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COMMUNICATIONS

from the

INTERNATIONAL BRECHT SOCIETY

February, 1975

FROM THE EDITOR

To those who have just about given up on Brecht Heute, here is good news: Volume IV will be published and delivered--ahead of Volume III! (See page 10)

The business meeting in New York last December resulted in the election of two committees: one for reviewing the IBS constitution, and another one for initiating activities for the IBS (see page 9). It is hoped, however, that the membership as a whole will continue to discuss what the Society's function and activities might be so as to serve the purposes of a variety of members. In order to stimulate such considerations, rather than to perpetuate an old issue, Lee Baxandall's provocative remarks in Montreal have been included in this issue (see page 6). geb

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ANNOUNCEMENTS

The Brecht Celebration planned by the Milwaukee campus of the University of Wisconsin for April (see November issue, p. 7) will most likely not take place, because of difficulties in financing the event.

Chicago's Goodman Theater is staging Brecht's Arturo Ui in the spring season. Preview performances are March 28-31, and regular performances are April 1 - May 4, 1975. Ticket information is available from the Goodman Theater, 200 South Columbus Drive, Chicago, Ill. 60603. Telephone: 312-236-2337 (after 10:00 a.m.)

The 1975 Brecht Seminar at the MLA meeting in San Francisco next December has now been approved by the MLA. This needed some clout to bring about, due to the increasing number of seminars at the MLA meeting. The topic, as selected by the 1974 seminar, is "Brecht in Performance"; co-chairmen are Lee Baxandall and John Fuegi. The San Francisco Mime Troupe has been contacted for possible cooperation.

A business meeting for IBS members has been scheduled to follow the seminar; it will be listed in the MLA program.

Next spring, Dr. Fritz Hennenberg, Leipzig, will be in the U.S., either in March, April (preferred) or May, 1976. He would welcome additional invitations from universities or other institutions, to lecture on "Brecht and Music" and/or to conduct workshops with actors and singers on questions of interpretation (in German or English). If interested, write to

Rundfunk der DDR
Hauptabteilung Musik/Bereich Leipzig
Z.H.v. Dr. Fritz Hennenberg
7022 Leipzig, Springerstr. 24, German Democratic Republic

COMMUNICATIONS - THE BRECHT NEWSLETTER ± Vol. IV No. 2 (1975)

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MEMBERS' FORUM

The following remarks come from John Willett, London

Most of us, I suppose, wince when we hear references to a "Brecht industry". (Some of us also wince at the term "Brecht-Forschung", which hasn't got quite the same healthy cynicism about it but adds up to much the same thing.) All the same, the industry exists, it's no good pretending it doesn't, and I think it's getting out of hand. Apart from the fact that people are now involved in it who don't particularly like Brecht's work or understand it--which is something I suppose we have to lump, given the pressures of academic life--there is now so much secondary material that it's almost impossible to keep up. Anyone coming into the industry today finds himself faced with a flood of books and articles among which it is difficult to single out the genuine new contributions from whatever is second hand or even positively misleading. As a result a good deal of self-perpetuating rubbish gets written, while the insights and discoveries which could check it, too often get overlooked.

So I suggest that Communications ought to devote some short notes to the industry and its abuses. And I would like to start with one or two points from my recent reading. First, one from Jan Knopf's Bertolt Brecht. Ein kritischer Forschungsbericht (Athenäum Fischer, 1974). His first step there is to attack the view held by myself, Reinhold Grimm and others that Brecht's term "Verfremdungseffekt" was borrowed from the Russian formalists, agreeing with Käthe Rüllicke that it is a "reine Spekulation". He claims (a) that Brecht cannot be shown to have met any representative of that school when he went to Moscow in 1935, (b) that "ostranneniye" should be translated as "Seltsam-machen" rather than "Verfremdung", and (c) that its originator Shklovskij meant something different from Brecht. Having swept us all briskly under the carpet, he concludes, "Es steht zu hoffen, daß die These, für die es keine Beweise gibt, endlich aus der (westlichen) Brecht-Forschung verschwindet."

