

Communications from the International Brecht Society. Vol. VI, No. 1 October, 1976

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COMMUNICATIONS

from the

INTERNATIONAL BRECHT SOCIETY

October, 1976

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UNIVERSITY OF ILLINOIS
AT URBANA-CHAMPAIGN

FROM THE EDITOR

In a few weeks, the Fourth International Brecht Congress will convene in Austin, Texas, with many participants from abroad expected. For the convenience of IBS members, the program has been included in this issue, and we wish both the organizers at the University of Texas and those attending a very enjoyable conference.

Not so long ago, Epic West had its first international event in that Werner Hecht came from Berlin, GDR, to show films and conduct seminars. A report by R.G. Davis is on pages 3-4.

Once again, an invitation is extended to all IBS members to send to the editor their work in progress and/or publication notices, as well as their questions, announcements, commentaries, and contributions. This is your publication, please make use of it. geb

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FORUMS AT EPIC WEST

2640 College Avenue
Berkeley, CA 94705

7:30 Sunday evenings

- November 7 LANGUAGE AND SEX; DIFFERENCE AND DOMINANCE
Andrew Feenberg, Assoc. Professor of Philosophy, San Diego State, Editor of Telos.
- November 14 A CRITICAL APPRAISAL OF THE ROLE OF WOMEN IN
THE SOVIET UNION Rose Glickman, a Russian
scholar recently returned from an extended
stay in the Soviet Union. She has been active
in the women's movement and taught Women's
Studies at Mills College.
- November 21 LIFE IN THE WORKING-CLASS FAMILY Lillian
Rubin, practicing therapist and author of
Busing and Backlash and Worlds of Pain:
Life in the Working-Class Family.
- November 28 POLITICS AND INTERNATIONAL FINANCE Richard
Parker, author of The Myth of the Middle Class.
- December 5 WORKING IN CHINA Orville Schell, author of
Imperial China, Nationalist China and Communist
China with Franz Schurmann, and of a forth-
coming book based on three months working in a
Chinese factory and on a collective farm.
- December 12 WOMEN IN ANARCHIST AND MARXIST MOVEMENTS: SPAIN
AS A CASE STUDY Temma Kaplan. Just returned
from a month in Spain, she is author of The
Anarchist of Andalusia, 1868-1903 and is a
professor of history at U.C.L.A.

Seminars and Study Groups are also scheduled at Epic West.

COMMUNICATIONS - THE BRECHT NEWSLETTER - Vol.VI No.1 (1976)

Published by The International Brecht Society

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THE HECHT EVENT AT EPIC WEST
September 17 thru September 29

R. G. Davis

PROGRAM

Films

KUHLE WAMPE	MYSTERIES OF THE BARBERSHOP
FIGLEAF FOR KUHLE WAMPE	THE THREEPENNY OPERA
HELENE WEIGEL	CHANGE THE WORLD, IT NEEDS IT
THE TWO SONS	KATZGRABEN
HANGMEN ALSO DIE	PAUL DESSAU
THE MOTHER	SENORA CARRAR'S RIFLES

Seminars conducted by Werner Hecht

Introduction to Bertolt Brecht
Brecht's Work at the Berliner Ensemble
The Epic Theatre
Brecht's Experiments in Film
Kuhle Wampe and Its Destiny
Music, Song, and the Epic Theatre

Workshops

Brecht's Poetra (Bluma Goldstein)
Set Design (Dan Snyder)
Women in Brecht's Work (Bluma Goldstein)
Epic Storytelling (R.G.Davis)
Brecht the Iconoclast (Roswitha Mueller)
Brecht and Film (R. Prelinger)

What was the purpose of this event, followed by what was done, and then a short assessment of what was accomplished.

The purpose of inviting Werner Hecht with a showing of ten films, to both lecture and illustrate the work of Brecht and the Ensemble was to illuminate the general distance between understanding and practice and the few theoretical slogans many of us have developed in the face of the actualization of dramatic pieces on stage.

