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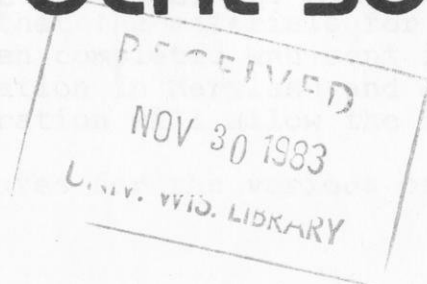
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communications

from the

international brecht society



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February 1979

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IN MEMORIAM

Many of you will have heard the tragic news that Betty Nance Weber was killed in a traffic accident on January 10, 1979 in Austin, Texas. Her death is a tremendous loss for us, for she was not only one of our most active but also most assuredly one of our most versatile members. We remember her as a prolific and controversial scholar--her new book, Brechts "Kreidekreis", ein Revolutionsstück (Frankfurt a.M.: Suhrkamp, 1978) was the most recent and extensive of her numerous analyses of Brecht's works and their significance. With Hubert Heinen she organized the Fourth Congress of the IBS in 1976 at her home university in Austin, and she chaired or co-chaired four of our annual Special Sessions on Brecht at MLA Conventions. She lectured on Brecht at international symposia and in colleagues' classrooms; she researched his plays in archives and produced them on stage. Her interests in contemporary European and American playwrights, European history, social theory, theatrical practice, and pedagogy were fused and directed by an activist commitment that reached beyond academia to the community that surrounds and supports it--this was service rarely achieved by humanists. Betty bridged the gap that occasionally causes friction between "academics" and "theater people" within the IBS. The struggle will be harder without her.

--hjs

COMMUNICATIONS -- THE BRECHT NEWSLETTER -- Vol. VIII No. 2 (1978)

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dues notice

Responses to our call for 1978 dues (which include the Brecht-Jahrbuch 1978 and all 1979 Newsletters) have been less than overwhelming. Please send your remittances to:

Professor Kay Goodman
Department of G.R.E.A.L.
Miami University
Oxford, Ohio 45056

Rates are: Student member--\$7; Regular member--\$10; Senior member--\$18; Institutional member--\$18; Sustaining member--\$25.

business meeting

Minutes of the meeting of the International Brecht Society held at the MLA, 1978

Gisela Bahr reported that the materials for the incorporation of the Brecht Society had been completed and sent in. The organization will have its official location in Maryland and John Fuegi was named "Resident Agent." Incorporation will allow the Society tax-exempt status.

Nominations of candidates for the various offices followed. (See below)

Respectfully submitted,
Kay Goodman
Secretary/Treasurer

meetings

The Special Session on Brecht planned for the 1979 MLA Convention in San Francisco will be chaired by Henry Glade (University of Cologne) and Duncan Smith (Brown University). The topic will be "Brecht and the Soviet Union," which is understood to include either literary relationships (e.g., Brecht and Meyerhold) or the critical/theatrical reception of Brecht's works in the Soviet Union.

One-page proposals should be sent by March 1 to:

Professor Duncan Smith
German Department, Box E
Brown University
Providence, R.I. 02912

symposium

By now you should have received a mailing from John Fuegi concerning our 1979 IBS Symposium. In case you have been left in the dark, I'll summarize the details (as of early February):

Time: March 28-31, 1979

Place: University of Maryland, College Park, Maryland

Program: 1) Brecht and Contemporary Theater and Film (Theory and Practice)

2) Brecht and America

3) Brecht and Philosophy (including Brecht's Marxism, Brecht and Mao, Brecht and Nietzsche)

Individual sessions on: "Brecht's Years in America," "Brecht on the American Stage," "Brecht and the FBI," "Brecht and Joseph Stalin," "Brecht and the Film Medium."

Invited participants: Lenya, Grimm, Baxandall, Bahr, Wirth, Leiser, Parmalee, Lyons, Stern, Tatlow, Hermand, Stefan Brecht, Holden (of the San Francisco Mime Troupe)

Additional events: a group of actors from Baltimore will perform Brecht's "Rehearsal Pieces," and there will be a student production of Georg Büchner's Leonce and Lena.

(continued on p. 5)

elections

Three of our current officers--Patty Parmalee, Kay Goodman, and I--are unable for various reasons to continue serving in our present capacities. But we intend to make every effort to assure a smooth transition of responsibilities to the victors.

Please return your ballots to me postmarked by March 15.

