevertheless, and in spite of all sobriety, an image of love shines through in this sonnet which, contrary to the correlation between property and jealousy, is still jealous, and which tends toward the unique nature of personal commitments, partnership, reciprocal support, and a unity free of exchange relations. The alliteration of the first line, its chiasmic structure, already points to agreement and completion by the consonance found at the dividing point. In addition to this poem, one of Brecht's most successful attempts is Jenny and Paul's love duet from Mahagonny, published as a separate poem entitled "Die Liebenden", and overshadowed by short-sighted interpretations which misuse the poem in order to separate Brecht the poet from Brecht the Marxist writer.

Die Liebenden

Sieh jene Kraniche in großem Bogen!
 Die Wolken, welche ihnen beigegeben
 Zogen mit ihnen schon als sie entflogen
 Aus einem Leben in ein andres Leben.
 In gleicher Höhe und mit gleicher Eile
 Scheinen sie alle beide nur daneben.
 Daß so der Kranich mit der Wolke teile
 den schönen Himmel, den sie kurz befliegen
 Daß also keines länger hier verweile
 Und keines andres sehe als das Wiegen
 Des andern in dem Wind, den beide spüren
 Die jetzt im Fluge beieinander liegen
 So mag der Wind sie in das Nichts entführen.
 Wenn sie nur nicht vergehen und sich bleiben
 So lange kann sie beide nichts berühren
 So lange kann man sie von jedem Ort vertreiben
 Wo Regen drohen oder Schüsse schallen.
 So unter Sonn und Mond wenig verschiedenen Scheiben
 Fliegen sie hin, einander ganz verfallen.
 Wohin, ihr? - Nirgend hin. - Von wem davon? - Von allen.
 Ihr fragt, wie lange sind sie schon beisammen?
 Seit kurzem. - Und wann werden sie sich trennen? - Bald.
 So scheint die Liebe Liebenden ein Halt. (36)

Appearing and appearance become doubly explicit in this poem. In the sixth line, one reads: "scheinen sie alle beide nur daneben". To appear only alongside certainly means more than just being alongside. This additional element is displaced into the form, which in its continuous crossing and desire not to separate shows a merging. The terza rima render the poem an indivisible unity, which is marked by uninterrupted togetherness, drifting, and regained naivete. Each new verse, the new rhymes occur in the poem just as the common experience or the new place occupied by them happens to the lovers. Already entwined in one another, everything new is integrated into the interlacing structure. No side-by-side situation or parallelism is formed here, but rather an integration from which the observers are excluded. "Sieh" it states at the beginning, which means: look at the image I am showing you. "Das Bild ist unwiderruflich, es hat immer das letzte Wort", wrote Roland Barthes. (37) "Vor den Bildern sterben die Wörter" states Christa Wolf's *Kassandra*. (38) Love as a domain which eludes the grasp of language, is clarified by commentary on an image, by its description and expansion into the past and future: "als sie entflogen", "in ein andres Leben". But the instant or moment which forms a poetic image is important and only in its visual dimension does it gain lasting validity.

The discourse of love is normally a smooth covering, which clings to the image, a very soft glove, which adapts itself to the beloved the beloved being. It is a self-sacrificing, well-meaning discourse. If the image is distorted, the covering tears out of devotion; a violent shock turns my own language upside down. (39)

Such a shock, which breaks through the rhyme scheme, occurs with the outsiders' questions about destination and time. "Wisse, was ich weiß: dieses Ziel ist nicht/ Mehr als der Weg" writes Brecht in "Sonett Nr. 1". (40) The destination doesn't matter, but rather how one gets there: "In gleicher Höhe und mit gleicher Eile", "Und keines andres sehe als das Wiegen/ Des andern in dem Wind, den beide spüren".

The resolution of the image of the fleeting cloud to which the cranes are clinging corresponds to the resolution of the interlacing rhymes into the parallelism of the two rhyme couplets at the end. In these last lines, the question "Wie lange sind sie schon beisammen?" is included like a strange, unrelated reference to another verse. Kairos, the god of the moment, has a lock of hair in front and is bald in the back. At pains to pull themselves onto the lock of hair into an image of momentary unity, the observers slide instead on the smoothly-shaven bald spot back into reality which is marked by measuring, moderation, and functional rationality. The question "Von wem davon?" asks for some purpose lying outside of the lovers which doesn't exist, and, consequently, the answer "Von allen" in its universality becomes synonymous with "von keinem". Concrete statements are refused. It is a similar matter with the destination "Nirgend hin". If the "Nirgend hin" is connoted in yet another way earlier in the undisturbed image, where it is placed in an utopian context--

So mag der Wind sie in das Nichts entführen.
Wenn sie nur nicht vergehen und sich bleiben

--with the elopement into nothingness coupled with immortality and stable unity, fleeting luck is exposed here at the end as a matter of false appearances. Through the inserted questions conventional values enter the picture; teleological thought is applied to the free space, and a measure of time ("wie lange") is introduced. The duration determines the value. In this manner, the image is destroyed. At the end, appearance reveals itself as an illusion, "der schöne Schein". Forcing the moment into duration destroys it: it steals its uniqueness and, moreover, makes it incapable of remembrance. "Alles war schön an diesem einzigen Abend, ma soeur/ Nachher nie wieder und nie zuvor". (41) The moment, like the appearance, is as fleeting as the cloud--Brecht's frequently used image for the passing and forgetting of love and, with it, the person loved.

Darum starb sie im fünften Monat des Jahres 20 eines
schnellen Todes, heimlich, als niemand hinsah, und ging hin
wie eine Wolke, von der es heißt: sie war nie gewesen. (42)

Nevertheless, it is the fleeting cloud alone, that thing, which, even if it is not fetishistically displaced, holds the non-thing of love in memory, which breaks through the act of forgetting before it is concluded.

Und auch den Kuß, ich hätt ihn längst vergessen
Wenn nicht die Wolke dagewesen wär
Die weiß ich noch and werd ich immer wissen
Sie war sehr weiß and kam von oben her.
Die Pflaumenbäume blühn vielleicht noch immer
Und jene Frau hat jetzt vielleicht das siebte Kind
Doch jene Wolke blühte nur Minuten
Und als ich aufsaß, schwand sie schon im Wind. (43)

Memory also fails: it does not withstand the passage of time. Its continually recurring stimuli no longer have an effect. Forgetting becomes complete.

Aber in späteren Jahren verblieben
Ihm nur mehr Wolke und Wind, und die
Fingen an zu schweigen wie jene
Und fingen an zu vergehen wie sie. (44)

That love, which is an end unto itself, is neither recallable, available, nor to be forced into duration, does not mean resignedly that it offers no foothold. The appearance is ambivalent, imaginary and real and, moreover, indifferent to the lovers in its mode of being: to them it is a foothold. "Doch sie gab einen

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Halt, gab mir in die ihren Leib." (45) The knowledge of its passing is not ignored, but rather converted into intensity.

Doch nütze deine Zeit; das ist das Schlimme
Daß du so zwischen Tür und Angel stehst.

Und laß uns die Gespräche rascher treiben
Denn wir vergaßen ganz, daß du vergehst.
Und es verschlug Begierde mir die Stimme. (46)

In Brecht's work there is no drunken illusion of love assisted by some consuming melancholy, but rather an underlying materialistic sobriety, which does not allow itself to be seduced. It takes seriously the knowledge "Unterm grünen Rasen/ Ist zu wenig Abwechslung" (47); for whoever fails to grasp the opportunity, and gropes instead into the realm of the abstract-ideal, "hat in reinen Händen nichts", says Baal, and: "eine Brust angreifen ist halt süßer/ Als alle Achtung nachgeborener Welt." (48) The plea for life and against consolation would simply be misunderstood as a short-term fling, and, in relation to love, as sexual acrobatics; it is dialectical and sensitive enough not to separate body from soul, desire from solidarity, and love from trust and protection. "Der, den ich liebe/ Hat mir gesagt/ Daß er mich braucht" and "Du weißt es: wer gebraucht wird, ist nicht frei". (49) The fact that love always sets itself in opposition to moderation and is more likely to find its support in instability, in boundlessness and an infinite nunc stans, remains unchanged.

Lied einer Liebenden

Wenn du mich lustig machst
Dann denk ich manchmal:
Jetzt könnt ich sterben
Dann blieb ich glücklich
Bis an mein End.

Wenn du dann alt bist
Und du an mich denkst
Seh ich wie heut aus
Und hast ein Liebchen
Das ist noch jung. (50)

To die of desire and not to die: the endurance of good fortune is tied to the condition of dying in the moment of good fortune, which would simultaneously be its end. The use of the subjunctive cannot obscure this. Yet the wish for youthful immortality counts precisely as a sign of loving reacceptance and a confirmation of oneself. The insight into the impossibility of fulfillment and the wish, which doesn't permit itself to be compromised, are to be thought of together. Neither cheaply cynical, as harmless consolation which makes things pleasant, nor as a transfiguring swindle. The moment of good fortune cannot be extended unto eternity, but it is repeatable in a **different way**. "Ach, so oft man's tut: Wär's nicht schon oft getan, wär's nicht so gut!" (51)

Nimm's von den Pflaumen im Herbste
Wo reif zum Pflücken sind
Und haben Furcht vorm mächtigen Sturm
Und Lust auf'n kleinen Wind.
So'n kleiner Wind, du spürst ihn kaum
's ist wie ein sanftes Wiegen.
Die Pflaumen woll'n ja so vom Baum
Woll'n auf'm Boden liegen.

Ultimately, however, what Ovid already knew in his ars amatoria is also true for Brecht: " . . . Si modo servari carmine posset amor" (II, 104): the little difference between art and life.

(translated by Rachel Halverson and Michael Gilbert)

Notes

1. Bertolt Brecht, "Schwächen," in Bertolt Brecht: Gedichte über die Liebe, ed. Werner Hecht (Frankfurt, 1982), p. 165.

2. See Bertolt Brecht: Tagebücher 1920-1922. Autobiographische Aufzeichnungen 1920-1954, ed. Herta Ramthun (Frankfurt, 1975), pp. 134 and 138.

3. Ernst Bloch, "Lyrisch Einfaches bei Brecht, das es nicht ist," in Brecht. Gedichte. Ausgewählt von Autoren (Frankfurt, 1975), p. 7.

4. Bertolt Brecht (cf. note 1), p. 142.

5. Ibid., p. 169.

6. Ibid., p. 44.

7. Ibid., p. 37.

8. Ibid., p. 39. See also Carl Pietzcker, Die Lyrik des jungen Brecht (Frankfurt, 1974), p. 219 f.

9. Ibid., p. 92.

10. Ibid., p. 46.

11. Ibid., p. 59.

12. Ibid., p. 184.

13. Bertolt Brecht: WA, Bd. 19, p. 407.

14. Bertolt Brecht: WA, Bd. 8, p. 222.

15. Bertolt Brecht, Arbeitsjournal, ed. Werner Hecht (Frankfurt, 1973), p. 248.

16. Bertolt Brecht: (cf. note 1), p. 62.

17. Karin Hausen, "Die Polarisierung der Geschlechtscharaktere: Eine Spiegelung der Dissoziation von Erwerbs- und Familienleben," in Sozialgeschichte der Familie in der Neuzeit Europas, ed. Werner Conze (Stuttgart, 1976), pp. 363-393.

18. Elisabeth Badinter, Die Mutterliebe (Munich-Zurich, 1981), p. 136 f.

19. Helmut Kuhn, "Liebe". Geschichte eines Begriffs (Munich, 1975).

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20. Bertolt Brecht: (cf. note 1), p. 61.
21. Ibid., p. 177.
22. Bertolt Brecht: WA, vol. 9, p. 724.
23. Bertolt Brecht: (note 1), p. 105.
24. Bertolt Brecht: WA, vol. 2, p. 458.
25. Ernst Bloch, "Etwas fehlt . . . über die Widersprüche der utopischen Sehnsucht. Ein Gespräch mit Theodor W. Adorno," in Gespräche mit Ernst Bloch, ed. Rainer Traub and Harald Wieser (Frankfurt, 1975), p. 74.
26. Bertolt Brecht: (cf. note 1), p. 200 f.
27. Klaus Schuhmann, Der Lyriker Bertolt Brecht 1913-1933 (Munich, 1974), p. 238 f.
28. Charles Bourier: "Wie in der Grammatik zwei Verneinungen eine Bejahung ausmachen, so gelten in der Heimatsmoral zwei Prostitutionen für eine Tugend." Quoted according to Friedrich Engels, "Der Ursprung der Familie, des Privateigentums und des Staates," in Marx/Engels, Ausgewählte Werke (Moskau, 1971), p. 524.
29. See Claudia Honegger and Bettina Heintz, eds., Listen der Ohnmacht (Frankfurt, 1981).
30. Max Horkheimer and Theodor Adorno, Dialektik der Aufklärung (Frankfurt, 1981), p. 66.
31. Bertolt Brecht: (cf. note 1), p. 58.
32. Peter Schneider, Lenz. Eine Erzählung (Berlin, 1976), p. 20.
33. Agnes Heller, Theorie der Gefühle (Hamburg, 1981), p. 32.
34. See for example Getting Clear (Munich, 1980).
35. Friedrich Engels, cf. note 28.
36. Bertolt Brecht: (note 1), p. 141.
37. Roland Barthes, Fragmente einer Sprache der Liebe (Frankfurt, 1981), p. 63.
38. Christa Wolf, Kassandra (Darmstadt and Neuwied, 1983), p. 28.
39. Roland Barthes: (cf. note 37), p. 83.
40. Bertolt Brecht: WA, vol. 9, p. 757.
41. Bertolt Brecht: (cf. note 1), p. 133.
42. Ibid., p. 136.
43. Ibid., p. 135.
44. Ibid., p. 123.

