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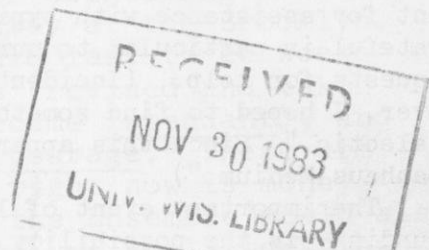
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PR

communications

from the

international brecht society



October 1977

U7, #1

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from the editor

As Gisela Bahr relinquishes her position as Founding Editor of Communications (since 1971) to take on greater responsibilities as President of IBS, it's an appropriate moment for us to thank her for her years of hard work devoted to maintaining and expanding the Society's activities. She is now tackling the complex procedures involved in converting the Society to non-profit status, while she oversees and attempts to coordinate the interests of its healthily diverse membership. In these efforts, I think (I hope) she can be assured of our support.

I am grateful to her not only because she insured a smooth transition of editorship, but also because her Newsletters provided excellent models for the transmission of information among IBS members. The format thus remains essentially the same, although the facilities here at Ohio State have allowed me to give Communications a facelift. This may seem like a wasteful indulgence, but let me assure you that the Newsletter will now cost the Society less to produce than it did before. For this we owe thanks to the Ohio State College of Humanities and to the German Department for assistance with typing, materials, printing, and mailing. I'm grateful in particular to our Chairman, David Benseler, for supporting my requests for help. (Incidentally, while looking for a typeface for the cover, I hoped to find something really appropriate like "Bertolt-Brecht-Dialectic." Since this apparently hasn't been invented yet, I settled on "Bauhaus Medium.")

The important event of 1978--perhaps of any year since the Society's founding--is the possibility that the Berliner Ensemble might finally perform in America (see next page). We will of course keep you up to date on developments.

To conclude my orgy of gratitude, I would like to thank those of you who sent in suggestions on the election ballots. Those that I could not implement myself are printed on p. 8. I do have a request of my own: it would save time and even money if all contributions to the Newsletter are written up precisely the way you want them to appear. Otherwise I may well edit you into incomprehensibility.

--hjs

COMMUNICATIONS -- THE BRECHT NEWSLETTER -- Vol. VII No. 1 (1977)

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Md. 20742

upcoming events

THE 1978 IBS SYMPOSIUM

It will almost certainly be held in Washington, D.C., after Thanksgiving, where Howard University and other area colleges are already planning concurrent productions. The focus will be on theater production of Brecht, and we hope to get many theater people to the symposium and into the Society. We hope all members will spread the word to any theater contacts you may have.

B. E. TO VISIT U. S.?

We are especially excited to report that under the new directorship of Manfred Wekwerth things look very promising for the Berliner Ensemble's historic first Gastspiel in the U.S., with a stay at the Kennedy Center coinciding with our symposium in Washington, and another stay at the Brooklyn Academy of Music. The total visit would last three weeks and include performances of Coriolanus (revised and taken into repertoire again when Wekwerth became Intendant), and new productions of Galileo and Mother Courage. These are very lavish shows and the only hangup right now is money, lots of it. If the tour does happen, the Ensemble would also be willing to schedule "Brecht evenings" or small workshops in Brechtian acting for local groups. (Because of the short visit and tremendous expense involved in moving this company around, they would have to be within those two metropolitan areas.) The contracts for workshops are also supposed to be made in advance, so if you think you might want to arrange one, you should contact John Fuegi or Patty Parmalee.

Whether the B. E. is able to come or not, this symposium should be a big step forward for us, both in reaching new groups of people and in giving our previous membership the chance to combine theoretical and practical work. Coordinators for the symposium planning are Reinhold Grimm and John Fuegi; please send any suggestions you have about it to them.

--Patty Lee Parmalee

dues notice

All IBS members are hereby urged to pay their 1977 dues to:

Prof. Walter Hinderer
German Department
University of Maryland
College Park, Md. 20742

. . . whereupon you will receive the new volume of the Brecht-Jahrbuch. Rates are on p. 9. PLEASE REPORT CHANGES OF ADDRESS PROMPTLY!

commemorations

Neues Deutschland (14 July 1977) reports on upcoming events in the GDR to commemorate Brecht's eightieth birthday:

--Under the sponsorship of the Akademie der Wissenschaften der DDR, the Akademie der Künste, the Humboldt-Universität Berlin, the Verband der Theaterschaffenden, and the Institut für Schauspielregie, an "international dialogue" entitled "Bertolt Brecht--Kunst und Politik" will be held from February 10-15, 1978. Approximately one hundred fifty scholars and theater practitioners from the GDR and one hundred foreign guests are expected to participate. Hans-Joachim Hoffmann, the Minister for Culture, will hold the keynote address. Brecht's works will be read and interpreted at a concurrent symposium organized by the Akademie der Künste.