(Statements begin on p. 5)

For PRESIDENT:	_____	Gisela E. Bahr
For VICE PRESIDENT:	_____	Michael Morley
(select one)	_____	Antony Tatlow
For SECRETARY/TREASURER:	_____	Karl H. Schoeps
For <u>COMMUNICATIONS</u> EDITOR:	_____	Charles W. Hoffmann
(select one)	_____	Richard Rundell

Mail to: Henry J. Schmidt, German Department, 1841 Millikin Rd., Ohio State University, Columbus, Ohio 43210

SYMPOSIUM (continued)

A complete program should be in your hands by early March. For further information contact:

Professor John Fuegi
Department of Comparative Literature
University of Maryland
College Park, Md. 20742

STATEMENTS BY CANDIDATES:

GISELA E. BAHR is our current President.

I would like to continue and, if possible, complete the projects I have been working on, primarily, to attain recognition for the IBS as a tax-exempt, non-profit organization, and to upgrade the Brecht materials at the Houghton Library of Harvard University. In addition, I would want to turn my attention to a project that has been in the planning stage for quite some time: the production of a brochure describing the aims of the IBS, to be used to recruit new members. For I still believe that we ought to make a strong effort to expand our membership, especially in countries other than the United States. I would try to establish contacts with Brechtians in Third World countries also.

Once the IBS is recognized as a non-profit organization (which I expect to be finalized some time in 1979) and therefore entitled to apply for funding of worthwhile projects, the members should be involved in determining the kinds of activities they want the IBS to engage in. Possibilities might be: sponsoring visits of foreign scholars or directors, establishing fellowships, expanding our publications. I very much hope that the membership, when the time comes, will make suggestions and thereby share in deciding the direction our organization ought to be taking. The IBS can only be as good and active as its members.

MICHAEL MORLEY, Senior Lecturer, Department of Drama and Director of Studies in Drama, Flinders University, Adelaide, Australia. Author of Brecht: A Study (titled A Student's Guide to Brecht in the United Kingdom). Notes and translations for the Willett/Manheim Brecht edition. Articles on Brecht's poetry and dramas. Involved in professional productions of Brecht's works in Australia. (Since he is currently on leave, it was not possible to obtain a policy statement in time for the Newsletter's deadline.)

ANTONY TATLOW, University of Hong Kong. Books: Brechts chinesische Gedichte, Frankfurt 1973 and The Mask of Evil, Berne 1977. Articles in various journals. Papers at the Montreal and Austin IBS meetings and also at the GDR Brecht Center last summer.

If the International Brecht Society needs a Vice President, I suppose that Vice President should attempt to bring into focus certain anomalies of the 'real existing' Brecht Society. I select a few practical matters; there will be others, some of which I know nothing about. The founders envisaged something like Brecht's proposal for a Diderot Society. The exiled and isolated Brecht had in mind a society of corresponding members that would bring practitioners (of the theatre) into

contact with each other and enable them to establish a language to articulate their common aims. He wanted to develop something from the model of the scientific or learned society. The IBS has more or less reverted, *faute de mieux*, to the model itself. The path of the Society seems to have been determined by certain constraints. Much work has been done. The IBS meets. These meetings are useful. The IBS does not have the resources to compete with the occasional jamborees in the GDR where it really is possible, if you have enough stamina, to find out a fair amount of what is happening with Brecht around the world.

For an international society we have communication problems. Editors earn the respect due to candidates for martyrdom, but moving the Yearbook to Suhrkamp, which looked like one step forward at the time, seems to have meant two steps backward as well. For the Yearbook is now restricted to professional Germanists, or the next best thing, and assorted readers in the German-speaking countries. The strong orientation towards the FRG may have been a practical solution but it leaves us with a problem. The Yearbook must adjust to its market and its policy is not determined by the Society. Even the reports of productions elsewhere are all written in German. The effect of all this is to 'nationalise' an international society's means of communication.

The Communications of the IBS which have a legitimate if limited function also remind us just how small we have to write the 'i' of international, for they are almost exclusively concerned with North American events, with occasional reports of explorers' sorties abroad: more useful to insiders than others. (If correspondents don't correspond, of course you have a problem.) There are not many 'others' anyway. The 1978 membership looks like this: USA - 153, Canada - 12, FRG - 12, England - 6, France - 3, Australia - 2, Sweden - 2, Belgium - 2, Portugal - 1, USSR - 1, Japan - 1, Hong Kong - 1.