There is no sense in arguing with this when the Forscher has not done his homework. I don't know why he omits any mention of the Mei Lan-fang performance, which I think was almost certainly crucial in leading Brecht to adopt the term, but if he had looked at Brecht on Theatre (which I'd bet any money he hasn't) he would have found the photo of Mei with Tretiakoff, Eisenstein and Tairoff, apparently on that occasion, indicating that the "room full of specialists" to whom he acted contained some who would have been perfectly aware of the formalists' views. Nor does he discuss what Brecht was doing in Moscow (he had been invited by Piscator on behalf of MORT to meet other theatre people: but whom? Okhlopkhov? Clurman? Gordon Craig?

(cont'd next page)

He seems to have seen the Realistic Theatre and Michöels's Lear, but what else?) though this would have been relevant. Above all, however, he ignores Bernhard Reich's memoirs (published in 1970), which strongly suggest--though of course nothing in this field can be "proved"--that Tretiakoff may have given Brecht the term. Reich actually told me this during the 1968 Brecht-Dialog, and I reported what he said in the TLS when I got back.

All right. We all miss things. E.g., I've written notes on Schweyk, which will appear any moment now, without realizing that Herbert Knust had already done the job much more thoroughly. Very stupid. But for goodness' sake let us admit our ignorance and do something about it. Otherwise all this Forschung is a waste of everybody's time.

Second point: Edgar Marsch's Brecht-Kommentar zum lyrischen Werk, published by Winkler, again in 1974. This poem-by-poem commentary, nearly 400 pages long, explains things like who Stalin was (it does an exceptional amount of "vermuten"; one might set some Forscher to counting how many times the word is used), but it scarcely draws at all on the material in the Brecht-Archiv, and although the bibliography lists articles by non-German scholars like James Lyon and Michael Morley, the text suggests that their researches have not been taken into account. Similarly with the 1922 version of "Vom armen BB" in Brecht Heute II. The result is not merely to turn the book into a long-drawn-out essay in doing the student's work for him (helpful remarks on the likes of "this poem doesn't necessarily have to be seen as representing Brecht's own views about belief in God") but also to introduce avoidable mistakes, such as the suggestion that "East is East and West is West" must be a citation from Johst or H.H. Ewers. Cf. Franco Buono, whose book on Brecht's prose singled out the (unacknowledged, of course) passage of Kipling's "If" in Me-Ti for praise as a particularly splendid bit of Brecht.

I suppose that those of us who know that these people are talking rubbish or ignoring the evidence are not vocal enough in saying so. But half of those now engaged in the industry seem so out of touch with Brecht himself--I don't mean the man, but the first-hand work and the attitudes embodied in it--that wrong-headed or incomplete research gets taken uncritically as part of the great corpus of Forschung. Even in our own Communications there is danger of this. So let me say now, as I should have said at the time, that David Mairovitz's praise of the O.P. Taylor adaptation of Trommeln in der Nacht (March issue) was wholly misplaced, while I think Betty Weber's idea of a link between Robakidze and Stalin (cited in the last issue), if tenable at all, is pretty meaningless; after all Jussup means Joseph, too.

Anyway, let us use Communications to keep the Forscher in check, so that the industry at least grinds out something useful and doesn't act as a positive obstacle to the understanding of Brecht, as it is in some danger of doing.

ACADEMIC IGNORANCE?

In its winter 1975 issue, Canadian Theatre Review brought an article by Don Rubin entitled "Two Other Solitudes", which deals in part with our Montreal Brecht Congress, voicing much the same criticism that some IBS members expressed. In view of further meetings planned abroad (see p. 10), the pertinent paragraphs are reprinted here.

Except for very brief periods of theatrical history, theatre artists have never had much use for universities nor have universities--for all their Infinite Wisdom--had much use for theatre artists. The reasons for this historically are manifold but can usually be traced back to either ignorance or fear on both sides. ...

Perhaps the worst example of this sort of academic ignorance (and, to some extent, professional fear), was the World Brecht Society Congress held this past fall at Montreal's McGill University. If you were like most people working in the theatre profession in this country, you probably didn't even know that a Brecht Congress was being held. But that's quite understandable. Most university theatre people didn't know either. The Congress was advertised only in German-language newspapers. As for the Conference itself, unless one spoke at least four languages, there would have been little that made sense. There were no translation facilities of any kind (this despite the fact that delegates came from as far away as Tokyo).