The most important element of the conference were the documents of stage productions, which tended to contradict or illustrate and in some cases make very clear what Epic theatre was intended to be from the view of the makers of that theatre. By viewing a second hand account (a film document is that)

(cont'd next page)

(R.G.Davis, cont'd)

and by hearing from a practicing dramaturg from the Ensemble we hoped to provide a deeper insight into the productive process and the results of that process, in order to create an ambience - educated public and theatrical workers - to engage in the work of producing Brecht in American terms.

Hecht provided a short introduction to each film, aided the simultaneous translations during the films - many films were available only in German necessitating translation - gave six seminars, while we offered six other workshops or lectures by local persons engaged in one or another area of work related to Brecht, in a building containing an exhibition of Brecht on loan from the Goethe Institute. Rick Prelinger assumed the role of coordinator of the event some six months ago after I had made original contact with Barbara Berg Schall and Werner Hecht a year ago in Berlin.

The attendance at the opening sessions and the first week was beyond expectations with more than 60 at seminars at Epic West and full houses at the Pacific Film Archive where the films were shown. Workshop lectures where our expectations were not great, drew no less than 15 and often 25 or more. We discovered, however, that by giving as much as we did, we skimmed over a certain intensive exploration of Hecht's presentations. We were both offering a broad survey of Brecht and trying to intensively examine some critical issues. The critical issues came up yet were not carefully followed through to make the intensive two weeks as acutely valuable for those around Epic West who are familiar with the stories, tales, and elements of Epic theatre. Nonetheless, at each seminar Hecht pointed up a firm principle of the work of Brecht and the Ensemble - at least under Brecht's direction - which provided us with discussion material for months to come. For example, "Brecht never used the word 'alienation' in his direction."

There are other salient points brought out by Hecht, and of course the film document THE MOTHER, from all accounts, was the most valuable example of the work of the Ensemble. THE MOTHER shattered some myths about Epic theatre - political theatre and so forth - which was the intention of the event. However, not everyone had a chance to see that film, not as many theatre workers attended the important events that we offered, and a busy work team understaffed but hard working could not avoid some confusion which tended to bury our original principled direction.

This was the first successful and extensive Brecht event we have had at Epic West, we are now veterans able to create other events with a much more precise knowledge of the obstacles to the transmission of theoretical insight to a large group of people.

PUBLICATIONS

- Brecht, Bertolt. Prosa IV. Me-ti. Buch der Wendungen. Herausgegeben und mit einem Nachwort von Werner Mittenzwei. Berlin u. Weimar: Aufbau-Verlag 1975.
- Brecht im Gespräch. Diskussionen, Dialoge, Interviews. Herausgegeben von Werner Hecht. ed. suhrkamp 771. Frankfurt 1975.
- Brecht in Augsburg. Erinnerungen, Texte, Fotos. Eine Dokumentation von W. Frisch u. K.W. Obermeier. Now Suhrkamp Taschenbuch 297. Frankfurt 1976.
- Brechts Modell der Lehrstücke. Zeugnisse, Diskussion, Erfahrungen. Herausgegeben von Reiner Steinweg. ed. suhrkamp 751. Frankfurt 1976.
- Erprobung des Brechtschen Lehrstücks. Politisches Seminar im Stahlwerk Terni. Alternative 19 (April) 1976.
- Bathrick, David. The Dialectic and the Early Brecht. An Interpretive Study of "Trommeln in der Nacht". Stuttgart: Akademischer Verlag Hans-Dieter Heinz 1975.
- Engberg, Harald. Brecht auf Fünen. Exil in Dänemark 1933-1939. Wuppertal: Peter Hammer Verlag 1974.
- Feilchenfeldt, Konrad. Bertolt Brecht, "Trommeln in der Nacht". Materialien, Abbildungen, Kommentar. Reihe Hanser 203, Literatur-Kommentare 2. München, Wien 1976.
- Haug, Wolfgang Fritz. Bestimmte Negation. 'Das umwerfende Einverständnis des Braven Soldaten Schwejk' und andere Aufsätze. ed. suhrkamp 607. Frankfurt 1973.
- Hussmaul, Paul. Bertolt Brecht und das englische Drama der Renaissance. Bern u. Frankfurt: Herbert Lang & Cie. 1974.
- Mews, Siegfried. Bertolt Brecht, Herr Puntila und sein Knecht Matti. Grundlagen und Gedanken zum Verständnis des Dramas. Frankfurt, Berlin, München: Moritz Diesterweg 1975.
- Völker, Klaus. Bertolt Brecht. Eine Biographie. München, Wien: Carl Hanser 1976.
- Woods, Barbara Allen. Brecht and Egypt. Germanic Notes 6, no.4, 1975.