If the IBS has to be an academic society, let's at least try to internationalise it. We ought to try this anyway. It is hard to believe that nobody in that land of theatre fiends, Poland, or in the GDR, would want to join. Their absence diminishes us. We need to explore personal contacts and offer suitable currency arrangements. Of course we must pay attention to developments in the FRG (Caspar David Enzensberger and the Decline of the East) but we also need to put them into perspective. Excessive orientation towards Europe is also a little disconcerting and perhaps shortsighted for an international society.

It is fairly appalling that there are only 3 'French' members, but much more so that we have no Chinese membership. One Japanese does not make much sense either in relation to Japanese interest in Brecht. In China there is now an active interest in Brecht and it is bound to grow. Recently there have been Brecht seminars in Peking. The IBS should be encouraging this process and it might be the right organization to do so. What about India, South America? It is a communication problem. To entice people, we must also offer them some kind of sounding-board. Otherwise we face academe's silver mirror.

KARL H. SCHOEPS, Ph.D. 1971, University of Wisconsin, Madison, presently Associate Professor of German at the University of Illinois, Urbana-Champaign campus.

Books: Bertolt Brecht and Bernard Shaw (Bonn: Bouvier, 1974), Bertolt Brecht (New York: Ungar, 1977; World Dramatist Series).

Articles: "Bertolt Brecht und Bernard Shaw," Brecht-Jahrbuch 1973, "Epic Structures in the Plays of Bernard Shaw and Bertolt Brecht" (Essays on Brecht, ed. by Siegfried Mews and Herbert Knust, Chapel Hill: University of North Carolina Press, 1974), "Zwei moderne Lenzbearbeitungen": (Monatshefte, 67, No. 4 [Dec. 1975]).

The IBS is an important link among all persons interested in the work of Bertolt Brecht. As Secretary/Treasurer, I would closely cooperate with the president and the other officers of the society to further increase the efficiency of the organization.

CHARLES W. HOFFMANN, Professor of German, Ohio State University, Columbus, Ohio.

Articles: "Brecht's Humor: Laughter While the Shark Bites," Germanic Review (1963); "Brecht, Schweyk and Commune-ism," Festschrift für Detlev Schumann (1970) with John Fuegi. Editor: Kalendergeschichten (Norton, 1961); Erzählungen: Kafka, Brecht, Böll (Norton, 1970) with Richard Plant and Marjorie Hoover.

Since he took on the editorship a year ago, my colleague Henry J. Schmidt has provided us with Newsletters that are informative and interesting reading, useful sources of news and bibliographical detail, well laid out. I see no reason to urge significant changes in substance or philosophy; and if I'm selected as his successor, I intend to do things much as he has done them.

It strikes me that the editor can be held responsible only for format, for the securing of modest funding assistance (which Ohio State will continue to provide), and above all for the timely and fair passing on of information he/she is sent. These chores I am ready to take on, but the ultimate responsibility for the product and the quality of its communication belongs to individual IBS members. What the Newsletter is or is not must depend on the comment, news, debate, criticism, and the like which the editor receives.

RICHARD RUNDELL, Ph.D. 71, Colorado. Diss. on Brecht's aphorisms. Associate Professor of German, New Mexico State University, Las Cruces, NM.

Work in BBA 68/69, member IBS since founding, attended congresses in Milwaukee, Rutgers, Austin. Article on Brecht's influence on GDR poetry, two papers on Brecht (IBS/Austin/76 and MLA/Chicago/77), three reviews of books on Brecht.

The Communications have been so well edited since 71 by Gisela Bahr and Henry Schmidt that it would be difficult to improve upon their work and presumptuous of me to think I could do so. As editor, I would continue with the same format, headings and content. I'd like to add a quick-glance events and deadlines calendar to supplement the more detailed headings of "meetings," "forthcoming events," etc. I always have trouble remembering when dues should be paid and whether I've already paid them. This calendar would include calls for papers, congresses and conventions, Jahrbuch mailing, dues and election notices, all other dates of interest and concern. I'd like to do a bit more with input from members and friends, such as has been featured under "forum" and "suggestions," with increased voice from European members. The Communications should continue to give members the secure impression that nothing of importance related to Brecht is going on which they are not being notified about.

theater reviews

MOTHER COURAGE Goes South

"The Brecht boom is nearly over," announced an influential London theatre reviewer the other week - with evident satisfaction. Wishful thinking from a critic well-known for his lack of sympathy for the socialist cause? Not altogether. He went on to claim that it was not the creator of GALILEO and MOTHER COURAGE that he was against, but the kind of Brechtianism that treats every work of the master as a sacred text, and he felt that he had sat through too many acts of worship.