45. Ibid., p. 120.
46. Ibid., p. 152.
47. Ibid., p. 43.
48. Ibid., pp. 193 and 53.
49. Ibid., pp. 143 and 159.
50. Ibid., p. 147.
51. Ibid., p. 208.
52. Ibid., p. 151.

Brecht in Chicago

(Warren Leming)

Chicago's **Goodman Theater** performed Galileo in a new production by its new Artistic Director, Robert Falls, whose production of Mother Courage some years ago at the **Wisdon Bridge Theater** was well received. (Editor's note: The Goodman Theater's production of Galileo, one of the highlights of the fall theater season in Chicago, will be the subject of a review in Volume 16/2, April 1987.)

Meanwhile, **Remains Theater** featured a production of Puntila this summer, with new music.

Chicago's Media Process Group, a video-collective specializing in documentary and labor-related material, is planning an exhibition of Brecht-related material for late December. Any interested IBS members with video or film material on Brecht are encouraged to contact Warren Leming c/o the Media Process Group, 1625 North Oakley Avenue, Chicago, IL 60647 USA. Leming spent the last year in Berlin completing a video on the Brecht houses in the GDR which will be intercut with additional footage shot in Hollywood and West-Berlin. The video, entitled Brecht in his Own Words, should be ready come December, and will be made available for showing to interested members of the IBS. The video was produced with assistance from both the Akademie der Künste and Liga für Völkerfreundschaft of the GDR.

Renate Voris

Sie stand auf ihren Ellenbogen gestützt, ihr Blick durchdrang die Gegend; sie sah den Himmel und auf mich, ich sah ihr Auge tränenvoll, sie legte ihre Hand auf die meinige und sagte: "Klopstock!"

--Werther's letter of June 16th

Die Worte haben ihren eigenen Geist . . . Sie sind keine spanischen Wände um die Betten, worin das Leben gezeugt wird.

--Bertolt Brecht, Tagebücher 1920-1922

Why have literary critics always been so curious about Brecht's relation to women? About the poet's sexual behavior and practices? Why Brecht and not, for instance, Thomas Mann? "Im Alter von sechsundzwanzig Jahren hatte er drei Kinder von drei Frauen," reproves Werner Hecht in reference to Brecht's promiscuity, watching his "Vitalität und Kraft," that is "potency," rather anxiously (and enviously?). "Brecht was a polygamist," thunders Martin Esslin, peeping through the same keyhole, with Brecht's German biographer Klaus Völker next to him, panting at the bad boy Bert for "changing women like shirts." (2)

But who really cares about how many women Brecht "had" or how "potent" he was? For one thing, the poet himself seems to have cared, encouraging that sort of voyeurism by devising a persona that would indeed draw glances--the frail man in the black leather jacket, with bangs, later in workingman's clothes, with owl's horn-rims; but always the big cigar and always the many women, (re-)producing thereby fantasies, his own and others, of endless orgasms.

For another thing, the critics seem to care, recording--belatedly, to be sure--the to-and-fro movements between "I" and "you," Brecht and "his" women, which, however, is also a movement between the exhibitionist, Brecht, and the voyeur, the critic, between the one being seen and the one doing the seeing. The mise-en-scène came into clear focus, it seems, in 1975 and 1981 when the poet's diaries and letters appeared. There he was, "der Fresser junger Weiber" (Brecht) "der große Mann" (Hecht), a real Baal-figure. Myth was indeed reality. As evidence, Brecht's own tales were cited, vivid details about his "Liebschaften," which critics took literally, as for instance Viktor Zmegac, who read them as a report on the poet's "eigenes Bewußtsein." (3) That perhaps it represented a simulation of the lover's experience as well was, strangely enough, ignored--strangely enough because we know that the recurrent theme in Brecht's theory and practice as well as in the scholarly literature is the contradictory nature of his "works." But what, then, constitutes a "work"? Where does it begin, where does it end? Do diaries and letters have the same status in Brecht's "works" as his plays and lyrics?

And what significance does the poet's behavior and experience have for the interpretation of these "works"? **Everything**, to judge from recent studies, book-length treatments of his poetry, with the question of autobiography standing at the forefront. Carl Pietzcker's very readable Die Lyrik des jungen Brecht. Vom anarchischen Nihilismus zum Marxismus (1974) is motivated by the question of the empirical subject Brecht in the poetry and argues that his "Lyrik spiegelt die Entfremdung eines Autors, der dem Leiden an der Entfremdung dadurch zu entkommen sucht, daß er sich mit ihr einverstanden erklärt oder sich aus ihr hinausphanta-siert in Abenteurer, Anarchismus, Untergang und eine Sinnlosigkeit, die ihm als Befreierin erscheint. Zugleich zeugt sie jedoch von der Lust dessen, der sich auf sich als vitales Wesen zurückzieht, und von jenem Protest gegen die eigene Situation, von jener im Leiden erfahrenen Distanz zu ihr, welche es Brecht später erlauben wird, sich aus ihr zu lösen." (my emphasis). The reason I quote Professor Pietzcker so extensively is that he seems to have provided the model of interpretation on which the studies that followed based their approach--Peter Schwarz's Lyrik und Zeitgeschichte. Brecht: Gedichte über das Exil und späte Lyrik (1978) and Franz Norbert Mennemeier's Bertolt Brechts Lyrik: Aspekte und Tendenzen (1982), as well as Christiane Bohnert's Brecht's Lyrik im Kontext: Zyklen und Exil (1982). Despite the different contents and different thematic focuses, what these inquiries share is Pietzcker's mirror metaphor which implies a critical discourse of the metonymic type. Poetry is read like the realistic novel, with its technical premises of commitment to intelligible, "full" characters, to historical verisimilitude, to a closed temporal frame.(4) The lyric text then is the author or at any rate an extension of his unconscious or conscious posture or both. But, fundamentally, it is Brecht's life on which the critics rely to demonstrate a thesis.

The author as God the Father of the text and the readability of the human personality are the underlying assumptions in the two articles under review here--Dagmar C. G. Lorenz's "Weibliche Projektionen in Brechts sexueller Lyrik" and Gabriele Althoff's/Alo Allkemper's "'Ja, Liebe das ist leicht gesagt' oder 'Der Schwindel zwischen den Idealen'. Kommentare zu Brechts Liebesgedichten." Their content is the exegesis of a selection of "Brechts Gedichte über die Liebe," gathered in a slender volume by Werner Hecht and published in 1982 by Suhrkamp and in 1984 by Aufbau.

Hecht's volume contains about sixty previously unpublished poems by Brecht the theme of which, ostensibly, is "love." They are combined with a selection from previously published "love" poems, the "Ballade von der Hanna Cash," for instance, or "Die Legende der Dirne Evelyn Roe" or, say, "Erinnerung an die Marie A.", which for me is one of the most beautiful "love" poems in the German language.

Professor Lorenz approaches her subject from a feminist point of view with a tinge of Marxism, a combination which Elaine Showalter calls "feminist critique," the first modus of feminism, distinct from its second one, "gynocritique". The former concerns itself with woman as reader (or consumer) of male-produced literature (as opposed to the concern with woman as reader of female-produced literature in "gynocritique") and with the way in which the hypothesis of a female reader changes our apprehension of a given text. It aims to awaken us to the significance of sexual codes by examining the images and stereotypes of women in literature: Showalter calls this mode of interpretation "ideological" since it analyzes the sexual visions of male authors within the context of time and place. This modus is by now a familiar genre, established first by Simone de Beauvoir's Le deuxième sexe (1959), in the U.S. by Mary Ellmann's Thinking About Women (1968), and Kate Millett's Sexual Politics (1969). Their thesis is a relation between sex and power in Western society, with Millett arguing it most forcefully in her selection and combination of relevant passages from Lawrence, Miller, and Mailer which display in all their crudity the aggressive

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phallic visions of their authors and, in turn, their culture toward women. (5) That is Lorenz's central thesis. By examining the images of women in Brecht's "love" poetry, with a focus on those written between 1920 and 1928, the author emerges as a "counterrevolutionary sexual politician," to use Millett's metaphor, because he perpetuates misogyny through textual politics. In doing so, he represents the sexual mores of his culture, in Brecht's case, according to Lorenz, of the "wilhelminische(n) Zeit" which she reads (following Klaus Theweleit's Männerphantasien) as the "präfaschistische(n) deutsche(n) Gesellschaft". "In den Texten der 20er Jahre geht es um den Gebrauch," argues Ms. Lorenz; "Die Frau ist ein unpersönliches Werkzeug zur körperlichen Befriedigung des Mannes. Am weiblichen Körper entwickelt sich ein sprachlich und konzeptual (sic) experimentelles Vokabular des Begehrens, der Brutalität und des Hasses . . . welches der Selbsthilfe aus einer selbstempfundenen Enge gedient haben mag". Her chief topic, whatever her ostensible subject may be, is, however, not heterosexuality, but homosexuality, and uses of pleasure which she views as dichotomous. The origin of misogyny then with a different twist, frayed by its overuse: repressed homosexuality as the cause for hating women. The textual evidence she supplies to support her thesis shows women in Brecht's "love" poetry as extremely marginal figures indeed. The "Great Whore" dominates the selection--Evlyn Roe, "die ältere Fose," Anna (in "Augsburger Kreidekreis"). Synchronous the "Great Mother" who represents all women (because of their child-bearing capabilities) and whom the male despises because of his wish to forego "reifes, elternhaftes Verhalten." Other figures include the "frigid," the "castrating," the "sister" woman as well as the "faceless," "taleless" one.

In opposition to them stand the male "characters"--the pimp, the customer (in a brothel), the hunter, the adventurer, the killer, the lover--the lover of men. For it is the male, not the female, whom the speaking subject desires: "statt des eigentlich begehrten steht oft nur das gesellschaftlich sanktionierte Liebesobjekt--die Frau--zur Verfügung," or: "Die Frau ist in den Gedichten die Fremde. Die wahren Partner sind die Männer," because "es geht um Liebe, um Kameradschaft, um Zärtlichkeit--Dinge, die einander zu gestehen Männern konventionellerweise fast unmöglich ist. So bleibt das emotionale Sehnen unerfüllt."

That may indeed be so. But how could it be otherwise in art and literature? And why does it signal homosexuality, let alone explain misogyny? Even more puzzling is Lorenz's presumption of continuity between persona and person, between the speaking subject of a poetic text and the author's experience. "Solche Motive (hate of women, love of men) haben einen . . . autobiographischen Hintergrund," she announces, and proceeds to tell a whole, integrated and unified story of Brecht's "life" as a homosexual. It begins, predictably, with puberty and its familiar confusion about sexual identity, which society resolves for Brecht by prescribing heterosexual love. After the repeated rejection by women of his own class (by Marianne Zoff, for example), he experiments with women of a different class, prostitutes, motivated not by sexual drive, but by hate of his mother and her (bourgeois) values. "Real love" he finds only with men--"Dauerhafte Gemeinschaften auf sinnlicher und geistiger Basis," sublimated of course in art, in the "hervorragenden Liebesgedicht 'Ballade von der Freundschaft,' das seines homosexuellen Inhalts . . . wegen selten als solches erkannt wird". The struggle between the pleasure principle and reality principle is finally resolved by Brecht himself through his conversion to Marxism, for "Homosexualität, der primäre, wenn auch oft getarnte Fokus von Brechts Liebeslyrik, läßt sich nur schwer in den zur Prüderie neigenden marxistischen Sittenkodex einfügen".

Besides the reductive aspects of her approach, its omissions and misconceptions, Lorenz's insistence on the author as the instance that provides the true meaning of the text actually undermines the sexual-textual politics which she intends to revise. Edward Said once meditated on the connection between the words authority and author, showing how the paternal metaphor is built into the

very word author: "that is, a person who originates or gives existence to something, a begetter, beginner, father, or ancestor, a person also who sets forth written statements." Said continues by drawing attention to the convention of most literary texts, that is "that the unity or integrity of the text is maintained by a series of genealogical connections: author-text, beginning-middle-end, text-meaning, reader-interpretation, and so on. Underneath all these is the imagery of succession, of paternity, or hierarchy." (6)

Lorenz's critical practice repeats the paternal metaphor in that she relies on the author as the transcendental signified of the text and thereby affirms the patriarchal critic for whom the author has always been the source, origin, and meaning of the "story." On the level of content, she adopts the same metaphor by telling a unified tale about the beginning-middle-end of Brecht's homosexuality, a tale that is structured by substantial and hierarchized oppositions --hetero-/homosexuality, man/woman, activity/passivity. "Traditionally, the question of sexual difference is coupled with the same opposition: activity/passivity," writes Hélène Cixous in her critique of Western philosophical discourse. "In philosophy," she continues, "woman is always on the side of passivity" (7), which is exactly where Lorenz places her when she writes about women and "die ihnen . . . angetane Schwangerschaft" (my emphasis). What is the difference then between rape and seduction? And if the critic insists on the author's life to demonstrate her thesis, then the question is also whether Paula Banholzer, Hedda Kuhn or Marianne Zoff in their relation to Brecht can be viewed as representative of all women in patriarchal society. They were, after all, educated intelligent women living in the 20th century so that in this context at least Lorenz's argument involuntarily repeats the sexual stereotypes of "male" = strong and active and "female" = weak and passive. It leads me to question the politics behind her return to the "original and originating 'story' of women's repression by patriarchy." (8)

"Gedichte über die Liebe"? Perhaps the critic ought to begin her analysis by reading the title of the anthology since it gestures toward the subject of the poetry. They are not poems about love or love's labor lost etc.: they are poems about "love" itself, about the signifier "love" and its multiple signifieds in culture, knowledge, and history. "Vergiß nie, daß es sich um Liebe handelt," urges the older whore the younger. Indeed, for it is one of the connotations the term has in our society--"love" is "Ware," with the woman's body (sometimes the man's) as commodity, exchanged among men in patriarchal society.