But perhaps the most shameful thing about the Brecht Congress was its refusal to recognize either the political implications of meeting in Quebec (only American critic Lee Baxandall commented on the politics of the situation and that was only to castigate the other delegates for ignoring it) (see p. 6) or the struggle to develop a viable professional theatre in the province, both of which would have been of interest to Brecht. While Michel Tremblay's newest play, Bonjour La, Bonjour, was on view at the Place des Arts and while Theatre du Nouveau-Monde offered up an original Ubu Roi and while other of the smaller Quebec companies had originally works on view, the conference delegates were given tickets for two rather poor semi-professional productions of Baal and Puntilla. One obviously understands the desire to have Brecht devotees see Brecht but why weren't Quebec's leading professional companies involved. Why couldn't TNM have staged a Brecht as part of its season or the Centaur or Theatre de Quat'-Sous? The whole conference was obviously academic pomposity at its worst and at its most precious.

IBS AND POLITICS

As a contribution to the ongoing debate of what the IBS ought to be and to do, here are Lee Baxandall's opening remarks to the panel "Brecht and the American Left", delivered at the Third International Brecht Congress, Montreal

In opening this panel discussion, I want to bring out two matters:

The panel is concerned with the politics of Bertolt Brecht (who died nearly twenty years ago) and with the politics of the American Left (which, contrary to some premature reports of its death, has survived its rhetorical and gestural excesses of the late sixties and is very much alive). It seems to me, however, that the politics of the American Left extend, in time and in place, to this very Congress, or should extend to it. In other words, the politics of this event stand in question also. And we cannot ignore them in discussing Brecht and the American Left, although to be sure the context of Brechtian politics in America will strongly be brought out here today in the four scheduled papers, to be followed by general discussion.

But before coming to the papers, let me dwell a moment on the politics of this time and place--Montreal, the Third International Brecht Congress. Some scurrilous articles have appeared in the West German press, attacking the hoped-for participation of Brecht experts from the D.D.R. at this Congress. I may note that the U.S. and Bundesrepublik governments have between them successfully excluded D.D.R. representatives from the first two of these Congresses; and now, we have again been prevented from meeting with our colleagues.

But I do not know the ins and outs of these campaigns and maneuvers of national politics, and of the elite politics which always occur under the umbrella of national politics. I am interested rather in the question of why national and elitist politics have been allowed, by the Congress organizers, to replace and exclude every practical consideration of mass politics. If we are concerned with Brecht, we are concerned with the great modern German poet exponent of mass as against elite politics. And yet, only elite politics--the politics of small groups, of arrangements over coffee, of closed doors and private letters--have occurred. Brecht has been privatized, to the extent that it can somehow become credible for Die Welt of Hamburg to actually claim that the D.D.R., rather than the American experience and the currently unrolling American crisis, has determined the politics of this meeting. Unbelievable! But let me make clear what I mean.

First is the composition of this very panel. It contains no women. No non-intellectual workers. No non-whites. It

(cont'd page 8)

BRECHT AND THE AMERICAN BICENTENNIAL

A Brecht Production Suggestion from Lee Baxandall, Member of the Action Committee

With theatre season plans for 1975-76 now being drawn up, it's not too early for IBS members to talk to their theatre departments and/or community theatre connections about Brecht plays suitable for the immediate future.

A "natural" for the Bicentennial era is Trumpets and Drums, adapted by Brecht with collaborators shortly before his death, from George Farquar's Restoration comedy, The Recruiting Officer. This little known work of Brecht appears in an adequate English translation in volume nine of the Vintage paperback edition.

The recording of the Berlin Ensemble performance is available on Eterna, or I could supply a cassette version of the recording.

The themes of Trumpets and Drums which seem apt for America in the continuing era of Vietnam and the dawning Bicentennial:

(a) The sardonic presentation of the seat of empire in its efforts to suppress a war of colonial liberation abroad. In this case, of course, it's Britain trying to put down the liberation struggle in North America, around 1776 ...

(b) The emphasis given to the army's methods of recruiting the naive and unemployed into its ranks, to do the work of repression abroad. To gain volunteers, the recruiting officers have to put the best face on the military and conceal the worst. At present, of course, U.S. unemployment is over 8% (much higher for youth and minorities), and the army is spending \$50 million in 1975 on advertising its benefits. The audiences of college and community theatres are continually reached by this recruitment campaign; therefore, Trumpets and Drums should gain instant identification from younger audiences and prove both comic and instructive. Current U.S. army advertising could even provide backdrops to the action, perhaps subliminally mixed with glimpses of the results of war in Southeast Asia.