This attitude may indeed be on the way out, and if so it is a sign of health. Brechtianism as a cult would have had no keener deflater than Brecht himself. And Brecht, as Dr. Johnson said of Shakespeare with less justification, "wrote much sad stuff." At least I should not complain too much if I never had to see Baal again.

However, London is London and Nicosia is Nicosia, where, alas, the Brecht boom can hardly be said to have begun. Indeed - dare I say it? - even theatre, if theatre means not only actors but also an audience, can hardly be said to have begun. For by an audience I do not only mean people occupying seats (though even that cannot be counted on in Nicosia) but an active, discriminating, supportive public.

A gloomy beginning to a notice of Heinz-Uwe Haus's production of MOTHER COURAGE AND HER CHILDREN at the National Theatre in Nicosia, perhaps. But in fact the performance was fine. No one attending the premier of the powerful and riveting production could deny the fact that Haus has within the space of one and a half months turned the capital once more in a place for theatre of the highest order. Haus has directed with great success in the past Brecht's THE CAUCASIAN CHALK CIRCLE in October 1975 in the National Theatre which was also produced in two parts in Cyprus T.V. and the play MEASURE FOR MEASURE by Shakespeare in March 1976 with which Cyprus participated in the international "Shakespeare-Tage Weimar" in 1977. The G.D.R. director made us realize how contemporary both of them are and how realistic their work is and how closely associated the two plays are to our present day social and political situation. In addition it can be said that the public lectures and discussions he gave in the last two years at the different clubs and cultural societies helped enormously in clarifying questions on the social and political function of the theatre in general. Cyprus in 1977 is an ideal place for MOTHER COURAGE in more than one respect too. Everybody has first hand experiences of war in 1974. But in a culture where rhetoric is a main strand in the fabric of everyday life, is there a demand for it in theatre? The drama is already in the street. If there is this demand, then modern theatre in the European tradition is not likely to satisfy it, and the Cypriots will have to make their own kind of drama. Satire is one possible answer. There is a role for the theatre that irritates. There is no better place than the theatre for slapping the public in the face, and despite the hardships which many people in Cyprus have suffered in the last few years it could be argued that Cyprus society is ripe for a few slaps. The conformism of the intellectuals, the consumerist obsessions of the middle classes,

the political delusions of the whole nation are fertile fields for the satirist; which brings us back to Brecht, the man who irritated - before he became fossilized into a classic.

Not many producers find themselves realizing two completely different interpretations of the same play in the space of a few months, and the first point to make about Mr. Haus's production is that it is not just his Weimar production scaled down and hotted up. He does not try to repeat his means and solutions but to repeat the way in which Brecht behaved towards the means and solutions of others, that is critically. I believe it would be a most 'un-Brechtian' attitude not to adopt a critical attitude with regard to Brecht himself, for the Brechtian method is endangered wherever it is made into a style which is reserved for specific plays and times and which like every style is then outmoded by time. Haus's concentration on the "story" as that medium through which the social contradictions implicit in the theme are revealed in a sensually perceptible form, and the effort to develop such groupings and attitudes of characters on the stage which demonstrate this dialectic of the social struggles, correspond exactly to the Cyprus situation.

In a country which suffered a brief but traumatic bout of war just over three years ago it made sense to focus on the traditional horrors-of-war aspect of MOTHER COURAGE. It also made sense to naturalize the play, to give it a Cyprus flavour. Thus the wagon was one of the traditional bright blue painted farm carts from the central plain, a homely focus of the play. The Feldprediger appeared as a suave, bearded Orthodox cleric, and the Swedish General, played with conscious self-parody by Nicos Shiafkalis, looked more like the gypsy king. Eiliff, too, was very much the EOKA man from the hills. The music, too, supported this orientation: Dessau out, and Kotsonis (the Cyprus Theodorakis) in. And very successful it was. George Kotsonis' tactile, suggestive and versatile music bridges the Brechtian lyrics to the Nicosia audience with a definite Cypriot style which succeeds on every dramatic level. This conmination lays bare contradictions, contradictions which are dramatically calculated. Music as commentary meant that the music had to avail itself of such means, which, without abandoning their emotional content, allowed mental processes to take place, and even stimulated them. Requirements for the facture were lucidity of sounds, contrapunctal interweaving and austerity of form.