--New productions of Brecht's plays will be staged by nearly every major theater in the GDR. In Berlin--Volksbühne: Die heilige Johanna der Schlachthöfe; Berliner Ensemble: Leben des Galilei, Der Hofmeister (after Lenz); Puppentheater Berlin: a piece based on "Der verwundete Sokrates"; Theater der Freundschaft: Margarete Steffin's Wenn er einen Engel hätte; Komische Oper: Mahagonny.

--The Eighth Festival of Political Songs will feature Brecht's songs and poetry.

--Manfred Wekwerth's new production of Leben des Galilei and Tod und Auferstehung des Wilhelm Hausmann (based on Brecht's "Der Arbeitsplatz") will be shown on television. A retrospective of Brecht films and a "television festival" of twelve international productions of Brecht plays are also planned.

--GDR radio will broadcast Der Ozeanflug, Die Verurteilung des Lukullus, Die Tage der Kommune, and a children's play based one of the Kalendergeschichten.

--Numerous editions of and about Brecht's works will be published in '78. Henschelverlag: selections from his essays on theater, a pictorial biography of Brecht by Ernst Schumacher, a biographical catalog for exhibits, a volume of essays and Brecht im Gespräch (both by Werner Hecht), a Großes Brecht-Liederbuch with piano accompaniments; Aufbau Verlag: Volumes 1-6 and 10 of Brecht's poetry, the Arbeitsjournal, and Hecht's Brecht-Chronik.

--The VEB Deutsche Schallplatten will issue a two-record album containing Brecht's readings of "An die Nachgeborenen," songs from the Dreigroschenoper, his address to the 1956 GDR Writers' Conference, his appearance before the House Un-American Activities Committee, taped conversations with colleagues on the visual arts, and tapes of Kreidekreis and Galilei rehearsals.

--Exhibits will display first editions of his works, biographical documentation, and posters of theatrical productions. An art contest, sponsored by the "Galerie der Freundschaft 1978," has announced Brecht as its theme.

--Brecht's renovated apartment at Chausseestraße 125 will contain a small museum, a meeting room, and a Brecht Center (see "announcements").

announcements

BERTOLT BRECHT ARCHIVE

The report published in the fall 1976 issue of Communications regarding plans to relocate the Brecht archive was wrong. The archive will remain at Chausseestrasse 125 in Berlin. During this past summer and fall the premises have been extensively renovated, so as to give the archive a more adequate home.

Further changes involve the former Brecht residence at Chausseestrasse 125, which will be made accessible to the public as a kind of museum. Also, the front building of the complex has been acquired and is being reconstructed. It will house the new Brecht Center, with Werner Hecht as its director.

The whole project is to be completed by the end of the year. Anyone planning to do research in the archive in the near future is advised to inquire whether it is back in operation.

--Gisela Bahr

DR. FRITZ BENNEWITZ (Staatstheater, Weimar) will be in the U.S. from early February to the end of April 1978. He is available for lectures in English or German, and he is willing to conduct one-week workshops demonstrating how Brechtian methods can be applied to the performance of non-Brechtian drama. For further information contact:

Ms. Sanya Baevsky
47 E. Houston St.
New York, NY 10012

meetings

BERTOLT BRECHT: SPECIAL SESSION AT THE MLA CONVENTION

As previously announced, the topic will be "Brecht's Theater as a 'Collective of Independent Arts.'" The Session will be held on Wednesday, December 28, 1977 from 1:00-2:15 PM in the Lower Summit Room (!) at the Conrad Hilton Hotel. Discussion leaders are Helene Scher, Amherst College, and Thomas R. Nadar, SUNY Albany.

Speakers: "Bert Brecht and George Grosz," Herbert Knust, Univ. of Illinois, Urbana
"Brechtian Scene Design and Socialist Realism," Richard J. Rundell, New Mexico State Univ.
"Bert Brecht and Marc Blitzstein," Leonard Lehrman, musicologist, SUCNY Geneseo.

Discussant: Reinhold Grimm, Univ. of Wisconsin, Madison.