(Baxandall - cont'd from page 6)

contains no native inhabitant of this province where we are meeting. I find these deficiencies to be striking, glaring, and indefensible. They would be counter to conscience and to intelligible politics in the spirit of Brecht, even if our panel were meeting on questions other than those before us. But to meet on the issues of Brecht and the politics of this continent, and to assemble such an elite group of discussants --which is to say, a narrow and partially uninformed group of discussants--seems to me inexcusable. I must share some of the blame, for I am functioning as the chairman of this panel. I might have declined the appointment, or resigned; I might have tried to struggle with the organizers of this conference. My time was short, however, and I decided to acquiesce to the organizers' selection of topics and participants, since at least we would be able to gather and to take up, those of us present, the topics of Brechtian relevance to the political choices before us. I felt that at least those political choices could be shown by us, here and now, to include the very nature of the International Brecht Society, as it has evolved in this way which seemingly severely cripples its relevance to the issues which motivated Brecht's own writing. Let me invite those in the audience, who have values to contribute that haven't been considered by the organizing committee in its choices, to participate in what follows.

I'd also like to make a second choice of the organizing committee absolutely clear at this time.

Consider the play performances scheduled at our meeting. Is a single one to be performed in the French language, or in joual, the vernacular of Quebec? No. There has been a signal failure to encourage a single theatre company or director native to this meeting-site to perform Brecht. True enough, Pauline Julien performed some songs; why was she not recruited to perform the lead role in a play, which could have run for months? I am told some attempt was made; but all that counts, in such matters, is results. The Congress has had nothing to give the French people of Montreal--and do not forget that Brecht wrote several plays on the Saint Joan theme! Does the omission constitute a political choice, yes or no? To my mind, it marks a triumph of elitist politics in the worst sense. And it marks a total failure of mass politics which is the only form of true politics I know--relating the meeting to the polis, in this case the polis or city of Montreal.

How can a Brechtian meeting be held without performances in the tongue of the place? Such performances were held at previous congresses of the International Brecht Society. In Milwaukee, a very political and talented company of students and faculty performed The Measures Taken, not only for the Congress but as many times as possible for Milwaukeeans--and

(cont'd page 14)

IBS BUSINESS MEETING

Following the Brecht Seminar at the 1974 MLA meeting in New York City, a business meeting of the IBS was held on December 28, chaired--by general consent--by Patty Parmalee. After a lengthy discussion of members' concerns, the following business was conducted:

(1) It was moved, seconded, and passed that

a Constitutional Review Committee be set up, consisting of five members of the IBS, whose job it will be to review the original constitution and to submit suggestions for its revision. These shall be circulated to the membership and ratified by a mail ballot.

Elected to the Constitutional Review Committee: John Fuegi, Darko Suvin, John Willett, Roman Szydowski (pending his consent), and a German member (pending his consent).

(In the meantime it has been learned that the present officers, Hans Mayer and Walter Sokel, will be asked for their suggestions regarding revisions of the constitution.)

(2) It was moved, seconded, and passed that

an ad-hoc Action Committee be established, consisting of five members of the IBS, to carry out the tasks listed on pp. 13-14 of the November issue of Communications, with the exclusion of any matters concerning the revision of the IBS constitution. This committee is to serve until such time that a revised constitution is ratified.

Elected to the ad-hoc Action Committee: David Bathrick, Lee Baxandall, Jost Hermand, Patty Parmalee, and Gisela Bahr.

The proposals listed in the November 1974 newsletter, were voted on individually, as follows:

Proposals 1-4: passed by acclamation.

Proposal 5: After insertion of the words "If possible" at the beginning of the text, and elimination of the last sentence, and with the modification that the committee will not act in the name of the IBS but serve in an advisory capacity and help with collecting material, the proposal was passed "in essence".

Proposal 6: dropped.

FOR MEMBERS' INFORMATION

Yearbook

While volume III of Brecht Heute/Brecht Today still has not been completed by Athenäum Verlag, volume IV (Suhrkamp) is about ready for delivery. In order to minimize the confusion that is certain to result from this odd situation, the 1974 dues already paid by the members, will be applied to vol. IV. At the time vol. III is finished, a 1975 dues notice will go out to the members, and the payment applied to vol. III.