Much in this play depends on language. So often the colloquialisms do not translate, the coarseness gets rubbed down and the archaic element gets lost. In this case the Greek translation seems to have served the production well, apart from a few mainland expressions that contrasted with the basically Cyprus form of Greek.

Acting was excellent. I think that Heinz-Uwe Haus gets more and more out of his actors as he goes on. In the title role Despina Bebedeli gave an outstanding performance, well supported by Stelios Kafkarides as the Cook. Both successfully trod that fine line between alienation and sympathy that is surely the secret of this play more than any of Brecht's plays.

We have come to expect work on high standard from these two actors. But also among the rest of the cast there was a welcome sense of discipline.

Individual performances were subordinated to the total effect of the play. And although there is still a tendency to rant in some cases, this was much less pronounced than before. That the actors respond in such a wonderful way is proof that drama is a need, a need that with the aid of discipline and inspiration can bring out the hidden qualities of latent or previously misused talent and can also spark off enthusiasm and courage into the humblest soul.

Costumes by Glyn Hughes contrasted well with the rather austere set by Nicos Kouroushis. Projected stills of the 1974 war (behind the songs) made explicit a shocking element of local experiences and tended to actualize the general concept of war which Brecht was aiming at.

There are conclusions to be drawn from this production: first, that the cause of theatre in Cyprus is not a lost one, as long as productions like these are mounted; and it is to be hoped that Mr. Haus and others like him will continue to lend their talents to the cause. Secondly, it is a proof even when Brecht is not re-interpreted he may be adapted - to different environments or to different forms of production. It is just now, when Brecht's plays are no longer avant-garde and are on the point of settling down as basic repertory classics that re-interpretation and adaption can take place. The great experimentalist himself could only have approved.

--John Turvey (Nicosia/Cyprus)

recent productions

Mother Courage and her Children: Municipal Theatre, Nicosia, Cyprus.
 Premiere: October 22, 1977. Director: Heinz Uwe Haus (Institute of Theatre Direction, Berlin, GDR). Stage Design: Nikos Kouroushis.
 Costumes: Glyn Hughes. Music: George Kotsonis. Translator: Iordanis Arzoglu. Cast: see "theater reviews."

Mahagonny: Yale Repertory Theatre, New Haven, Connecticut. Fall, 1978.
 Director: Keith Hack. Stage Design: Michael H. Yeargan. Costumes: Nan Cibula. Lighting: William M. Armstrong. Music: Tony Beaumont. Cast: John Glover, Michael Gross, June Gable, Ellen Barber, Eric Elice, Robert Burr, John Seitz.

The Ocean Flight and The Bakery (U.S. premiere): University of Dayton, Spotlight Productions. October 6-8, 1978. Director: John Alsop. Technical Director: Kevin F. Bourne. Music: Edward Lacy. Translation: Robert C. Conard in collaboration with Ralph Ley. Cast for Ocean Flight: Ron Preston, Susan Robinson, Bob Buchtman, Chuck Lichiello. Cast for The Bakery: Scott Allard, Robert O. Artner, Randy Belseth, Bob Buchtman, Cindy Crass, Phil DeFuso, Vikki Edwards, Tia Graziano, Terry Lynn Irons, Sarah Leeder, Thomas F. Mazza, Una M. Cadegan, Kathy Corson, Kristen E. Kinkade, Theresa Meehan, Mary Ann Osswald, John Rhoades. Robert C. Conard writes:

"The Ocean Flight was performed as reader's theater with original music which ran as background to and as interludes between the speeches.

In The Bakery the University of Dayton production solved the difficult problem of staging the central scene of the battle of the bread by a combination of tableaux and frozen actions during which the characters stepped out of the created "stills," recited their lines, and returned to their positions before creating the next frozen action in the sequence of the battle.

After each performance the cast, director, translator, and technical crew discussed with the audience the effectiveness of the experimental techniques, the presentation of the political content of the texts, and the enjoyment of the productions."

Happy End (Brecht/Weill): Theatre Three, Dallas, Texas. Premiere: November 21, 1978 (closed December 23). Director: Larry O'Dwyer. Book and lyrics adapted by Michael Feingold. Katherine Eaton writes that "this tiny theater tucked away in a shopping center created a show in many respects as polished and professional as its Broadway counterpart." She commends the director for "a masterful orchestration of group arrangements, movement, and gesture," resulting in "a series of comic tableaux."