It seems necessary once again to describe the procedure to be followed by those (from the Western world) who plan to do research at the Bertolt Brecht Archive in Berlin, GDR.

No longer is it sufficient to write to the Archive ahead of time and request that space be reserved for the time you plan to be there. Each research project now has to be approved by the Academy of Arts, which the Brecht Archive is a part of. This means that you have to write to the Archive sufficiently in advance that they can mail you the Academy's application form and you can return it, prior to your trip. If your project has not yet been approved by the time you arrive in Berlin, you will not be allowed to do research at the Archive, and the Archive employees, as understanding as they are personally, do not have the power to help you, if the prescribed procedure has not been followed. While I have not heard of a single case of a project being turned down, modifications might well be necessary, and in any case you have to allow for sufficient time for the paper work to be completed.

As to future developments: The Academy of Arts will be moved to the building previously occupied by the State Council (Staatsrat) on Marx-Engels-Platz in Berlin, because the State Council has been given new quarters in the "People's Palace". The Brecht Archive will eventually be moved to Marx-Engels-Platz, too, and its present site on Chausseestraße will be made into a kind of museum. However, no time table was available as yet, and chances are that in the summer of 1977, the Archive will still be at the old place.

NEW BRECHT FILM

A film based on Brecht's story "Der Arbeitsplatz oder Im Schweiß deines Angesichts sollst du kein Brot essen" (written around 1933) is in the making in Berlin. The script by Werner Hecht and Christa Mühl was completed last August and the actual filming under Mühl's direction is to begin sometime this winter and/or spring.

The film should be of interest not only to Brechtians but to feminists as well, because it describes the attempt of a woman to continue in the job of her deceased husband, which she can do only by dressing and acting like a man, and until she is found out.

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FORUM

Mordecai Gorelik writes:

Lee Baxandall's perceptive account of THE THREEPENNY OPERA production at Lincoln Center warrants some further comment. Baxandall rightly calls attention to the bustling small-business atmosphere of the Brecht-Weill original concept, contrasting it with the rigid, elegant, big-business quality of the Richard Foreman version, which he credits somewhat reluctantly: "And yet. And yet ... it works rather wondrously well, by the end of the evening."

I saw the Theatre de Lys production in New York; also, at the Munich Kammerspiele, in 1949, a facsimile revival of the original Berlin staging. I loved both, and found the Foreman production fresh and legitimate in its own way.

The "sidewalk marketing" and rascally cops-and-robbers quality of the original no longer reflect today's climate of thought. In 1928 Brecht and Weill could be youthfully cynical about a Germany racked by a lost war, unchecked inflation, profiteering, military putsches on the right and abortive revolutions on the left. Since then the world has lived through a second World War, the Vietnam War, fascism, Stalinism, genocide, rampant crime and terrorism, world hunger, the pollution of air and water, the deterioration of the U.N., and the unprecedented scale of national and international corruption by big business. The "body-armored stiffness" of Foreman's "marionettes ... combined with an incredible elegance of movement" conveys some of the grimness and rigidity of recent and current history, in which the humane tradition is disappearing. Instead of the genial cartoon of the twenties we are offered a nightmare featuring a monocled Mack the Knife, plunking and rattling music, double-jointed dancing, rag-bag costumes and a flash-lighted rat's nest as a setting. All this might, or might not, have had Brecht's approval. I think he viewed THE THREEPENNY OPERA as a cheerful burlesque rather than a horror-story, and he believed in the kind of staging that brings the stage lights on full. On the other hand, he might have appreciated a sense of humor more grotesque and savage than his own.

Is it necessary to go all the way back to Meyerhold and Vakhtangov to describe a Foreman production? For at least twenty-five years now, the theatre vanguard, including Foreman's own Ontological-Hysteric company, has been concentrating on theatrical invention at the expense of drama.