Efforts are underway to find a West German wholesale bookdealer (or Versandhaus) who would take over the job of mailing the copies to the members directly. The benefit of such an arrangement would be a speedier and more reliable delivery of the yearbook. In previous years, the bulk shipment of the copies from Frankfurt/Main has always been delayed considerably by U.S. customs.

Symposia

At the business meeting in New York last December, Wolfgang Roth announced that the Berliner Ensemble is planning to come to New York in the fall of 1975. While this could not be confirmed as yet, Andrzej Wirth is trying to arrange for a Brecht Theatre Symposium in New York City, which, in case the Berliner Ensemble is coming, would be scheduled to take place at the same time.

IBS officers have been approached by Swiss officials expressing a strong interest in having a Brecht Symposium in Zurich. Obviously, Zurich would be a very meaningful site for such an event, and the invitation will be pursued.

Roman Szydlowski, President of the International Assn. of Theatre Critics, has been inquiring as to the possibility of holding a Brecht Symposium in Warsaw. This prospect, too, will be followed up.

In the meantime, Walter Hinck is still trying to get a commitment from the city of Frankfurt/Main, now with the help of Suhrkamp Verlag, but his latest communication did not sound too hopeful.

BRECHT IN NEW YORK

Report

by Renata Berg-Pan

Professional and semi-professional theaters in New York (off-off Broadway) seem to have discovered Brecht--at long last. In the 1974/75 season, which is far from being over, there have been four productions of Brecht plays here so far. Two excellent productions, The Measures Taken, put on by the Shaliko Company, and The Mother, which had a three-week run and was staged by the visiting San Francisco Mime Troupe, were widely reviewed (even in the New York Times) although not necessarily by sympathetic or even knowledgeable critics. Both performances, however, attracted an audience that was more than ready for Brecht's message, even if several people obviously had never heard of him before.

On February 24th, Richard Schechner's production of Mother Courage opened after extensive previews (see page 12) while the double-bill, The Exception and the Rule and The Elephant Calf closed. The latter two had been presented by an enterprising, semi-professional company, called Time & Space, Inc., under the direction of Linda Mussman. The music for Exception was especially composed by Ed. Adams because, I was told, Time & Space found it too difficult to get hold of the original musical score by Paul Dessau, primarily because of royalties and similar troubles. Wouldn't it be a useful function of the Brecht Society to act as an intermediary in cases like this?

Most interesting is the willingness on the part of New York theater groups to bring Brecht to the people, and discuss his works, ideas, and the performances with the audiences, often over free coffee and inexpensive beer. Such discussions make it clear that Brecht--outside of university communities--still is an unknown entity, but perhaps not much longer. As Ms. Mussman pointed out, The Exception and the Rule is very apropos to our present social and political situation, including the so-called "oil crisis". The audience, moreover, quickly grasped the many references in the play to the "system", an expression that is now derogatory and has become common currency in recent years. Clearly, as a result of the recession, the time for Brecht in America has finally come. Let's hope that the International Brecht Society will get off its ars poetica, seize the day, and mingle with the theater crowd by providing good counsel and--above all--better translations!

MOTHER COURAGE

Directed by Richard Schechner, presented by The Performance Group, New York City. Mother Courage: Joan MacIntosh; Cook: James Griffiths; Chaplain: Stephen Borst

From Clive Barnes' review, The New York Times, 25 Febr 1975:

... The Performance Group is an environmental theater. It spurns the proscenium arch ... and invites its audience to occupy the entire space--or rather the entire spare space--of the Performing Garage. ... The Group rebuilds its basic setting (or auditorium, for they are one and the same) for each production. The present Environment has been designed by Jerry Rojo and James Clayburgh. For certain productions, especially, in my view, for works with a strong ritualistic content this concept worked admirably. ... But it does not work at all for "Mother Courage".

Mr. Schechner and his actors have decided to abandon, as it were, Mother Courage's wagon. Noting, in a program note, that 'the wagon is Courage's home and store ... life is inconceivable to her without it ...' the Group decided 'not to build a naturalistic rolling wagon because we wanted to explore a variety of spatial relationships within the Garage --and because the whole Garage is the Performance Group's wagon.' All this sounds fine enough, but Brecht's play has nothing at all to do with 'spatial relationships' or their exploration. ... Mother Courage's wagon is not a theoretical dramatic idea but a tangible theatrical metaphor.