The Caucasian Chalk Circle: University of Washington, Seattle, Washington. Premiere: November 28, 1978 (10 performances). Director: Patricia McCorcle. Stage Design: Gilbert Wong. Music: Greg Vontz. Translator: John Holstrom. Cast: Daniel Daily, Todd Thurston, Kim Conrad, Scott Lykes, Bill terKuile.

Galileo: New Mexico State University, Las Cruces, New Mexico. Premiere: November 30, 1978 (9 performances). Director: James Gilbert. Stage Design: Peter Voris, Martin Sachs. Music: William Scott, Valentine Wyszinski. Translator: Charles Laughton. Cast: Robert Breuler, Elizabeth Murray, Joel Hoffmann, Richard Rundell, William Eamon, Ryne Palombit, Steven Dayton.

recent publications

Hill, Claude. Bertolt Brecht. Bern: Francke Verlag, 1978. (Revised and updated version in German of Bertolt Brecht, Boston: Twayne, 1975.)

Knust, Herbert. "Grosz, Piscator und Brecht: Notizen zum Theater im Exil." Internationales Jahrbuch für Germanistik, Reihe A, Band 3 (1977), 56-66.

Ley, Ralph, Maria Wagner, Joanna M. Ratych, and Kenneth Hughes, eds. Perspectives and Personalities: Studies in Modern German Literature Honoring Claude Hill. Heidelberg: Carl Winter, 1978. Ralph Ley draws our attention to the following articles:

1. Eric Bentley, "A Brecht Commentary (continued)," pp. 15-27. (Treats Die Tage der Commune, Die Massnahme, and Dreigroschenoper.)
2. Thomas K. Brown, "Brecht's Thievery," pp. 70-88.
3. Robert C. Conard, "Böll contra Brecht: 'The Balek Scales' Reassessed," pp. 101-09.

4. Reinhold Grimm, "Bertolt Brecht and Antonin Artaud: Some Comparative Remarks," pp. 118-24.
5. Ludwig W. Kahn, "Dialektisches Drama: Einige Gedanken zu Brechts Im Dickicht der Städte," pp. 176-80.
6. James K. Lyon, "Bertolt Brecht's Love Poetry for Margarete Steffin," pp. 261-73.
7. Hans Wysling, "Thomas Mann -- Irritation und Widerstand," pp. 362-71. (Deals in part with Mann's relationship to Brecht.)

Lyon, James K. Bertolt Brecht's American Cicerone. With an appendix containing the complete correspondence between Bertolt Brecht and Ferdinand Reyher. Bonn: Bouvier, 1978.

Lyon, James K. "Brecht, Thomas Mann und Deutschland." Tintenfisch 15. Thema: Deutschland. Berlin: Wagenbach, 1978, pp. 46-52.

Müller, Kurt Ewald. "Existential Weltanschauung and Epic Aesthetics: The Brechtian Theater and its Affinities with Nietzsche, Sartre, and Camus." Diss. Rutgers Univ., 1977. Adviser: Ralph Ley.

Schumacher, Ernst and Renate. Leben Brechts in Wort und Bild. Berlin: Henschelverlag, 1978.

Tatlow, Antony. "Peasant Dialectics: Reflections on Brecht's Sketch of A Dilemma." New Asia Academic Bulletin, Special Issue on East-West Comparative Literature, 1 (1978), 277-85. Also: "Gesamtkunstwerk." Monatshefte, 70 (Summer 1978), 171-76. Antony Tatlow has asked me to correct a statement in the last Newsletter concerning his book, The Mask of Evil. It can be obtained from any bookseller, "but the important point is that it can be acquired much more cheaply by writing direct to the publisher [Peter Lang, Bern]. Peter Lang offers free postage as well as a 5% discount."

forthcoming publications

Kleber, Pia. "Brecht's Influence on Roger Planchon." Diss. Univ. of Toronto, 1980. Adviser: David Blostein.

Knust, Herbert. "Das Grosz-Archiv als Fundgrube." Internationales Jahrbuch für Germanistik. (includes material by and on Brecht).

Knust, Herbert, ed. George Grosz, Briefe 1913-1959. Reinbek bei Hamburg: Rowohlt, 1979. (includes letters to and about Brecht, Herzfelde, Heartfield, Hülßenbeck, Mehring, Piscator, Toller, and many others).

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