Another connotation: "love" is "weakness", a meaning that Professors Althoff and Allkemper give the form in their reading of Hecht's volume. Their thesis revolves around two themes and bears close relation to the central metaphors in Brecht's poetry--the theme of love and the theme of language: "Die Identität von Schwäche und Liebe widerspricht den geläufigen Setzungen von Schwäche und Stärke und ist daher nur paradox adequat benennbar." Their aim is conceptual and epistemological, a form of Ideologiekritik, which they meet by reading the texts they chose closely (and persuasively), showing the immanent paradoxes and thereby subverting the (Lorenz's?) notion of a fixed, stable meaning of "love" in Brecht's poems.

"What was Brecht writing against?" is the question with which they begin. Their answer: against the metaphysics of love, whose "abstrakt-erotische Ideale" and "idealistische Verflüchtigungen" are nothing but "erotische(n) Tugendheuchelei," motivated by "hemmungsloses Machtinteresse" and "verklemmt-brutale Sexualität". Roland Barthes gently calls it "classical love: bourgeois, descended from essentialist culture, and one which will live on in Proust's analyses. This is a segregative love, that of the owner who carries off his prey; an internalized love, which acknowledges the existence of the world only intermittently and always with a feeling of frustration, as if the world were never anything but the threat of some theft (jealousy, quarrels, misunderstandings, worry, coolness, irritation, etc.)." (Mythologies) Werther is its prototype, but so is Emma

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Bovary. Both succumb to the "Schwindel der Ideale" (Brecht), that is to the idea of "love" as passion, eternal passion, and this as the foundation of marriage. It is the content (ideology) of bourgeois cultural philosophy of the 18th and 19th centuries (and still is today), with the "story" written primarily for women: "Die Liebe der Geschlechter als ehebegründendes Motiv wird erfunden, die Reduzierung und Fixierung des weiblichen Aufgabenbereiches auf Kinder, Küche und Kirche durchgesetzt". In other words, the metaphysical illusion involves the ideology of an antagonism of the sexes, with power and status assigned to one pole of the opposition, the male. This is Brecht's great enemy here, Althoff and Allkemper argue, the romantic, sentimental ideology of "love".

What, then, is "love", and why is it "weak"? Because it is, first of all, an idea, a concept, not a thing in itself, a sign whose relation to the referent, to reality is arbitrary. It can mean anything, from hate to love, with no center, only absences, no positive term in the opposition, only differences. And so the two scholars set out to catalogue the medley on "love". (9)

"Love" is pornography (poems about prostitutes), "love" is an intensely affectionate concern for another person ("Berührungen, der Ton der Stimme, Streicheln"), "love" is unfaithfulness ("Ballade von den untreuen Weibern"), "love" is solidarity ("Ich will mit dem gehen, den ich liebe"), "love" is intense sexual desire (Baal), "love" is atrophy ("Der Liebesakt"), "love" is narcissism ("Schwächchen"), "love" is humanism ("Der, den ich liebe/ Hat mir gesagt/ Daß er mich braucht"), "love" is rape ("über die Verführung von Engeln"), "love" is castration ("Die Ballade von der sexuellen Hörigkeit"), "love" is thinking ("Ratschläge einer älteren Fose an eine jüngere"), "love" is a prisonhouse of language ("Es wird von einem Vorbild gesprochen"), and so on.

Ontologically, however, "love" is beyond language. It is a dream beyond the stage, as Marguerite Duras formulates it in the play Savannah Bay, it is an image "peremptory, it always has the last word," as Roland Barthes describes it in the Lover's Discourse. "Klopstock!" is the non-sense Goethe lets Charlotte utter in her state of rapture, "Sieh jene Kraniche in großem Bogen!", is Brecht's metaphor for the moment of ex-stasy ("love") beyond words.

So the central theme in Althoff's and Allkemper's analysis is, one could say, the monstrosity of "love" which is of course the element that threads the hundred or so fragments on "love" together; it expresses one of the constants in Brecht's thought, that is the notion of the individual as "kampfdurchtobte Vielheit" (Gesammelte Werke, Vol. 20, p. 62). It follows that the persona in this poetry is no person, no "character" at all, at least not one which exhibits a fixed, stable, unified presence or identity. But that is exactly the instance where Althoff's and Allkemper's revolutionary reading becomes restorative, reaffirming a tradition which they aim to undermine: metaphysics. For they argue that "love is weak" because it does not exist ("weil es sie emphatisch nicht gibt"). In recuperating the Hegelian dialectical mode of thought, they then propose that the knowledge of "love's weakness" is its "strength." Why? Because "sie anerkennt im geliebten anderen Subjekt dessen Ähnlichkeit und Unähnlichkeit, ohne Kalkulation auf Besitz und Unterwerfung, sie respektiert gegen Austauschbarkeit und Zufälligkeit die besondere Fremdheit ohne Identifizierungs- und Verrechnungszwang von Leistung und Gegenleistung." Enlightenment becomes mythology here. For how is that sort of "love" possible? And who is supposed to perform it? If, to follow the argument, "love" exists in the speaker's consciousness as a collage of splinters representing the language of pornography, literature, etc., how does one then assume a position outside ideology and act it? How, in other words, is one transformed from an involved participant to an aloof observer of "love," given the relentless indoctrination about that concept surrounding us from the moment we are born?

Therefore, in the final analysis, I don't think that Brecht's poems express "love" as "weakness" as "strength", as Professors Althoff and Allkemper claim they do, despite their appeal to authority, which is, again, as in Professor Lorenz's analysis, the author--the poem "Schwächen" is read as Brecht's "schlichte(s) Eingestehen der Schwäche" which is the "Stärke". That is touching, but "phallicious" because it posits once again the author as God the Father of the text. Instead, "love" remains "weak" throughout, I continue to argue; the contradictions are not resolved. In its mingling of codes this poetry affirms the fundamental gesture of Brecht's plays: the questioning of any certainty or authority in notions of cultural as well as social life.

The final question, one which brings me back to Lorenz's approach, is: how does (or should?) an informed reader, here an academic woman, read poetry whose figures are in part outrageously vulgar, brutally sexist, and above all murderously phallic, a violence which Althoff and Allkemper only marginally acknowledge; they assume their reader to be male, I believe, whereas Lorenz assumes her reader not only to be female, but an academic feminist of the kind Catharine Stimpson and Carolyn Heilbrun once identified in a splendidly witty dialogue as "righteous, angry, and admonitory," invoking the mode of the Old Testament by "looking for the sins and errors of the past." (10) But how does she move beyond the anger she feels when confronted once again with the woman's confinement to the status of one who is seen, spoken, and violated? How does she look beyond the "nightmare of her history" (Kaja Silverman)? And how does she, as a literary critic, move beyond the concept of representation and its politics and still continue to work with the notion of subject, of a "female" or "male" writing subject.

Perhaps the French feminist philosopher Julia Kristeva and her theory of the semiotic/symbolic dialectic of the divided subject can provide us with a space of conjunction and transition. Kristeva argues in her famous treatise, The Revolution of Poetic Language, that modernist poetry, with its breaks in logic, deviations from grammatical rule, its puns and rhythms, abrupt shifts in narrative, etc., as well as its thematics of laughter, madness, nonsense, and death, is the sort of writing which synchronizes the conscious social and political posture of the subject with its unconscious posture, or, to use Kristeva's categories, the symbolic with the semiotic. This textual-practice--Mallarmé's, Artaud's, Genet's--transforms the symbolic order, that is all human social and cultural institutions, from inside, puts her or him in a position of revolt against orthodox society. For Kristeva, then, it is not the biological sex of a person that determines the identity of the speaking subject and/or its revolutionary potential, but rather the position that he or she takes up as speaking subject in the interaction of the two modalities, the semiotic and the symbolic, that define textual practice. Correspondingly, she refuses a feminist politics which insists on biologism and essentialism and argues for a rejection of the dichotomy between masculine and feminine, man and woman, as belonging to metaphysics. Deconstructing the opposition, which, by the way, is poststructuralism's greatest contribution to feminist theory and practice, is necessary because it represents a challenge to the very notion of identity, including sexual identity. (11)

Brecht's refusal to commit himself to the dichotomy man/woman (see, for instance, the play with pronouns), to notions of immutably fixed gender identities, is the place to start writing when rereading his poetry from a feminist point of view. Its aim ought to be to determine the position of the speaking subject in the continuum of narrative and history, restoration and revolution, "father" and "mother", language and body, power and denial. Only then can we avoid that sort of psychological humanism ("tiefere menschliche Bedürfnisse", "den ganzen Menschen", Lorenz) which affirms the metaphysical essentialism underlying patriarchal ideology--be it in the name of God the Father or the Phallus or the Great-Author-Figure.

1. The phrase is taken from Mary Jacobus' "Review of The Madwoman in the Attic," Signs, 6, No. 3 (1981), 517-523.
2. Werner Hecht, "Nachwort", Bertolt Brecht. Gedichte über die Liebe ed. W. Hecht (Berlin/Weimar: Aufbau, 1984), p. 234; Martin Esslin, Brecht: A Choice of Evils, 4th rev. ed. (London/New York: Methuen, 1984), p. xii; Klaus Völker, Bertolt Brecht (Munich: Hanser, 1976), p. 51.
3. Brecht-Jahrbuch 1977, eds. John Fuegi, Reinhold Grimm, and Jost Hermand (Frankfurt: Suhrkamp, 1977), p. 211. For a critique of the concept of representation as applied in the reading of Brecht's diaries, see Renate Voris, "Inszenierte Ehrlichkeit: Bertolt Brechts 'Weiber-Geschichten'", Brecht-Yearbook 1983, eds. John Fuegi, Gisela Bahr, and John Willett (Detroit: Wayne State University Press, 1985), pp. 79-95.
4. See Siegfried Mews' two reviews of recent scholarship on Brecht in The German Quarterly, 59, Nos. 1 and 2 (1986), pp. 106-111 and pp. 333-335, respectively. For an excellent analysis of the techniques and politics of the realistic novel, see Leo Bersani, A Future for Aesthetics. Character and Desire in Literature (New York: Columbia Univ. Press, 1984), esp. Chap. 2.
5. See Elaine Showalter, "Feminist Criticism in the Wilderness," The New Feminist Criticism: Essays on Women, Literature, and Theory, ed. Elaine Showalter (New York: Pantheon, 1985), pp. 243-270; also Jonathan Culler, "Reading as a Woman," in On Deconstruction (Ithaca: Cornell Univ. Press, 1982), pp. 43-64. For a critique of Willett's reading strategies, see Toril Moi, Sexual/Textual Politics (London/New York: Methuen, 1985), pp. 24-31.
6. Edward W. Said, Beginnings: Intention and Method (New York: Basic Books, 1975), pp. 83 and 162.
7. Helene Cixous, "Sorties" (1975), in New French Feminisms, eds. Elaine Marks and Isabelle de Courtivron (Amherst: Univ. of Mass. Press, 1980), pp. 90-106.
8. Jacobus, p. 520.
9. The following represents my own structure of the argument and its evidence; I hope I am not violating the authors' text.
10. See Showalter, p. 243.
11. Julia Kristeva, "Women's Time," trans. Alice Jardine and Harry Blake, in Feminist Theory: A Critique of Ideology, eds. N. Keohane, M. Rosaldo, and B. Gelpi (Chicago: Univ. of Chicago Press, 1981), pp. 31-53; see also Moi, pp. 11-13.

Conference Reports"BRECHT AND PERFORMANCE"

National Educational Theater Conference
August 17, 1986

John Rouse, Panel Chair

The American Theater Association declared bankruptcy in the spring of 1986. The ATA Convention organizers joined with New York University to save the convention itself; what had started as the second IBS/ATA Brecht Session was held as part of this ad-hoc National Education Theater Conference.

The Brecht and Performance panel was held in a small classroom at NYU, and approximately twenty people attended. Only two twenty-minute papers were presented; the author of a third scheduled paper bowed out at the last moment, preventing a replacement. However, a lively discussion filled in the remaining forty minutes.

It remains uncertain if and when a new national organization will arise to replace the ATA, and, consequently, what relationships could be established between it and the IBS.

Abstracts of Papers Presented

The Politics of Form: Brecht and Deconstruction
Janelle Reinelt
California State University, Sacramento

Articulating the relationship between Marxism and deconstruction reveals a field of tensions and contradictions. While deconstruction seems to some to imply the possibility of permanent revolution (Michael Ryan), to others it seems totally incompatible with Marxism's essential commitment to critical reason and the appeal to evidence (Perry Anderson). Brecht's work provides a site for interrogation of the uses and abuses of deconstruction. Brecht anticipated and developed practical demonstrations of several of the key operations of deconstruction and post-structuralism. However, from a different viewpoint, certain aspects of his work seem to establish a limit case for such critical practice, demonstrating the incommensurability of the discourses of deconstruction and Marxism.