... Mr. Schechner does some clever and occasionally effective things with all the ropes and tackles that seem to characterize the production, and his use of a cash register bell to indicate a business transaction or the presence of money is relevant if not subtle. But despite all the earnest acting and environmental ingenuity, which did not bore and maintained its scholastic interest, the fabric and fiber of Brecht's play, even of Brecht's thoughts, never seemed to emerge. ...

The purpose of the production seems to have been answered by the question: "How would it be if we did this?" rather than: "What was it the playwright wanted?" This almost abstract approach, coupled with monotoned, monocolored acting, left behind a gray impression of Brecht's chronicle of greed and its necessary subtext of despairing humanity.

DISSERTATION

Jones, Gudrun Tabbert. Die Funktion von Lied und liedhafter Einlage in frühen Stücken Bertolt Brechts. (Baal, Trommeln, Dickicht, Eduard II., Mann ist Mann). Adv. Walter Sokel. German Dept. Stanford U. June 1975

PUBLICATIONS:

Berg-Pan, Renata. "Poetry and the Party-line: How Brecht Re-invented Marxism". Soundings, Spring 1975

_____. "Mixing Old and New Wisdom: On the Chinese Sources of 'Der Kaukasische Kreidekreis' and Other Plays by Bertolt Brecht". German Quarterly, March 1975

Fuegi, John. "Whodunit: 'Brecht's' Adaptation of Molière's Don Juan". Comparative Literature Studies XI,2 (June 1974), 159-172

Glade, Henry. "Soviet Views of Modern and Contemporary German Literature: A 1973 Survey". Germano-Slavica (Fall 1974) No. 4

Gorelik, Mordecai. "On Brechtian Acting". The Quarterly Journal of Speech 60, 3 (October 1974), 265-278

Milfull, John. From Baal to Keuner. The "Second Optimism" of Bertolt Brecht. Australian and New Zealand Studies in German Lang and Lit, No. 5. Bern & Frankfurt/M: Herbert Lang & Cie. 1975

Scher, Steven Paul. "Brecht's 'Die sieben Todsünden der Kleinbürger': Emblematic Structure as Epic Spectacle". Studies in the German Drama. A Festschrift in Honor of Walter Silz. Eds. Donald S. Crosby and George C. Schoolfield. Chapel Hill, N.C., 1974. 235-252

Schoeps, Karl-Heinz. Bertolt Brecht and Bernard Shaw. Bonn: Bouvier, 1974

SPECIAL BERTOLT BRECHT ISSUE

Screen vol. 15 (Summer 1974). For table of contents, see

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(Baxandall - cont'd from page 8)

caused quite a stir. At the Rutgers meeting, The Threepenny Opera was staged--not as successfully or politically as at the Milwaukee Congress, but something was done. Now in Montreal there's a coterie atmosphere, and nothing for the vulgar citizens of this our host city. On this issue, I repeatedly contacted the organizing committee and others in Montreal--without result, and without even a reply.

I think it is a scandal. An intellectual scandal, if you will. It bodes ill for the future of a Brecht Society which does not wish to become merely the object of opportunity and vanity for a self-selected circle of scholars, teachers and what-have-yous. I don't want to go on about the scandal, for we have the affairs of our panel to turn to. We shouldn't miss this opportunity for discussion. But I want the political issues raised by this very meeting to be seriously considered. I hope they will be in the next days.

All of the following appeared in the special Brecht issue of Screen 15, ii(Summer 1974):

Barthes, Roland. "Diderot, Brecht Eisenstein." (pp. 33-40).

Brecht, Bertolt and Ernst Ottwald. "Kuhle Wampe or Who Does the World Belong To?" (pp. 41-48).

Brewster, Ben. "From Shklovsky to Brecht: A Reply." (pp. 81-102).

Eisenschitz, Bernard. "Who Does the World Belong To? The place of a film." (pp. 65-73).

Heath, Stephen. "Lessons from Brecht." (pp. 103-128).

MacCabe, Collin. "Realism and the Cinema: Notes on some Brechtian theses." (pp. 7-27).

Mitchell, Stanley. "From Shklovsky to Brecht: Some preliminary remarks towards a history of the politicisation of Russian Formalism." (pp. 74-80).

Pettifer, James. "Against the Stream - Kuhle Wampe." (pp. 49-64).

FROM: GISELA E. BAHR, DEPT OF GREAT, MIAMI UNIVERSITY, OXFORD, OHIO 45056

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