(cont'd on page 8)

MISCELLANEOUS

Announcement

The University of Dayton Review is planning a special issue on East German Literature. Anyone wishing to submit an article should prepare his or her ms according to the MLA Style Sheet, 2nd edition. Contributions should be in English and normally not exceed 6000 words. Publication will be in the format of the special Heinrich Böll issues (Fall 1973, 10, 2; Winter 1974, 11, 2; Spring 1976, 12, 2).

Inquiries and mss should be addressed to Robert C. Conard, Dept. of Languages, or to the editor Lawrence Ruff, Dept. of English, University of Dayton, Dayton, OH 45469.

Free personal and library subscriptions to the UDR can be obtained by writing to the editor.

Production

THE THREEPENNY OPERA. Duke University, October 14, 1976,
8 performances. Transl.: Blitzstein. Music: Kent Otto.
Director: B. J. Whiting; Stage Designer: Scott J. Parker.

(Gorelik; cont'd from page 7)

In the examples of Peter Brook's MARAT/SADE and Foreman's THREEPENNY OPERA they have come up with bizarre achievements whose value for satire becomes evident when they have a socially-minded playscript to work with. Perhaps more stage people can be induced to leave off empty technical experiment and encouraged to use their gifts in the service of the script.

BERTOLT BRECHT

Brecht

AND THE CREATIVE LINK BETWEEN KNOWLEDGE AND SOCIETY

THE FOURTH CONGRESS OF THE INTERNATIONAL BRECHT SOCIETY

Under the Sponsorship of The University of Texas at Austin,
The College of Humanities,
and The Department of Germanic Languages

November 17-20, 1976

Driskill Hotel, 117 East 7th Street, Austin, Texas 78701

Concrete Poem by Paul de Vree, Netherlands,
reprinted from Shantih, 2/4 (1973) 14.

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THEATRE PRODUCTIONS

WORLD PREMIERE: CITYSCAPE

November 17, 1976, 8:00 PM

Peregrine Theatre, 719 East 6th Street, Austin, Texas
(Performances through November 30)

Presented by the Austin Theatre Group

CITYSCAPE:

PRIMER FOR CITYDWELLERS
by Bertolt Brecht
directed by John Garrisonand PAPER TIGER
by Thomas Brasch (GDR)
directed by Denise Schulz
music by Raymond Benson
design by Sarah Denning

- Special Performances for the Congress:
Wednesday, November 17 and Friday, November 19
Discussions after the performances

THE THREEPENNY OPERA

by Bertolt Brecht
music by Kurt Weill

November 18, 19, 20, 8:00 PM

Theatre Room, Drama Building, University of Texas

Presented by the University of Texas Department of Drama

directed by Jagienka A. Zych
music direction by Noel Alford
set design by Peter Grote
lighting by Bernardo Trumper
costume design by Mary K. Saxon

- Special Performance for the Congress: Thursday, November 18
Discussion after the performance

FILMS

TOUT VA BIEN (MAHAGONNY), Jean-Luc Godard and Jean-Pierre Gorin

HISTORY LESSONS (CASAR), Jean-Marie Straub

Thursday, November 18, 1:00 and 3:00 PM
Driskill Room, Driskill Hotel

PRODUCTIONS OF BRECHT PLAYS IN WEST GERMAN THEATRES, 1968-76

Assembled by Wolfgang Storch and Frank Steckel, Berlin
Wednesday, November 17 through Monday, November 22
Harry Ransom Center, University of Texas at Austin
Reception: Saturday, November 20, 3:30 PM
Harry Ransom Center, University of Texas at Austin

BRECHT IN AMERICA

Assembled by James K. Lyon, San Diego
Thursday, November 18 through Saturday, November 20
Mezzanine, Driskill Hotel
Introduction to the Exhibit: Thursday, November 19, 3:30 PM
Mezzanine, Driskill Hotel

SPECIAL FEATURES

VIDEOTAPES OF THEATRE GROUPS

Schaubühne am Halleschen Ufer
"Decline and Fall of the Egoist Fatzer"
"The Mother"
"The Exception and the Rule"

Campagnia della Loggetta
"Man is Man"
Thursday through Saturday, November 18-20
Driskill Room, Driskill Hotel