The problematic of the subject and its relationship to ideology is central to this investigation. A Man's A Man is a particularly suggestive text for these purposes because of its history of rewriting and modification (its seeming refusal of closure) and because it treats the dismantling and reconstruction of a subject. Galy Gay is a Derridean man, who "does not wish to be named;" that is, specified through signification, benamed, established. Additionally, Brecht's techniques of alienation, gestus, and "fixing-the-not-but" seem to be operations aimed at deconstructing the seamless narrative and the substantial subject. Events and characters are not self-identical and stable, but are discontinuous spectacles and socially constructed positions constituted by difference, by what they are not, are lacking, or might have been.

However, in Brecht, the subject always plays a role in grasping and shaping the productive forces of history. Contrary to an Althusserian conception of ideology which interpellates the subject within a fixed field of forces and meanings, Brecht's characters and audiences are always capable of intervening in history. His acting theory as well is predicated on an actor who shows forth the ideological behavior of a character for the purpose of criticizing it as specifically unnecessary. In addition, indeterminacy and undecidability are not value-neutral. Brecht's revisions of A Man's A Man show his rejection of a tempting but bankrupt celebration of social engineering.

Brecht and the Media: Heiner Müller's Synthetic Fragments

Johannes Birringer

Arts and Humanities, University of Texas at Dallas

In an effort to examine the relationship between Bertolt Brecht's learning play theory (with special reference to *The Measures Taken*) and the critical and polemical revision of Brecht's dialectical didactic dramaturgy in Heiner Müller Müller's recent, fragmentary text collages, this essay seeks to offer a critique both of the rationalist assumptions behind the Lehrstück-model for a revolutionary praxis and of the violent mythology of cataclysm and death in Müller's feminine images of 'world revolution'. At the same time, the significance of Brecht's ideas for a 'neue Technik der Schauspielkunst' in a scientific age is emphasized as a point of departure for an investigation of the crucial scenes in *The Measures Taken* which deal with the voluntary abandonment of individualism on behalf of the transcending imperatives of collective class struggle.

In retrospect, this Brechtian pragmatism of the self-dispersion of the subject has come to be seen in ironic conjuncture with the demotivation of bourgeois subjectivity under late capitalism and with the denunciation of the Marxist notion of social action (praxis/labor) under neo-structuralist theory (Foucault, Derrida, Baudrillard). What is exploded and inverted in Müller's 'synthetic fragments' is the process or logical continuity that underlies Brecht's dramaturgical goal, namely to reach some kind of objective agreement about the universal validity and the philosophical categories of revolutionary praxis. Müller's apocalyptic images, and especially his mythic female figures (*Medea-material*, *Hamletmachine*) who speak as if they were the collective body or landscape of a different (non-white, non-Western, non-Marxist) revolution, heighten the contradictions between the mechanical repetitions of violence, destruction, and exploitation in recent history and the instrumental rationality in the name of which they have been legitimized. But Müller's own irrationalist and anarchic celebration of the body and the unconscious raises the question of the subject's relation to history only to project her *outside* of this history and its technologies of domination. The essay points to the difficulties Birringer experienced during his own rehearsals for a *Hamletmachine* production that attempted such projections 'beyond history', and then concludes with a tentative account of the collaboration between Heiner Müller and Robert Wilson (*the CIVIL warS*, *Alcestis*), which hitherto seems to have achieved the most radical departure from the representational logic and the space-time conceptions of Western theater.

Response: "BRECHT AND PERFORMANCE"--A Useful Session

Dwight Steward, Brecht Society of America

Janelle Reinelt's paper was useful. In it, she presented a rigorous yet lucid semiotic analysis of the eternally vexing problem of form and content. Johannes Birringer discarded his formal paper, and chose instead to describe problems he had encountered in producing Heiner Müller. This, too, was useful, especially when he isolated those instances where theory and practice seemed to collide. For the audience, however, perhaps the most useful feature of this session was the opportunity to witness the active interplay which occurs when two differing approaches confront common problems. When questions/comments from the audience began with "In Reinelt's paper..." or "But Birringer noted..." I was pleased, indeed. The session was an exemplary one, in fact. A useful reminder, if one were needed, that synthesis is the ultimate goal of analysis.

Production Reviews and Reports**BERTOLT BRECHT (1898-1956)--STILL A RESISTIBLE FORCE IN
THE AMERICAN THEATER?**

Brecht Commemorated at Bowling Green State University,
Bowling Green, Ohio, April 7-13, 1986

The only major event in the United States commemorating Brecht on this 30th anniversary of his death combined theatrical productions of The Resistible Rise of Arturo Ui in both English and German with a symposium of national scope and an exhibition. The many firsts and most unusual combination of events found an extraordinary echo from all over the nation and abroad: Arturo Ui was produced for the first time in German on an American stage; for the first time there were back-to-back productions of a Brecht play in two different languages with two different casts and two different production concepts; for the first time in the United States, a comprehensive exhibition was assembled that tried to link the genesis of Brecht's works with the historical events in his life; and, finally, for the first time, a symposium was centered around the question of Brecht's actual presence in the American theater and the influence of his methods on current theatrical practices and creative endeavors. As an extra bonus, the organizers of the events were able to secure Ursula Bonhoff's GDR television production of Brecht's Furcht und Elend des Dritten Reiches (1981) for an American premiere video screening.

The Department of German, Russian, and East Asian Languages, in conjunction with the Theater Department at Bowling Green State University, were able to organize this remarkable series of events through the negotiating efforts of Klaus M. Schmidt, who managed to recruit the renowned GDR theater director Dr. Heinz-Uwe Haus for spring semester 1986. Haus was the catalyst for this magnum project through his roles as teacher of a course on Brecht and the contemporary GDR drama, director of the English production (of Arturo Ui) by the Theater Department, and co-director (with Klaus Schmidt) of the German Drama Workshop, which has produced German language plays since 1972.

What really attracted Haus and Schmidt to the project, apart from the fact that concurrent English and German productions of Ui had never been attempted before, was the realization that one production no longer seems capable of meeting Brechtian goals in our modern society. If Brecht has been proclaimed "dead" several times since his actual death because of his "simplicity", this does not necessarily mean that his texts are no longer applicable to our world. It means, rather, that the complexity of this world needs to be made visible along with his texts. The knowledge of the historical background of Ui is fading fast and has worn down to a very thin veneer, especially among young spectators in this country. At the same time, fascism has come to wear many faces, not only in the official governments of certain countries, but also at the very underbelly of our own contemporary democratic societies. Consequently, two things are important if one wants to produce Brecht today: history has to be made present again--and Brecht himself has become part of that history--and the current forces of fascism are to be revealed as resistible forces. To do both at the same time seems a little like trying to square the circle, since one would lose the lucidity so essential for Brecht. Accordingly, two entirely different production concepts were developed, and people were encouraged to see both performances, even if they had no knowledge of German. A surprising number of people took advantage of this opportunity and claimed it was an eye-opening experience for them.

The German production aimed at historical faithfulness to both the political events behind the gangster story--without turning it into a piece a clef--and to Brecht's staging techniques. The set, designed by Robert Hansen, evoked

a petit-bourgeois living environment. Walls of shelves and cabinets hemmed in the action, and one could see period objects like army helmets, rifles and other Nazi paraphernalia on display amongst the usual knickknacks. The five shelved walls, which allowed for a multitude of entrances, were built around a projection screen on different viewing levels. In addition, TV monitors were placed on the extension of the proscenium and around the auditorium. Thus the audience could jump continuously between the tableaux created by the theatrical action on stage and the documentary material presented on a multitude of screens. The central projection screen showed the texts Brecht wrote to connect scenes, while documentary photographs created associations during the scenes. All of the scenes were given specific captions like "Virtue's Last Will", "The Massacre," or "Coup de Grace", which were announced by the Barker. Musical collages including everything from *Götterdämmerung* to Max Schmeling's "The Heart of a Boxer" were played along with documentary film material (on video) before the start, during the extremely short set changes and intermission, and at the end of the performance in lieu of the epilogue. The actors wore a few striking period costume pieces over basic jogging suits, while their faces were covered by individually designed half- to quarter-size masks which highlighted specific traits of character. The mixed cast of German students and a few instructors achieved a condensed, fast-paced, gripping acting style which created powerful theatrical tableaux. The ensemble consisted primarily of novice actors and was whipped along by Eugene Aufderhaar's astounding Ui, physically almost frail, yet extremely active, pulling all registers from feigned, slimy submissiveness to creepy demagoguery.

The English production, on the other hand, emphasized our infatuation with crime and violence as reflected in movies like "Raiders of the Lost Ark", "Rocky IV", and "Rambo", and in video arcades and MTV clips--the glittering world of Las Vegas and Ocean City, gangland, skinheads, etc., the hotbed that breeds fascist structures and their simple, violent solutions. The action took place on a bare stage lined in plastic, with the scenes set primarily by a slanted, moveable platform that could be lit from underneath through transparent tiles, like the dance floor of a discotheque. The costumes evoked both the leather-and-stud scene as well as the exaggerated high-class pretensions of seedy world of small-time crime. The rolling projection of Brecht's change-over texts was deliberately interfered with by Dana White's vexing lighting effects, created on the basis of his experience as a light designer for rock concerts. Thus the association between the gangster play and the Nazi past was made very vague. The same goal was pursued through the silent video projections of excerpts from Pink Floyd's "The Wall" in place of the documentary materials used in the German production. The most daring dramaturgical incision was the elimination of the trial scene, which was highlighted in the German production just before intermission through a powerful shadow effect: an ever more threatening figure of Giri (Goering) eventually grew into gigantic proportions as a red swastika was gradually superimposed on the shadow-play screen. In place of this, the English production used a spiritual-like rendition of Brecht's short poem "On the Wall" as a direct appeal to the audience for active involvement in peace initiatives. The visual images were enhanced and complemented by the brilliantly disquieting and threatening music composed for computer and synthesizer by John Climenhaga. The physically powerful and experienced black actor Gary Bond (in the English production) established a convincingly pondering counterpoint to the agile German Ui. For those who saw both shows, this two-faced Ui played on the full scale of possibilities for representing this "gangster of gangsters" both physically and mentally.

The organizers of the Brecht-Week at BGSU also wanted to pursue this issue on a scholarly basis with a symposium that brought together theatre practitioners and Brecht scholars for presentations and discussions under the general motto: BERTOLT BRECHT (1898-1956): 1986--STILL A RESISTIBLE FORCE IN THE AMERICAN THEATER? The symposium was moderated by Dwight Steward, President of the Brecht

Society of America, with Heinz-Uwe Haus, Robert Hansen, and Klaus M. Schmidt serving as discussants. All contributions centered around the issue of Brecht's actuality and the influence of his dramatic techniques on the American theater. Carl Weber, a former assistant director to Brecht and well-known member of the Stanford University Drama Department, provided insights into Brecht's indebtedness to American dramatic traditions such as vaudeville and Hollywood silent movies. The ensuing discussion dealt with the question of whether the tradition of "gestus" might not eventually be freed from encrusted genres like sitcoms and comic strips and once again find its way into "serious" American theater again, perhaps by way of Brecht and his influence on dramatic techniques.

Guy Stern, renowned American Brecht scholar from Wayne State University, demonstrated how some of Brecht's plays developed gradually from prose sketches, and used the "Bargan" stories as an example of how post-Brechtian dramatic works (and perhaps film scripts) could be based on Brecht. Marna King, stage designer from the University of Wisconsin-Madison Theater Department, analyzed design changes during Brecht's last period with the Berliner Ensemble and showed how contemporary West German designers are trying to come to grips with the post-Brechtian situation under different social circumstances (which could have an influence on the American theater). John Fuegi, well-known Brecht scholar from the University of Maryland, referred to his forthcoming book Chaos According to Plan--Brecht the Director, and emphasized that Brecht's basic approach to production was an atmosphere of free experimentation, which, seemingly chaotic and almost wasteful at first glance, eventually led to a level of high achievement during the final period of rehearsals. During the discussion it became clear that this is one of the main elements of Brecht's practice which runs against the grain of institutionalized theater, whether on the professional or university level, and thus explains either a certain resistance to Brechtian techniques in the American theater or an escape into a canonical restaging of so-called model productions. A similar line was pursued by Martin Walsh, director of the only standing Brecht ensemble in America, The Brecht Company of Ann Arbor, Michigan. He focused on the difficulty of breaking with the encrusted method-acting techniques (supposedly based on Stanislavski) which are taught in drama schools throughout this country and confine young actors to what they think is a psychological identification with their characters. To open the doors more widely for Brecht means to remove these obstacles which hinder both actors and audiences in accepting Brecht's concept of "gestus" as a legitimate means of theatrical expression. In general, the symposium, which was well-attended and fostered wide-ranging discussion both during officially designated periods and on the periphery, focused on some of the most vital issues pertaining to Brecht's current presence on or absence from the American stage.

All of the events described here took place in the framework of a Brecht exhibition that sought to establish the link between the past and the present and included the results from a poll among theater practitioners and scholars all over the US. This survey asked for reactions to three questions concerning the issues addressed at the symposium:

- 1) Is Brecht still a resistible force on the American stage thirty years after his death? To what extent and at what rate of success is Brecht being produced for the American stage today in relation to the state of theater in general?
- 2) One of Brecht's favorite sayings concerned the pudding which proves its value only while it is being eaten. How useful are Brecht's dramatic methods and ideas for the contemporary American theater, and how popular are they?
- 3) Brecht always applied the criterion of Gebrauchswert in evaluating his works. How do you relate this issue of social relevance or effect to the success or lack of success of Brecht's works in this country?

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Among the many answers received, including ones from such notables as Eric Bentley, John Willett, and Joel Schechter, one from Mordecai Gorelik, stage designer and longtime friend of Brecht during his years in exile here, was most prophetic: "Bertolt Brecht may have struck us at first as a novelty, but he will yet prove to have been the founder of an ever-developing, greatly significant form of American theater from now on into the future."

The papers presented at the Bowling Green Brecht Symposium and names of the participants are as follows:

- Carl Weber (Stanford University): "The Paradigm of Gestus and the American Performance Tradition"
- Guy Stern (Wayne State University): "Brecht only a Dramatist? A Psychological Study of his 'Bargan' Stories"
- Marna King (University of Wisconsin-Madison): "Intention to Image: The Changing Mode of Brecht Production"
- John Fuegi (University of Maryland): "Chaos According to Plan--Brecht the Director"
- Martin Walsh (University of Michigan): "Producing Brecht for the Contemporary American Theater Audience"

The exhibition in the McFall Center Gallery contained posters, books, photographs, slides, records, and other items portraying Brecht's career as a playwright and theater director both in Europe and in the United States.

BERTOLT BRECHT. AN DIE NACHGEBORENEN. EINE FOLGE
(BERTOLT BRECHT: TO THOSE WHO COME AFTERWARD. A SEQUENCE)
Cincinnati, Ohio, April 14-16, 1986

Sponsored by the Department of Germanic Languages and Literatures of The University of Cincinnati, with support from the Goethe Institute of Cincinnati.

The Kammerspieler, a troupe composed of graduate and undergraduate students and faculty members of the Department under the direction of Edward P. Harris, did their fourth production in April. With Christiane Bohnert as an expert consultant, the group constructed a two-hour program of scenes, poetry, and songs loosely tied to Brecht's poem "An die Nachgeborenen". The framework was provided by the transcript of the "Hearings before the House Committee on Unamerican Activities", excerpts from which were divided into eight scenes. Using the "Hearings" as a point of departure, complexes dealing with "Exile" (e.g. "Legende/Taoteking", a scene from Galileo Galilei, and "Gedanken über die Dauer des Exils"), "Anti-fascism", "Truth and Poetry", "The History of War", and "Friendliness" were presented. Quotations from the poem were used to link the individual elements. The organizers were pleased with the attendance: just about three hundred people over the course of three nights.

A videotape of the production will soon be available and may be requested from E.P. Harris, Department of Germanic Languages and Literatures, University of Cincinnati, Cincinnati, Ohio 45221-0372.

THE RESISTIBLE RISE OF ARTURO UI

The Young Company of the Stratford, Ontario Festival
at the Third Stage, 1986 Season; Director: Tom Kerr

John Steven Paul

If we could learn to look instead of gawking,
We'd see the horror at the heart of farce . . .

Stratford had horror and farce on its collective mind this season. While the Festival Stage was home to the Romances, the Avon and the Third Stage featured several plays which turned on the juxtaposition of fear and laughter, including Brecht's The Resistible Rise of Arturo Ui.

The Young Company of the Stratford Festival performed the parable about the horrible rise of Adolf Hitler from mobster to Führer in tandem with William Shakespeare's Macbeth. The Scottish tragedy is the model of mixing farce with horror. No sooner have the butcher and his fiend-like queen left the stage, their hands dripping with Duncan's blood, than a drunken porter enters to deliver his ribald dissertation on making water. (Significantly, the porter was played by Maurice Godin, who also played Arturo Ui.)

Arturo Ui seems an appropriate choice for production by the Stratford Festival. Brecht wrote the play in 1941 while exiled in Finland. He wished it to be performed in "the grand style". Composed in a slightly imperfect form of blank verse, the text sounds "Shakespearean". Brecht quotes Shakespeare frequently: Arturo learns to speak Antony's funeral speech in its entirety, he cons an influential widow, in the presence of her dead husband's casket, in the style of Richard III's wooing of Lady Anne, and Arturo's rise itself is reminiscent of Macbeth's.

Brecht set his theatrical analogy in Depression-era Chicago. Old alderman Dogsborough (Hindenburg, president of the fast-failing Weimar Republic) is co-opted by the Cauliflower Trust (Prussian Junkers) and maneuvered into subsidizing their business. Arturo (Hitler) is an out-of-town gangster, "a simple son of Brooklyn," who paid his way through college painting houses and later came to Chicago with seven buddies. Among them were Roma (= Röhm), Giri (= Göring), and Givola (= Goebbels). There is a warehouse fire which stands for the burning of the Reichstag building in 1933. "The Night of the Long Knives," in which Röhm and a hundred of his men were murdered on Hitler's orders, becomes a hotel room scene where Arturo and Giri murder Roma and some of his underlings. Like Hindenburg, who was ultimately forced to name Hitler Chancellor, Dogsborough is forced to endorse Arturo. Brecht's Cicero grocers, who "vote" to accept Arturo's protection are Austrian, and from Cicero, Arturo will move into "Detroit, Washington, Milwaukee . . ." (also known as Czechoslovakia, Poland, Sudetenland, etc.).

Even the thought of the names and deeds associated with the Third Reich is unsettling. Images reminiscent of the black swastika in the white circle on the red field evoke horror. The horror show is potentially the most emotionally engaging of the dramatic genres. It makes the task of keeping the audience at an intellectual distance a difficult one.

Brecht tries to solve this problem by grounding the play in a comic incongruity. How is it that gangsters out of Chicago are spouting blank verse suggestive of Shakespeare? Such a linguistic choice might raise his characters to archetypes, but the lines themselves are often hilarious, for example:

ARTURO. I did it all alone but for the help
 Of seven solid buddies standing by
 Without a pot to piss in, like myself,
 But firm in our determination, sir,
 To carve ourselves that little piece of goose
 Which God Almighty cooks for every Christian.

Further, the pettiness of their actions--thievery, thuggery, name-calling, firesetting, even the occasional casual murder--reminds the audience that these monsters were really only bullies and punks.

Director Tom Kerr has loaded his production with Brechtian theatre devices. The early scenes are framed by a torch singer, "Dockdaisy", and her rendition of "Chicago, Chicago, That Toddlin' Town." Later there is other, less distinguished singing. The faces of the cast are painted with clown-white make-up (which has the extra benefit of distracting us from the youthfulness of the actors playing middle-aged and elderly roles.)

Brecht's "titles" have been transformed into newspaper headlines. The titles were the playwright's primary means of connecting Arturo Ui with the historical Berlin of the thirties. The headlines scream out the developments in Hitler's rise to power, but the device doesn't work. The audience is too far from the headlines to be able to read them and so they become distracting rather than distancing.

The most troublesome part of the production is the prologue. It is visually and verbally confusing. Brecht used the prologue to introduce us to his characters. As the focus shifts to each actor, he stands on a large wooden box painted to look like a toy block with a portrait of the character's historical counterpart executed on one side. That Arturo Ui is standing above Hitler's portrait is clear enough and Dogsborough's visual connection with Hindenburg is detectable, but the relationship between the other actors and the pictures on their boxes was confusing and annoying.

But none of the details could seriously detract from the power and pleasure delivered by this production. The energetic young cast was a perfect match for Brecht's combination clown-show and horror story. Their acting struck the compromise between psychological realism which an American audience seeks and the presentational style that Brecht demanded.

Maurice Godin, in the title role, was outstanding. He alone would give us reason to watch the Stratford Company in the future. Godin is able to transform Arturo from a shrill, petulant forty-year-old adolescent to a hypnotizing demagogue, while retaining the laughable demeanor of Charlie Chaplin in "The Great Dictator". Godin mimics the all-to-recognizable Hitler mannerisms without parodying them. Parody, as Brecht himself warned, could preclude the horror.

The centerpiece of this production is the tutoring scene. Arturo, sensing that he is not sufficiently impressive, calls for an actor to teach him the grand style. (That style, Brecht slyly inserts, got the Actor fired for applying Shakespearean technique to an Ibsen role!) The Actor, superbly played by Lee MacDougall, gives Arturo a series of highly artificial hints--keep your head up, as you walk, let your toes touch the ground first, fold your hands over your genitals--which, shockingly, turn Arturo into an only slightly exaggerated image of Hitler. Later, Arturo reinforces his demagoguery with his new style to impress the grocers. Underneath the speech Wagner's Overture to The Flying Dutchman is played, and the most evil of cartoons is complete. Some of the audience continued to laugh.

Others of us looked on with wonder and dismay, which we undoubtedly shared with Brecht. What hath the Actor wrought? How is it within the power of actors and acting to turn the world upside down by simply being very good at what they do? How dangerous it is when the wrong people capture the persuasiveness of the Actor for themselves?

I must shame the Stratford Festival for its minimal presentation of important contextual information about this significant and infrequently produced play. The theatre program did not even list the name of the translator!

Wiedereröffnung des antiken griechischen Theaters Oiniadon--
 Versuche mit Brechtscher Dramaturgie
 (Reopening of the Ancient Greek Theater at Oiniadon--
 Experiments with Brechtian Dramaturgy)

Heinz-Uwe Haus, Berlin/GDR

(Editor's note: The following contribution by Dr. Haus, was received too late to be translated into English. Given the recent and unique events discussed in the report, it is being included in this issue in the original German.)

Anfang September fand ein zweiwöchiger internationaler Workshop im antiken Theater Oiniadon nahe Katochi/Mesolongi im zentralgriechischen Bezirk Etolo-Akarnanien seinen erfolgreichen Abschluß. Die Zeitungen und das Fernsehen berichteten ausführlich. Ein Kurzfilm für die in Australien, der BRD, Kanada und den USA lebenden Griechen hielt das Treffen fest. Warum eine solche Aufmerksamkeit für die Wiederbelebung eines antiken Theaters in einem Land überreicher antiker Tradition? Das Ereignis fand hier vor allem das starke Interesse der kulturellen Öffentlichkeit, weil es auf Initiative der lokalen Behörden gemeinsam mit dem Internationalen Werkstatt- und Studienzentrum für antikes Drama (IWSC) konzipiert und organisiert wurde. In den zurückliegenden Monaten war die staatliche archäologische Erschließung durch viele freiwillige Arbeitseinsätze der Bevölkerung der umliegenden Dörfer unterstützt worden. Die Arbeit des 1985 gegründeten IWSC, das u.a. von solchen Persönlichkeiten Griechenlands wie dem weltbekannten Archäologen Andronikus und dem verstorbenen ehemaligen Premier Kannelopoulos getragen wird, findet ihren Rückhalt sowohl in der kulturellen Dezentralisierungs- als auch in der europäischen Entspannungspolitik der griechischen Regierung. Vom griechischen Kulturministerium wird es als Modellfall für die Zusammenführung von regionalen Ressourcen und internationaler Kooperation unterstützt.

Unter meiner Leitung waren Theaterschaffende aus der DDR, den USA, Japan, Irland, Zypern und Österreich eingeladen, zusammen mit ihren griechischen Kollegen erste praktische Erfahrungen auf der aus dem 5. Jhdt. v.u.Z. stammenden Bühne zu sammeln. Von mir erwarteten die Veranstalter, daß Kriterien der von Brecht inspirierten dramaturgischen Analyse und sozialen Sicht auf das klassische Erbe in produktiven Wettstreit mit anderen realistischen Aneignungs- und Vermittlungsweisen gebracht werden. In Szenenstudien und dramaturgischen Analysen (zu Antigone von Sophokles), körpersprachlichen Übungen (an einem japanischen Kyogenstück) und in wissenschaftlichen Erörterungen (während eines zweitägigen Symposiums) wurden von den 25 Teilnehmern vor allem interdisziplinäre und transkulturelle Aspekte der Rezeption antiker Theatertexte untersucht. Das Motto "Geschichtlichkeit und Gegenwartsbezogenheit im antiken griechischen Drama" ermöglichte, unterschiedliche ästhetische und gesellschaftliche Erfahrungen zu konfrontieren und ihren Einfluß auf schauspiel- und regiemethodisches Vorgehen herauszuarbeiten. Brechts "Gebrauchswert" erwies sich vor allem da, wo seine Methode sich veränderten Umständen anpassungsfähig erwies. So war die wichtigste Entdeckung, daß das Instrumentarium der Schauspielanalyse--und hier ein so zentraler Begriff wie der des "Vorgangs"--auf den antiken Chor nur bedingt anwendbar ist. Das Ineinander von Stückanalyse, Bühnen- und Arrangemententwicklung, diskursivem Probenklima und verantwortungsvollem Umgang mit schauspielerischem Handwerk schuf einen hohen Grad geistiger Durchdringung der Probleme. Es wurde experimentell bestätigt, daß antike Texte und Theaterkonventionen herausfordern, alle Impulse, die wissenschaftlichen, die politischen, die alltäglichen einer Zeit in sich aufzuheben. Der japanische Noh-Regisseur A.T. Tsubaki (Universität Kansas-Lawrence), der ein altjapanisches Kyogenstück erar-

beitete, betonte in diesem Zusammenhang: "Der Umschlag in eine neue Art von Universalverhalten beim Publikum ist dann das Resultat, bei dem der Mensch, wenn er das Theater verläßt, die Welt mit größerer Lust betrachtet, auf der nach Veränderung--weit über das Thema des Stücks hinaus". Der amerikanische Schauspielregisseur Jim Christy (Villanova University) konzentrierte sich in seinen Versuchen auf die Motivation des Figurenverhaltens. Er betonte, daß der Schauspieler in der Lage sein muß, "in den Kategorien seiner Figuren zu denken und zu fühlen, er muß ihr Anwalt sein. Erst dann kann die Kritik einsetzen, die dann nicht mehr nur an der Person, sondern an dem gesellschaftlich-historischen Feld geübt wird. in dem sie agiert". Ich selber erarbeitete vier Szenen aus Antigone mit einer mehrsprachigen Schauspielergruppe--u.a. Darsteller vom Abbeytheater Dublin und dem Nationaltheater Athen--, um die visuelle Abbildbarkeit der Vorgänge und Werte unabhängig von der "Verständlichkeit der Sprache" zu testen. Wenngleich wir Brechts Adaption von 1948 verwarfen, so folgten wir doch vor allem der von ihm genutzten und im Modell festgehaltenen Widerspruchsdiagnostik.