EPIC WEST: CULTURAL CENTER FOR THE STUDY OF BERTOLT BRECHT AND
EPIC THEATRE

Represented by R.G. Davis and Carl Weber

DISCUSSION OF CULTURAL POLICY

Charles Mark, Editor of The Arts Reporting Service
Lawrence Miller, Director, Laguna Gloria Art Museum
Sharon Watkins, Texas Commission for the Arts
and others
Saturday, November 20, 10:30 AM
Crystal Ballroom, Driskill Hotel

VISIT TO UNIVERSITY OF TEXAS PAISANO RANCH

Residence of the Writer-in-Residence
Barbecue, Sunday morning, November 21

Presented with the support of the American Council of Learned Societies; University of Texas at Austin, College of Humanities, Departments of Germanic Languages, Slavic Languages, and Philosophy, Graduate School, College of Fine Arts, Department of Drama, School of Communication, College of Social and Behavioral Sciences, College of Natural Sciences, Division of General and Comparative Studies, LBJ School of Public Affairs, Graduate School of Business, Humanities Research Center; Delta Phi Alpha, Delta Kappa Chapter.

9:15 -
10:15 AM

WELCOME TO THE CONGRESS

Crystal Ballroom, Driskill Hotel
LORENE ROGERS (President of the University of Texas at Austin)
HANS MAYER (Universität Tübingen) "Address by the President of the IBS"

10:30 -
11:45 AM

GESAMTKUNSTWERK

Crystal Ballroom, Driskill Hotel
MARIANNE KESTING (Universität Bochum) "Wagner, Meyerhold und Brecht"
MASSIMO CASTRI (La Loggetta, Brescia, Italy); MARJORIE L. HOOVER (Oberlin College, Ohio); PAUL SCHMIDT (University of Texas at Austin); ANTONY TATLOW (University of Hong Kong)

1:00 -
3:00 PM

BRECHT'S THEATRE IN NORTH AMERICA

Crystal Ballroom, Driskill Hotel
FRANCIS HODGE (University of Texas at Austin)
"Brecht in Texas"
IAN MCLACHLAN (Champlain College, Trent University)
"'The Measure Taken' in Peterborough, Ontario"
KARL-HEINZ SCHOEPS (University of Illinois at Urbana-Champaign) "Brecht and American Theatre Critics"
LEE BAXANDALL (New York); BARBARA LECKER (Carleton University, Ottawa)

BRECHT AND TRADITION

Maximilian Room, Driskill Hotel
DARKO SUVIN (McGill University, Montreal)
"Coriolanus through the Centuries"
G. RONALD MURPHY, S.J. (Georgetown University, Washington, D.C.) "The Biblical Tradition in 'Mother Courage'"
BETTY NANCE WEBER (University of Texas at Austin)
"History as Tradition"
JANET K. KING (University of Texas at Austin);
HANS MAYER (Universität Tübingen); RALPH R. READ, III (University of Texas at Austin);
JUTTA VAN SELM (Southern Methodist University, Dallas)

3:30 -
4:00 PM

BRECHT IN AMERICA

Mezzanine, Driskill Hotel
Introduction to the Exhibit
JAMES K. LYON (University of California, San Diego) "Brecht before HUAC: the Last Act"

4:00 -
5:30 PM

GESTIC ACTING AND DIRECTORIAL TECHNIQUE

Maximilian Room, Driskill Hotel
CARL WEBER (New York University) "Acting the Gestus"
MORDECAI GORELIK (Huntington Beach, California)
"Stanislavsky, Brecht, and the Avant Garde"
RODOLFO CARDONA (University of Texas at Austin)
"Valle Inclan and Gestus"
MICHAEL ADDISON (University of California, San Diego); MASSIMO CASTRI (La Loggetta, Brescia, Italy); STEPHEN COLEMAN (University of Texas at Austin); R.G. DAVIS (Epic West, Berkeley)

FILMS FROM THE TWENTIES AND BRECHT

Crystal Ballroom, Driskill Hotel
DAVID BATHRICK (University of Wisconsin, Madison)
"Early Films and Brecht"
MARGIT RESCH (University of South Carolina)
"Brechtian Concerns in Early Films"
RAINER FRIEDRICH (Dalhousie University, Halifax)
"Eisenstein and Brecht"
RICHARD J. MEYER (KCTS, Seattle); HANS-BERNHARD MOELLER (University of Texas at Austin); GEORGE WEAD (University of Texas at Austin)