Eine öffentliche Aufführung aller Werkstattergebnisse für fast 2000 Besucher aus der umliegenden Dörfern und Städten bestätigte das Konzept. Dieser "Beweis" schien insbesondere für die anwesenden Philologen wichtig. Sie (wie die meisten, die auf abendländischer Bildung des 19. Jahrhunderts stehen) haben in der Vergangenheit für antike Stücke die Dramaturgie meist nur als literarische Methode betrachtet, sie ist aber wie bei Shakespeare oder Tschechow oder Brecht eine theatralische. Der Moment ihrer Realisierung war schon bei den antiken Klassikern und ist auch heute stets die Konfrontation Schauspieler/Publikum. Starken Applaus erhielt vor allem die schwarze Darstellerin Robyn Hatcher (mit ihr hatte ich 1980 in Philadelphia die Grusche in Brechts Kaukasischen Kreidekreis bearbeitet) für ihre ausdrucksstarke Gestaltung der Antigone bzw. der Ismene. Die prominenten griechischen Darsteller Christina Theodoropoulous, Nicos Galanos, Effi Nitsos, Dimitris Dimitriadis äußerten ihren dringlichen Wunsch nach einer Fortsetzung der Zusammenarbeit, die wesentliche Ergebnisse für die Funktion und Gestaltung des antiken Chores gebracht habe. Es hat sich erwiesen, daß die Mehrsprachigkeit das ästhetische Verständnis des Werkes und seiner Struktur fördert. Sie korrigiert Spiel- und Sehweisen in unerwartetem Maße.

Das Zustandekommen und Gelingen des Workshops und Symposiums ermutigte die Veranstalter, daß die Arbeit künftig fortgesetzt wird. Der Bürgermeister Katochis, Yerasimos Kokotos, teilte für den nächsten Sommer die Eröffnung eines ständigen Theaterfestivals mit, das jährlich eine mehrsprachige und international besetzte Aufführung eines antiken Dramas herausbringen wird. Ergänzt werden soll es durch in- und ausländische Gastspiele klassischer Bühnenwerke und durch Workshops und Symposien. Die Eröffnungsinszenierung wurde mir übertragen. Wenn es mir gelingt, so wird das eine griechisch-englische Besetzung sein, weil ich beabsichtige eine Gruppe amerikanischer Studenten, mit denen ich im Winter in Milwaukee Brechts Sezuan inszeniere, in die Arbeit einzubeziehen.

Nach Auffassung des Präsidenten der IWSC, Stelios Isitsimilis, wird sich das wiederbelebte Oiniadon "als Begegnungsstätte insbesondere junger Künstler und Wissenschaftler aus aller Welt bewußt in den Dienst einer sozial aktivierenden Kunstauffassung und damit der Friedenssicherung stellen".

(10.10.86)

Brecht in South Africa

Arnold Blumer, of the Department of German, University of Stellenbosch, 7600 Stellenbosch, South Africa, reports that drama students there did a "superb production of The Caucasian Chalk Circle at The University of Cape Town's Little Theatre under the direction of David Haynes, the new Professor of Drama. The most brilliant idea of this production was the casting of a black actor in the role of Azdak. Seen together with the 'Vorspiel' this means (especially now in South Africa): It's the black man who decides to whom the child/land goes, namely to those who are good for it. . . . Brecht is alive and well and helping to change South Africa, we hope."

notate

Information and News Journal of the Brecht Center of the GDR

(Many thanks to **notate** editor Dr. Rita Klis for providing **Communications** with the following detailed summaries of each issue!)

notate, Volume 9, No. 1/1986

Theme: The Brecht Edition

The first issue of Volume 9 begins with an article on plans to award an honorary doctorate to Brecht by the University of Greifswald. On October 16, 1956 the writer was to be given the title of Dr. honoris causa; however, his unexpected death prevented the degree conferral from taking place. Dr. Gunnar Müller-Waldeck, a literature scholar at the University of Greifswald, recently located in the University Archives the laudatory address written for this occasion by Dr. Bruno Markwardt, who held the professorial chair in Neuere Literatur in Greifswald at that time. **notate** publishes this expert's view on Brecht in its entirety for the first time. According to Müller-Waldeck, "the text of the address has become a very special document because it represents a concise, general assessment of Bertolt Brecht at a time when the 'classicism' of this theatrical innovator was not yet a part of the prevailing perspective on him. And this expert opinion proves very fertile, because it is typical of testimony from the mid-50s in which the need to justify such an attitude toward theater is still voiced." It is also interesting to note that the traditionalist Markwardt had skillfully managed to convey the impression of Brecht's "harmonious insertion" into the history of theater and dramatic art, while knowing perfectly well that the dramatist was still being criticized as a formalist. For example, Markwardt writes that "Brecht was able to link organically the basic primitive forms of theater with the special, altogether modern forms of theatrical practice." One senses strongly here that Markwardt is responding to old objections raised by Fritz Erpenbeck, who several years earlier had criticized Brecht for his return to "primitive preforms of theater", and Markwardt adds in a distinctly defensive tone: "His epic theater, so often discussed, is not a contradiction per se, but rather a dialectical antithesis which allows one to glimpse real conflicts in order to reach a superior synthesis." The article's text concludes by quoting Professor Markwardt's general assessment of Brecht: "Even if Brecht is not always absolutely right in every case . . . he nevertheless has a very clear idea of the basic direction which the evolution of the theater and dramatic art must take." News about the Poetry Collection Hauspostille/Workshop Report on the Preparation of the Große Brecht Ausgabe

The author of this article, Professor Jan Knopf (FRG), is coeditor of the Berlin/Frankfurt Große Brecht Ausgabe. In it he reports some news concerning a **second** early edition of Brecht's Hauspostille, which also appeared in 1927, but which, in contrast to "edition A", was not printed at Hellerau near Dresden, but rather by Ullstein in Berlin. Knopf describes the external differences between the two editions, discusses their commonalities, and, finally, their differences in terms of textual layout--which support the conclusion that "edition B" (the newly discovered one) must have been the one which appeared later (although the evidence remains inconclusive on this point). Also, at the Elisabeth Hauptmann Archives of the GDR Academy of the Arts, Knopf discovered, among other things, a previously unknown poem, "The Tenth Spring", the transcription of a "bucolic ode" by Hauptmann, which bears an unmistakable similarity to Brecht's "Buckower Elegien", as well as the fifth stanza to one of the Hauspostille poems, "Von den verführten Mädchen", which has been missing up until now in published editions.

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Knopf was also able to prove--thanks to a Brecht autograph--that the poem "Weaknesses" ("Schwächen") was indeed written by Brecht, and not by Ruth Berlau, as notations in her diary had led people to suppose.

On the History of the Brecht Edition

Under this heading, Dr. Horst Görsch and Benno Slupianek, both collaborators on previous editions of Brecht's works, recall episodes involving Brecht and his publishers. Görsch tells how and why it was decided at the Volk und Wissen Verlag that the didactic poem "Die Erziehung der Hirse" ("Cultivating Millet") would be published in an edition "intended for schools only"--while Slupianek recalls unfortunate incidents involving Brecht and his publishers prior to 1933, during his years in exile, and after 1945 in West Germany.

"A rich landscape with blank spots" is the title of an article by Dr. Zbigniew Slupinski de Rzeszow of Poland, which sheds light on Brecht editing as practiced in Poland since 1936 (in this context, see also Brecht '81--Brecht in Socialist Countries. A Bibliography of Primary Literature, compiled by Elfriede Berger, Berlin, 1981) and, in particular, the translation of Brecht's poetry. The highest level here, according to the author, is represented by the work of Robert Stiller (Selected Poems, 1980) in which "the poetic dimension and precision of expression so essential to Brecht's dialectical view are united in a manner previously unattained." Slupinski argues that blank spots still remain in the area of Brecht's theoretical writings, but he is convinced these gaps will soon be filled.

notate Critique

Erika Stephan: "Memory of a Premiere: The Caucasian Chalk Circle, directed by Fritz Bennewitz at the Leipziger Schauspielhaus"

The review expresses regret that this production has "drifted into mediocrity" within several months of its premiere on August 31, 1985, after a powerful beginning which revealed, among other things, the impact of "discoveries produced by intensive, nonacademic rehearsal work." She goes on to say that "a fundamental attitude could be admired then--an attitude which after several revivals of the production had nevertheless succeeded in combining maturity with respect for the model. It also allowed for a wealth of nuances of varying degrees, which in their totality became concentrated in the essential lines and point toward contemporary concerns."

Werner Hecht: "The Inexplicable Hilarity about Puntila--Concerning a Performance at the Freie Volksbühne in Berlin-West"

In his polemical review, the author confronts Brecht's intentions, his own impressions of this production, and the judgments of several critics for newspapers in the FRG and Berlin-West, which, argues Hecht, are based on false premises. These critics, proceeding from the presumed inefficacy of Brecht today, were confronted with the problem of having to "explain" the great success of Puntila. In a remarkable show of unity, according to Hecht, they stressed the "theatrical-comical side" of the production, inferring from the production a so-called "deideologization" which, in their view, would be contrary to Brecht's original intentions. Hecht demonstrates that, to the contrary, Brecht meant to emphasize the comic in this popular play, and therefore defends the effectiveness of the production against its disappointed critics.

Jürgen Schebera: "Laßt Euch nicht verführen"--Concerning Albrecht Dümling's Book on Brecht and Music (Stuttgart: Kindler, 1985)

Dr. Schebera pays tribute to Dümling's work as a standard work which helps fill one of the "blind spots" in Brecht research. The book conveys the large dimensions of the topic which is viewed here as a central aspect of the writer's work in "all its interrelations and references." "A scrupulous and sovereign work of great scope."

Sabine Kebir: "The Chances of Love"--On the Algerian study of Brecht's love poetry by Dorothea Haffad (Algiers, 1985)

The reviewer sees it as one of the particular merits of Dorothea Haffad to have presented the love poetry of Brecht in a country "where premarital relationships and free choice of spouse certainly belong to the desires of young people, but are far from being a reality." The main theme of this book is the question of knowing "what chances love possesses in a society that is as yet capitalist, but which is beginning to lay the basis for a socialist utopia." "The Glorification of Sexual Instincts", "Love and the Inconstancy of Time", "Love and the Coldness of Big Cities", "Love as a Commodity", and "Love as Production" are the chapters which Sabine Kebir assesses in detail. In her summary she expresses pleasure in regard to Haffad's emphasis on "the progressive side of Brecht's concept of love."

(Many thanks to Prof. Simone Baepler, Valparaiso University, for translating this **notate** summary from French into English.)

Volume 9, No. 2/1986

Theme: Brecht and Erich Engel

Erich Engel, Brecht's first co-director, would have been 95 on February 18th. The **notate** contributions commemorating this date open with the first publication of an interview which Werner Hecht, then dramaturg at the BE, conducted with Erich Engel on January 9, 1961. It is entitled "Engel is an Inquisitive Person". Werner Hecht emphasizes Engel's description of himself as an "objective director" who tried to "get everything out of a play which is in it." Hecht also discusses other characteristics of Engel such as his "puritanical austerity" and "sobriety as a contemporary". In the interview, Engel describes his first encounters with Brecht in the 1920s. The young playwright and director visited his rehearsals and adopted some things from him "because he considered them to be right". Engel admits his preference for actors with fantasy who are not "overly scholarly", and stresses the extraordinary artistic wealth of theatre and film in the 1920s. When asked about his preferences and interests, Engel replies: "It would be best if you wrote: Engel is an inquisitive person, who wants to know something about everything, who busies himself with everything. The result is what it always is with people like that: he is not properly informed in any field."

notate also prints for the first time contributions by two well-known contemporaries of Engel concerning a TV program called "Director: Erich Engel", broadcast on February 12, 1961. Herbert Jhering, in the article "Clear Reason and Mimic Fantasy", reports on Engel's theatre work in the 1920s, and assesses his staging of "intellectually stirring works" and his support for good entertainment. "Engel's life work was not devoted to brilliant individual productions, but rather the development of the German theatre." Kurt Maetzig, film director, also stresses the many comedies staged by Engel. It is to his credit that he raised this genre to a higher level in German film. Maetzig's article is entitled "Discovering the Unique and the Special", something for which Engel had a particular talent. His distinctive personality was no hindrance to his participation in team work. He was always ready to advise and help young authors and directors.

Brecht Days 1986: Editing the Works of Brecht

The report on the Brecht Days (February 10-13, 1986) includes the opening speech by Elmar Faber, manager of the Aufbau-Verlag; reports on the sessions of the work groups of publishers and volume editors with the future users of the Brecht edition; and discussions of foreign participants with GDR writers, translators and publishers. In talks with **notate**, Professors Ilja Fradkin and Ewgenia Kazewa (both USSR) and Jean Tailleur (France) gave their opinions of the consequences of the Big Brecht Edition (Große kommentierte Berliner und Frankfurter Ausgabe in 30 Bänden, now in preparation) for Brecht publication and research in their

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countries. Elmar Faber spoke of the obligation of the publisher to cultivate Brecht's works and to make them available in professionally supervised editions, "to hand them on from generation to generation, though this is by no means the easiest thing in the world". Echoing an essay by Siegfried Unseld, he recalled the "winding" history of Brecht publications and Brecht publishers, a history now taking on a new quality. "With unbroken intellectual and literary explosiveness, Brecht's writings appear, in this edition, to overcome the frontiers and animosities between the philologists and publishers of different political continents, and to involve themselves in controversies of the world--we hope in a massive manner." The international co-production for this edition should not only end the editorial and methodological disorder, but should above all make possible an assimilation of the considerable progress of Brecht research in the past fifteen years.