9:00 -
10:45 AM

BRECHT'S POLITICAL PHILOSOPHY

Crystal Ballroom, Driskill Hotel

KLAUS-DETLEF MÜLLER (Universität Kiel) "'Me-ti' und Brechts Auseinandersetzung mit Korsch"

DOUGLAS KELLNER (University of Texas at Austin) "Brecht's Marxism"

ANTONY TATLOW (University of Hong Kong) "Critical Dialectics"

JÜRGEN HABERMAS (Max-Planck-Institut, Starnberg) "Brecht, Literature and Philosophy"

RENATE BERG-PAN (Indiana University); DAVID BATHRICK (University of Wisconsin, Madison); WULF KOEPKE (Texas A&M University); JAMES SCHMIDT (University of Texas at Austin); DARKO SUVIN (McGill University, Montreal)

11:00 AM -
12:30 PM

BRECHT IN WESTERN EUROPEAN THEATRE

Driskill Room, Driskill Hotel

Panelists: MASSIMO CASTRI (La Loggetta, Brescia, Italy); MARJORIE L. HOOVER (Oberlin College, Ohio); ARNO PAUL (Freie Universität Berlin); FRANK STECKEL (Schaubühne, Berlin); WOLFGANG STORCH (Kulturhaus Bethanien)

SCIENCE AND SOCIETY IN THE THEATRE

Maximilian Room, Driskill Hotel

Panelists: MEINHARD ADLER (Universität Köln); LUISE H. BRONNER (University of Massachusetts, Boston); CECILE M. DEWITT, CHARLES SCHERR, WALTER D. WETZELS (University of Texas at Austin)

2:00 -
3:30 PM

BRECHT AND EPIC THEATRE TODAY

Crystal Ballroom, Driskill Hotel

R.G. DAVIS (Epic West, Berkeley) "Cultural Foundations of Epic Theatre"

LEE BAXANDALL (New York) "The New Formalist Era"

MASSIMO CASTRI (La Loggetta, Brescia, Italy) "Estrangement and Community Theatre"

CARL WEBER (New York University); DARKO SUVIN (McGill University, Montreal); ARNO PAUL (Freie Universität Berlin); MYLA LICHTMAN (University of Southern California)

3:45 -
5:15 PM

BRECHT AND CONTEMPORARY FILM

Crystal Ballroom, Driskill Hotel

GEORGE LELLIS (Mount Vernon College, Washington, D.C.) "Brecht and the 'Cahiers du Cinéma'"

RENATE FISCHETTI (University of Maryland, Baltimore County) "Straub and Brecht"

JAMES FRANKLIN (Purdue University) "Brecht and Alexander Kluge"

MICHAEL MORLEY (Flinders University of South Australia) "Brecht and Contemporary Cinema"

RENATE BERG-PAN (Indiana University); RICHARD J. MEYER (KCTS, Seattle); HANS-BERNHARD MOELLER (University of Texas at Austin)

LITERARY AND CULTURAL AMBIENCE

Maximilian Room, Driskill Hotel

WOLFGANG FREESE (University of Maryland, Baltimore County) "Brecht and Musil"

MARGARETA DESCHNER (Southern Methodist University, Dallas) "The Wuolijoki-Brecht 'Collaboration'"

HANS BÄNZIGER (Bryn Mawr College) "Brecht and Max Frisch"

GISELA E. BAHR (Miami University, Ohio); JANET K. KING (University of Texas at Austin); KURT E. MÜLLER (Rutgers College); RICHARD O. WHITCOMB (Illinois State University)

- 9:00 - BRECHT'S THEATRE IN EASTERN EUROPE
 10:30 AM Crystal Ballroom, Driskill Hotel
 HENRY GLADE (Manchester College, Indiana) "Soviet Encounters with Brecht"
 EFIM ETKIND (University of Paris at Nanterre) "The Russian View of Brecht"
 MARC SILBERMAN (University of Texas at San Antonio) "Brecht's Dramaturgical Influence on the GDR"
 MORDECAI GORELIK (Huntington Beach, California);
 PAUL SCHMIDT (University of Texas at Austin);
 GORDON TRACY (University of Western Ontario)
- 10:30 AM - CONTEMPORARY POETS IN THE SHADOW OF BRECHT
 12:00 PM Maximilian Room, Driskill Hotel
 WULF KOEPKE (Texas A&M University) "Brecht and Enzensberger"
 HUBERT HEINEN (University of Texas at Austin) "Brecht and the Fabric of Poetry"
 THEODORE FIEDLER (University of Texas at San Antonio) "Brecht and GDR Poets"
 ROBERT ACKER (University of Missouri, Columbia);
 DAGMAR C.G. LORENZ (Ohio State University);
 RICHARD J. RUNDELL (New Mexico State University);
 HELENE SCHER (Amherst College)
- 10:30 AM - CULTURAL POLICY AND FUNDING FOR THE ARTS
 12:00 PM Crystal Ballroom, Driskill Hotel
 Panelists: ALBERT BLUM (University of Texas at Austin); JAMES GLENN (University of Texas at Austin);
 CHARLES MARK (Silver Springs, Maryland); LAWRENCE MILLER (Laguna Gloria Art Museum, Austin); RICHARD SCHOTT (University of Texas at Austin); WOLFGANG STORCH (Kulturhaus Bethanien, Berlin); SHARON WATKINS (Texas Commission for the Arts)
- 1:30 - WORKING WITH ACTORS ON BRECHT
 3:00 PM Theatre Room, Drama Building, University of Texas Campus
 JAGIENKA A. ZYCH and cast members from "The Threepenny Opera", Department of Drama, University of Texas at Austin
- "FATZER"-FRAGMENT AND PRODUCTION
 Batts Hall 201, University of Texas Campus
 ANDRZEJ WIRTH (Freie Universität Berlin) "Transition in Dramaturgy"
 WILLIAM R. ELWOOD (University of Wisconsin, Madison) "'Fatzer' and Fractured Existence"
 FRANK STECKEL (Schaubühne, Berlin); WOLFGANG STORCH (Kulturhaus Bethanien, Berlin)
- 3:30 - BRECHT PRODUCTIONS ON WEST GERMAN STAGES: 1968-1976
 5:00 PM Theatre Arts Collections, Harry Ransom Center
 Reception and Formal Dedication of Exhibit
 FRANK STECKEL (Schaubühne, Berlin); WOLFGANG STORCH (Kulturhaus Bethanien, Berlin)
- 8:00 - THE BRECHT INDUSTRY: ASSESSMENT FOR THE SEVENTIES
 9:30 PM Crystal Ballroom, Driskill Hotel
 SIEGFRIED UNSELD (Suhrkamp Verlag, Frankfurt) "Publishing Brecht"
 REINHOLD GRIMM (University of Wisconsin, Madison) "Brecht Research"
 R.G. DAVIS (Epic West, Berkeley); MARIANNE KESTING (Universität Bochum); HANS MAYER (Universität Tübingen); MAGDI YOUSSEF (Universität Bochum); CARL WEBER (New York University)

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

I WANT TO REPORT THE PRODUCTION OF THE PLAY _____

INSTITUTION

DATE OF PREMIERE

NO. OF PERFORMANCES

DIRECTOR

MUSIC

STAGE DESIGNER

TRANSL.

CAST

PLEASE REMEMBER TO SEND AT LEAST ONE COPY OF THE PROGRAM TO:

BERTOLT-BRECHT-ARCHIV / 104 BERLIN / CHAUSSEESTRASSE 125 / GDR

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

I WANT TO REPORT ☐ WORK IN PROGRESS ☐ OWN PUBLICATION
 ☐ PROJECT COMPLETED ☐ OTHER PUBLICATION
 ☐ DISSERTATION ☐ M.A. THESIS ☐ ARTICLE ☐ BOOK

TITLE OR SUBJECT

AUTHOR'S NAME, ADDRESS

ADVISER'S NAME, INSTITUTION

COMPLETION EXPECTED BY

PUBLISHED IN

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