Basic Principles of the Discussion

The work-group report by Professor Dr. Jan Knopf (FRG) noted that Volume 10 of the new Brecht edition, the fragments, was particularly controversial. The main issues at stake were the maintenance of the fragmentary character of the writings by renouncing textual reconstruction, easy-to-read arrangement, and the naming of the various types of texts. This volume has a rather special position in the new edition, and nearly all participants regretted that the wealth of the material available made necessary a limitation of the texts to be published (article author: Dr. Günter Glaeser). Another point involved the fragments of the major prose projects, particularly the Tui-complex. The participants felt that the classification principle used for the drama fragments could be used as well for the prose. This classification consists of 1) plans; 2) texts (drafts); and 3) story line and conceptual remarks. There was also agreement that the important projects of this sort, e.g. the Tui-complex, should be kept together in the edition. The main topic of discussion in the case of the prose volumes was the chronological principle versus an arrangement according to theme which would be easier to use/read. Thematic arrangement for the prose could be justified, since an indisputable chronology was not possible. The contradictory opinions on this problem became clear in the discussion (article author: Fritz P. Werner) in which emphasis was placed upon the demand for "arrangement as consistent as possible with date of origin". Artificial "arrangement" by the volume editors should be rejected so that the mixture of philosophical, aesthetic and political texts could be retained ("date rather than theme"). The debate about the drama volumes, reported on by Dr. Rita Klis, centered around the problems of commentary and the selection difficulties now becoming apparent with regard to foreign editions, which make the traditional text questionable. The question as to the binding nature of a particular version of the text for theatrical practice was also raised. The discussion produced valuable suggestions for the commentaries, for instance the procurement of textual variants, the documentation of a work's influence, and on the problem of composing "unweighted" commentaries. Finally, there was a conflict of principle involving the description of the history of influence (Wirkungsgeschichte) in the commentary to the poetry volumes. According to the report by Gabriele Knopf (FRG), it was suggested that the immediate impact should be documented on a broader scale than originally planned, thus making clearer the contemporary view of the work in question.

On the History of Brecht Reception in Czechoslovakia: "Attempts Which Failed"

note study No. 18 by Rudolf Vapenik (CSSR) traces in its first part the crooked path taken by The Threepenny Opera on the Czech stage. Tribute is paid to Karel Hugo Hilar, head of the drama section of the Prague National Theatre. He adapted and rehearsed the work and prepared the production creatively, but in the end could not overcome copyright and financial obstacles. Despite protests

by Hilar--Vapenik presents his letters for the first time in German--The Threepenny Opera had its Czechoslovakian premiere in February 1930 at the Olomouc Theatre. One month later E.P. Burian staged it in Brno in a version which watered-down the social criticism; it was this adaptation which was played on Czech stages until after the war.

Although successful, these productions did not blaze the trail for Brecht's works, and decades passed before the public could see other Brecht plays. Vapenik illustrates the lasting difficulties which Czech theatre had with Brecht using primarily the case of Mother Courage. Although the text reached Prague in 1948, it was not staged at that time. In June 1950 the official Council for Theatre and Dramaturgy issued a negative assessment of the play, which states for instance: "This work in no way fights against war . . ." (Vapenik quotes this statement in full.) It was only in 1957, after Brecht's death, that Mother Courage had its premiere at the S.K. Neumann Theatre in Prague; this was followed by a veritable wave of Brecht productions. In conclusion Vapenik points out that it cannot be said that "Brecht has become a household word in Czechoslovakia, or that he is constantly played"; but his works have undoubtedly left a visible and lasting impression.

The Berliner Ensemble in Italy: "So Many Questions . . ."

Jochen Ziller, BE dramaturg, reports on the Italian tour made by the company, which encountered a public which was "unprejudiced, unencumbered, inquisitive and thirsting for knowledge". The tour "astonished and baffled" those people "who have for years talked themselves into 'Brecht scepticism' and talk about the 'Brecht Museum'." In light of the enormous success of the BE performances, the Italian critics were forced to note with some surprise that a new generation has matured which wishes to make Brecht's works their own. The performances--The Threepenny Opera, Caucasian Chalk Circle, Galileo, and Schall's Brecht Evening--satisfied a need which really exists among this new audience. In the conversations and discussions emphasis was always placed upon the challenge which the theatrical work of the BE presents vis-a-vis the everyday experience of the audience; it was Brecht's political theatre which held the centre of the stage. (notate supplements this article with reviews in the Italian press of the performances of Threepenny Opera and Caucasian Chalk Circle.)

Ekkehard Schall, Actor

A selection of reviews documents Schall's performances as Thersites in Troilus and Cressida at the Berliner Ensemble, and as Edgar in Dance of Death at the Theater im Palast last season. In addition, this number of **notate** closes with an article on the awarding of an Obie Prize to Ekkehard Schall, the first time this honor has been bestowed on a non-American. Passages are quoted from the speech delivered by Dustin Hoffman, a previous winner of the Prize, and Ekkehard Schall himself writes about his Brecht Evening performances in the United States in 1985. US press notices are also quoted.

Information

In its news section **notate** publishes information about new Brecht productions on the stages of the world, about the work of the Berliner Ensemble (in this number, program planning for 1986/87 is discussed), about the Brecht Center of the GDR, and new Brecht literature. These is also a report on the visit of Rosaura Revueltas, Mexican actress and writer, to the GDR.

notate, Volume 9, No. 3/1986

Theme: Brecht on the GDR Stage

The introductory article in this issue of **notate** is devoted to contemporary Brecht reception in the theatre of the German Democratic Republic. On April 14,

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1986, three directors with an international name--Hartwig Albiro (Städtische Theater Karl-Marx-Stadt), Fritz Bennewitz (Deutsches Nationaltheater Weimar), and Joachim Tenschert (Berliner Ensemble)--discussed the subject with Werner Hecht, director of the Brecht Center of the GDR, and critic Günther Bellmann. Their starting point was Brecht's observation that one made theatre for a particular society, the society in which one lived, where one knew the needs and saw the political problems. On this basis Brecht wrote a number of plays of a specifically topical character, but not--and the distinction is an important one--written for the day. In his work for the theatre Brecht sought to realize a transportable dramatic principle, which could activate the audience politically, ideologically, and socially for a longer period. The participants agreed that today's interpretations of Brecht's plays should aim at quite specific effects within the framework of specific social situations. The question was: which dramas should we present, and to what end? This important methodological aspect of the dialectical approach to play and author was something peculiar to the theatre of Brecht. However, it was urged from several sides that directors strive for discoveries in rather than additions to Brecht's works. Fritz Bennewitz: "Before we put something into a play we should see what we can get out of it." There was no challenge to Günther Bellmann's statement that there was a decline in the number of Brecht performances, not only in the foreign cultural scene but also in the GDR. Here the discussion covered the same ground as the article "Brecht on GDR Stages in 1985" on the following pages of notate. In this article, however, Peter Kraft noted that among the new productions there had been high quality presentations of plays seldom seen (e.g. Mahagonny in the Landestheater Dessau, and Kleinbürgerhochzeit in the Bühnen der Stadt Magdeburg), and that important theatre centers such as Leipzig and Halle had added important Brecht plays to their repertoire (Der kaukasische Kreidekreis and Mutter Courage).

A further notate article dealt indirectly with this theme, more precisely with the undiminished effect of a Brecht production which has been in the repertoire of the Deutsches Theater Berlin for nearly three years: The Roundheads and the Pointed Heads is still playing there to full houses after 60 performances. Dr. Jürgen Schebera reviews very positively the documentation on this production published by the Brecht Center and the Theatre Workers' Association of the GDR, a production which has also drawn international attention (guest performance at BITEF Theatre Festival in Belgrade). This publication, which is part of the series "Theatre Work in the GDR", includes plans for texts, rehearsal notes, discussions with the director Alexander Lang, designer Volker Pfüller, and musical director Uwe Hilprecht, as well as some 120 rehearsal and production photos, costume sketches, and set sketches.

The theme of "Brecht on the GDR Stage" concludes with a study of the actress Heike Jonca, who played Polly in the much-debated production of The Threepenny Opera in Karl-Marx-Stadt, and, before that, the role of Yvette in Mother Courage. The article, written by Sabine Auerbach, states that Heike Jonca treats the texts of the songs confidently and in an up-to-date manner in accordance with Brecht's intentions. Her Polly retreats, both sentimentally and tragically, into the dream world of Pirate Jenny, while in the "Barbara-Song" her acting ranges from childish sobs and defiant anger to happy laughter.

In Memoriam Helene Weigel

Two articles are devoted to the memory of the first director of the Berliner Ensemble. One records a talk with her in 1969, in which she dealt with the conception of her role as Antigone in Brecht's Sophokles-adaptation produced in Chur, Switzerland in 1948. This is an excerpt from a planned new edition of a volume of Antigone material. The production was important evidence to Helene Weigel herself, to Brecht, and the public that she still had full command of her artistic talent after fifteen years in exile. Helene Weigel: "The experiment was successful." With this excerpt notate continues its policy of introducing to the

reader unknown or lesser-known Brecht and Weigel texts. The second article describes some of the circumstances surrounding the work on the *Antigone* production in Chur, and indicates the response at the time through contemporary press notices.

In her latest study for *notate*, Dr. Gudrun Klatt, the well-known Germanist who has published studies and analyses on Brecht's works and influence, traces connections between Brecht and Ernst Bloch the philosopher. She sketches Brecht's relation to Bloch's theoretical positions on art and the cultural heritage, which did not meet with the full approval of the writer, extending back to the early 1930s. The author deals with other representatives of German intellectual life before the Second World War, and in connection with Bloch's Heritage of Our Times, published in 1935, she notes "a broad field of divergences and harmonies" (in relation to Brecht). Prof. Klatt notes "Bloch's interest in the traditions of a plebian culture . . . which he was able to rediscover even in the warped form of the entertainment industry of the 20th century. Bloch managed to detect such elements of folk culture, directed against the prevailing cultural trend, in folksong (which degenerated into sentimentality), and even in the books of Karl May; this touched a central nerve in Brecht's own thoughts and works . . . However, even in the years of antifascist struggle, when they were united by a common political cause, Brecht kept his distance."

Following the death of Isot Kilian, who died on March 14, 1986 at the age of 61, the editors recall the valuable work she did in the early days of the Berliner Ensemble. Particularly interesting are her own reports of what was probably the first post-war Brecht program in Berlin; she arranged it herself with two other actresses, and it was produced mainly in factories after 1948. Brecht later praised the little group, which, without his help, had made people familiar with his poems and songs. In his tribute, Werner Hecht states that Isot Kilian, through her work as an actress, as well as in direction and dramaturgy, had a lasting influence on the Berliner Ensemble, of which she was a founding member. In recent months she had been able to select and arrange the titles for a Bertolt Brecht six-cassette recording which VEB Deutsche Schallplatten will produce this summer.

The news columns of this issue contain information on new Brecht productions in all parts of the world, on the current work of the Berliner Ensemble (in particular the two latest productions, Praise of the Revolutionary, or the Utility of the Dialectic and Uwe Saeger's latest work Outside of Guilt), and on the activities of the Brecht Center of the GDR.

notate, Volume 9, No. 4/1986

Theme: Brecht in Finland

"Brecht's friendship with the great, politically active Finnish poet remains a symbol of helpful assistance and productive cooperation between people with similar goals. The 100th anniversary of the birth of Hella Wuolijoki on July 22nd is a welcome occasion to recall with respect this friendly and courageous woman" writes Werner Hecht in introducing this issue of *notate*. He recounts how Wuolijoki enabled the anti-fascist emigre Bertolt Brecht and his family to live for three months in 1940 on her estate in Marleback, providing him with the opportunity to write the play Herr Puntila and His Man Matti, which was inspired in part by her work.

Hecht's introduction is followed by biographical facts on Hella Wuolijoki, excerpts from Brecht's Arbeitsjournal relating to his exile in Finland, and Richard Semrau's detailed article on "Brecht's Works in Finland". The survey begins at the conclusion of World War Two, when Finnish friends of Brecht--among them Hella Wuolijoki, with particular boldness, began to popularize his writings in their country. Semrau notes that it was workers' theatres, and later student

theatres, which played a key role in this process. Guest performances by the Berliner Ensemble in Helsinki and Tampere in 1959 added a strong new impetus to the Finnish reception of Brecht, and there were 43 productions of his plays between 1965 and 1970 alone. As Richard Semrau stresses, these reflected the evidently pressing need to utilize Brecht's works in connection with contemporary social and political conflicts. Outside the theatre, Brecht's songs of struggle, set to music by Eisler and Dessau, were found relevant in the political and agitational work of amateur groups. And Brecht's political attitude also left its mark on the work of musicians, dramatists, and poets--a process which was definitely limited, however, by a lack of translations of his theoretical writings. It is recalled that productions by guest directors from the GDR have repeatedly found a remarkable echo in Finland and have provided new stimuli for the general reception of Brecht. Referring to the symposium last June on the 100th anniversary of Hella Wuolijoki's birth, at which Brecht was frequently mentioned, Rich-Semrau claims that after a series of ups and downs the interest in his work can be felt as clearly as ever.

Three performances of Mother Courage and Her Children in Vienna, Hamburg, and Yerevan, are dealt with at some length in this issue of notate. The premiere at the Burg Theater in Vienna on April 9, 1986 was directed by Christoph Schroth from Schwerin/GDR, where he is a member of the Academy of the Arts. Schroth provided notate with five theses upon which he based his production. One of them was: "Our play should encourage the audience to remain alert so that those who desire war in order to profit from it may have their hands broken off." His remarks are accompanied by press reviews of the production. Press reviews are also the basis for Peter Kraft's discussion of the journalistic response to Mother Courage in Hamburg, directed by Wilfried Minks. In regard to the views of West German critics concerning this production at the Deutsches Schauspielhaus, one problem seemed noteworthy: while the great success of the play with the audience could not be denied, some newspapers nevertheless asserted that Brecht's play had been "misunderstood" and presented in too "comic" a manner. Kraft: "Since it has proven impossible to 'pronounce Brecht dead' as a political writer, they are now trying to tell readers that entertainment in the theatre and Brecht should not go together."

Finally, there is news of a small sensation in the theatre world: Hanna Krempien-Spiegel reports on an interview with Alexander Grigorian, chief director of the K.S. Stanislavski State Dramatic Theatre in Yerevan, who had just directed the first production of a Brecht play--Mother Courage--in the Armenian Soviet Republic. Asked about his reasons for this choice, he said that at a time when all the world is fearful of the danger of a new war, this play represents a powerful warning, and it is of no importance that the time and place of the play's action are largely unknown to Armenian audiences."

The same play, evidently as highly regarded as ever on the international scene, is the subject of notate Study No. 20. Jan E. Olsson, Swedish expert on German literature, calls his contribution "Mother Courage and Her Children--Brecht's Work with Existent Literary Material". Referring first to a story by Oskar Maurus Fontana, which appeared in the "Neue Zürcher Zeitung" in 1934, then turning to Grimmshausen and to Wallenstein's Camp by Schiller, Olsson also examines the Finnish-Swedish Lotta Svärd by Johan Ludvig Runeberg and the works of Heinrich Heine, concluding: "A single figure did not provide stimulus enough for Brecht in shaping the character of Mother Courage, so he started deliberately 'collecting' suttler women." (The editors of notate use the occasion of this 20th Study--a small round number--to publish a list of all previous Studies in the series.)

Brecht research with heart and soul might serve as the unwritten motto for a contribution by Herta Ramthun, well-known and highly-respected Brecht bibliogra-

pher. She writes modestly that her discoveries are "doubtless of no great significance to Brecht research." But despite her words, the personal relationship between the poet and his co-worker Margarete Steffin is certainly clarified. What is at stake? In his "First Sonnet", Brecht mentions an "inconspicuous word" without, however, saying what it is. Herta Ramthun has now found it. In another sonnet, called "When the Classicist Left on Monday, October 7, 1935, Denmark Wept", the first letters of each line read together spell: "Grüß Gott, Bidi". Bidi was Brecht's pet name and the harmless little greeting ("Greetings to God"), common in his home town of Augsburg, served as a coded phrase of mutual understanding between himself and Margarete Steffin, even among "alien people".

Reviews are the main feature of the final section of this **notate** issue. Turning a critical eye inwards, so to speak, Dieter Schiller examines the fifth volume in a series of studies published by the Brecht Center of the GDR--a documentation of the "Brecht Days 1985" entitled On Brecht's Aesthetic. The symposium was a continuation of the discussions in 1983 published in the same form under the title Brecht and Marxism. In this connection, the critic assesses both the strengths and weaknesses of the new volume, which relies greatly on the reader's presumed acquaintance with the previous book, and which also includes many digressions from the main subject. Schiller views the debate on new ways of reading Brecht as the most valuable question addressed, and the extensive report on this debate is seen as the book's main virtue (summaries in other languages are included).

In a comprehensive review, Dr. Gudrun Klatt examines the recollections or biographical writings of three women who were once close to Brecht in one way or another: Paula Banholzer, Marieluise Fleisser, and Ruth Berlau. Whether they lean towards historical research or retelling personal episodes, and regardless of the different genres involved, Dr. Klatt evaluates with marked personal involvement the relative usefulness of these three books--Meine Zeit mit Bert Brecht; Schreiben, Überleben; and Brechts Lai-Tu (respectively)--for Brecht research.

The information section of **notate** keeps a promise made in the No. 3/1986 issue by reporting on the theatre work seminar conducted by the Brecht Center of the GDR in collaboration with the "Peoples' Evening School" of the Borough of Prenzlauer Berg in Berlin. Other reports deal with the production of The Good Person of Szechwan at Miami University Theatre in Oxford, Ohio, with GDR actress Wal-friede Schmitt, and the performance of Brecht's adaptation of Moliere's Don Juan at the Mahen Theatre in Brno, Czechoslovakia.

In addition to brief notes on new Brecht productions in different countries, this issue covers the guest performances by the Berliner Ensemble in Barcelona (with excerpts from Spanish reviews) and the 2nd International Berlin Workshop for Stage Directors, with participants from twelve countries. The Bertolt Brecht Archives lists its new book entries. Finally, there is brief mention of an interesting exhibition called "b.b.--Brecht's Works Reflected in the Art of Berlin", presented in May and June of this year by the Cultural Center of Berlin-Lichtenberg.

Brecht-Zentrum der DDR

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Special Report: University of Toronto International Brecht Conference and Theater Festival, October 21-26, 1986

The Drama Programme of University College, University of Toronto, together with a host of other University, government, and cultural organizations sponsored an extraordinary week-long International Theatre Festival and Conference in late October under the motto: Brecht 30 Years After/30 Ans Apres. The highlight of the Theatre Festival was the first North American appearance of the Berliner Ensemble with two productions, The Threepenny Opera and The Caucasian Chalk Circle which were staged before capacity audiences in Toronto's Royal Alexandra Theater. The Festival and Conference has received considerable coverage in the press and will be the subject of further commentary in the April 1987 issue of Communications; what follows is a partial listing of the Conference and Theatre Festival events.

Plenary Presentations

- Rolf Rohmer (Berlin/GDR): "Post-Brechtian Dramatists in the German Democratic Republic"
Joachim Tenschert (Berlin/GDR): "The Berliner Ensemble Past and Present"
Eric Bentley (New York): "Brecht and the Fallacy of Influence"
John Willett (London): "Brecht in Great Britain"
Bernard Dort (France): "Brecht en France"
Freddie Artiles (Cuba): "The Teatro Politico Bertolt Brecht in Cuba"
Klaus Völker (FRG): "The Impact of Brecht on Contemporary German Theater"
Martin Esslin (Great Britain): "Brecht and Acting"
Antoine Maillet (Canada): "Antoine Maillet et Brecht"

Roundtables:

- "Brecht and Playwrighting Today" --George Ryga (Canada); Stefan Schütz and Franz Xaver Kroetz (Germany)
"Political Theatre in Canada"--Paul Thompson, George Luscombe (Canada)
"Brecht and Feminism"--Renate Möhrmann (FRG), Uta Birnbaum (Germany), Rina Fraticelli (Canada)
"The Critic and Political Theatre"--Michael Vais, Robert Wallace, John Willett
Josette Féral (Université de Québec): "Distanciation et multidisciplinarité"
Sheila Delany (Simon Fraser University): "The Politics of the Signified in Brecht's The Measures Taken"

Academic Sessions

- Lamice El-Mari (Universite d'Oran): "The Rough Ride of Brecht into the Arab World"
Fernando de Toro (Carleton University): "Brecht in the Latin American Theater: A Semiotic Approach"
Judith Bissett (Miami University): "From Street to stage: the Post-Brechtian Hero in Brazil"
Gilbert David (Université de Québec): "Brecht au Québec"
Alan Filewood (Univ. of Guelph): "The Ideological Formation of Political Theater in Canada"
Phyllis Zatlin (Rutgers University): "Brecht in Spain"
Faye Chungfang Fei (CUNY Graduate Center): "Brecht and Chinese Modern Drama"
William Sun (NYU): "Brecht and the Chinese Theatre: Differences and Influences"
Susan Bennett (McMaster University): "Brecht and the British Playwright: Stages of Action"
Lori Hall Burghardt (Univ. of Tennessee): "Brechtian Strategies in Two Vietnam War Plays"
Rosette Lamont (Quenn's College, CUNY): The Legacy of Brecht: Michel Vinaver's Les Coreéens

- Denis Calandra (Univ. of South Florida): "Politicized Theatre: The Case of Fassbinder's Garbage, The City, and Death"
- Marna King (Univ. of Wisconsin-Madison): "Can Brecht Be Relevant? Examples of Brecht Productions in the FRG"
- Gresdna Doty (Louisiana State University): "Brecht, The Royal Court, and Jocelyn Herbert"
- Lise-Lone and Frederick Marker (University of Toronto): "Brecht in Scandinavia--Alf Sjöberg's Galileo (1974)"
- Michael Quinn (Stanford University): "Svejk's Stage Figure: Illustration, Design, and the Representation of Character"
- Paul Walsh (USA): "Benno Besson's Helsinki Hamlet as an Illustration of Brecht's Theories of Dialectical Adaptation"
- Eric Binnie (Colby College): "Brecht, Friel, and some Irish Parallels"
- Maarten von Dijk (University of Waterloo): "Brecht's Blocking"
- Karen Laughlin (Florida State Univ.): "Brechtian Theory & Feminist Theatre"
- Janelle Reinelt (California State Univ.-Sacramento): "British Feminist Drama--Brecht and Caryl Churchill"
- Luca Lombardi (Italy): "Brecht and Contemporary Music"
- Eric Domville (Univ. of Toronto): "Brecht and Music: Action and Reaction"
- Edward Laufer (Univ. of Toronto): "Roger Session's Trial of Lucullus"
- Lothar Klein (Univ. of Toronto): "Mack the Knife Meets J.R.: Lieber Bertolt"

Other Conference Events

- Joachim Tenschert (GDR): Acting Masterclass
- JoAnne Akalaitis: Directing Masterclass
- Film Session: Hans Bernd-Moeller ("Brecht's Influence on Contemporary European Film"); Renate Möhrmann ("Brecht and Contemporary Women Film-makers in the FRG"); Thomas Elsaesser ("Brecht and Contemporary Film Criticism"); Bart Testa ("Brechtian Incidents in Two Provincial Surrealisms--Rocha and Makavejev")
- Ekkehard Schall: "Questions, Laments, Answers: Songs, Scenes, and Poems by Bertolt Brecht"
- Eric Bentley: "Eric Bentley in Concert"
- Riki Turofsky: "Songs by Brecht and Weill"
- Goethe Institute Exhibition: "The Threepenny Opera as Seen by Arbit Blatas"

Theatre Festival Productions & Other Events

- Berliner Ensemble: The Threepenny Opera and The Caucasian Chalk Circle
- Canadian Opera Company: Mahagonny Songspiel
- Studio Theatre, Harbourfront: Manfred Karge's Jacke wie Hose
- Dagmar Krause: Songs By Brecht
- Crow's Theatre: Franz Xaver Kroetz' Michi's Blood
- Theatre Columbus: Heiner Müller's Heartpiece
- National Theatre School of Canada (Montreal): Roundheads and Peakheads
- Equity Showcase Theatre: Mother Courage and Her Children
- University College Drama Programme: Drums in the Night (J. Willett, Prod.)
- Toronto Repertory Theater: Fassbinder's Blood on the Throat of the Cat
- John McGrath's The Baby and the Bathwater
- Toronto Free Theatre/Stratford Festival: Paul Gross' Buchanan
- Le Théâtre Parminou, Québec: ça crève les yeux, ça crève le coeur
- Théâtre de la Grande République Montréal: Visa pour l'Amérique (based on Brecht's journals)
- Carbone 14, Montréal: Le Rail, by Gilles Maheu

Contributors--Volume 16/1

Gisela Bahr is past President of the IBS, a former Editor of the Brecht Yearbook, and Professor of German at Miami University, Oxford, Ohio.

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Dagmar C.G. Lorenz teaches at Ohio State University and is active in Women in German as well as the IBS.

Alo Allkemper is a Hochschulassistent in Germanistik at the University of Paderborn, while Gabriele Althoff is currently working on a dissertation entitled "Weiblichkeit und Kunst", likewise at the University of Paderborn.

Renate Voris is a Brecht Yearbook Editor and teaches at the University of Virginia.

Klaus M. Schmidt teaches German at Bowling Green State University and is a panelist for the IBS/MLA session on "Brecht Thirty Years After His Death".

John Rouse teaches in the Theatre Department at Tulane University in New Orleans.

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John Steven Paul teaches theater and drama at Valparaiso University, Valparaiso, Indiana. His most recent production was Bury the Dead by Irwin Shaw.

Gerlinde Geiger teaches German at Smith College in Northampton, Massachusetts.

Rachel Halverson is currently spending a year in Frankfurt conducting research on a scholarship from the Germanistic Society of America.

Warren Leming is active in both theater and film work in Chicago and is currently completing work on a Brecht-video produced this summer in Berlin.

Note: The Bibliography of current Brecht literature which is normally included in the November issue of **Communications** will appear instead in Volume 16/2 (April 1987).

--M. Gilbert

To: Ward B. Lewis, Secretary/Treasurer, International Brecht Society, Germanic & Slavic Languages, The University of Georgia, 202B Meigs Hall, Athens, Georgia 30602 USA

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