BUSINESS MEETING

It is scheduled for the same day, 2:45-4:00 PM in Room 556 of the Hilton Hotel.

popular publications committee

Our idea is that IBS members could do a lot more to popularize Brecht in the United States, and have fun doing it. Besides writing the scholarly articles and books that reach a small audience who already know about Brecht, we should take every opportunity to place articles, radio interviews, book and production reviews and the like in the mass media--partly to publicize our own Society, but mainly to acquaint the general theater, movie-going and reading public with the salutary effect that Brecht's influence could have here. We complain that while audiences in Europe are already sick of Brecht, here they've never even been exposed to a proper understanding of him, and the theater is as naturalistic as ever. Well, who if not us can do something about it? Left-wing journals, leftist theater productions, and Marxist artistic theory could also use a good dose more of Brecht than most of them seem to know. The Popular Publications Committee will help place articles any of you may have already written or will write with appropriate wide-circulation, left, or community-based magazines or other media. To this end we would love to have anybody who has those kinds of connections volunteer to work with the Committee. And if anyone receives any requests from such media that you can't fill yourself, please pass the word on to the Committee or the Newsletter.

The main project for which the Committee was started is the pamphlet series on the plays. The idea is to do a short (20-30 pages?) treatment of each play mainly for actors and directors, though it should be useful for students and possibly audiences too. The pamphlets would be quite elementary but cover all the material that American actors usually don't know about the play they're doing: Brecht's sources, what he is trying to say (or what several different critics have said he is trying to say), social background of the time when he wrote it and the time it's set in, a little perhaps about how it fits into his other works, pictures of sets, maybe other pictures from model books. But above all, how it should be acted and directed: Where exactly is the famous *Verfremdungseffekt* to be used in it, how do you avoid audience identification without appearing to be a bad actor, exercises in "making epic," etc. Probably many of us already know enough to write such guides to several of the plays we know best. If you are interested in trying one, send me your name, the play you choose, and an approximate timetable, and I'll reserve you for that play. As soon as we start getting bites that suggest members will actually do this, we will start looking for publishers for the series. My hope is that it could be produced inexpensively and under a Brecht Society imprint. Widespread distribution would then go a long way toward publicizing us and making it clear that we (the IBS) actually do something useful rather than just talking to each other, and at the same time it would help end the longtime tradition of performing and teaching Brecht's plays without any idea of his method.

People who have expressed interest in working with this committee are Darko Suvin, David Bathrick, Lane Jennings, Ronald Murphy, Henry Schmidt, Betty Weber, and Marjorie Hoover. Tell any of them or me your ideas, or write me volunteering to join the committee yourself.

--Patty Lee Parmalee
2680 Broadway 5B
New York, NY 10025
212/663-2911

theater committee

I personally am gratified at the near-unanimous acceptance of the Constitutional changes in the IBS structure. The fact that 85% of membership voted for changes that will make the Society potentially capable of more relevance to member input and to service to a broader public--this is, I believe, the direction a society in the name of Brecht must move. And I am sure it can be done with the aid of the highest standard of scholarship rather than with damage to that standard.

This expanded framework, however, remains to be filled out with activity and reality. As the confirmed "delegate" of a theater liaison committee for the reformed IBS, I'd like to see that Committee and its tasks become a reality as quickly as possible. I hope the same is possible for other aspects of the reconstituted Society as well.

First, then: May I ask all those who wish to serve actively in developing the theatrical contacts of the IBS to write to me? The address is: L. Baxandall, 460 N. Main St., Oshkosh WI 54901.

Your suggestions of how to proceed, and your description of your present involvement with theatrical production and/or your possibilities for such involvement, will be welcome.

Second: It seems to me that every member of the IBS should be willing to impart information about Brecht and his theatre works to any non-IBS person involved in theatrical work. This is true whether or not you choose to associate with the Theater Committee. As a start toward making your knowledge available to those who can use it, will IBS members drop a line stating their consent to being asked for information, and in which areas, and with regard to which plays especially, it will be valuable to tap your knowledge? We can survey you all, of course, by mailing you a formal questionnaire; but that would require an extraneous round of postage. Won't you just write in without prompting, to describe your availabilities? Then, those who actually wish to sign up for active Committee work will develop the means to bring theater workers and IBS resources into collaboration.

There's no pre-laid plan for what is to be done. It's a reconstituted structure awaiting a program. Hopefully, in the next Newsletter we can report who has associated with the Theater Liaison Committee, the larger scope of member willingness to be useful, and the early patternings of that usefulness.

--Lee Baxandall

suggestions

R.G. Davis concurs with Lee Baxandall's call for assistance, adding:

We would like to have a list of persons (specialists) who consider themselves capable of dramaturgical work on one or more topics, so that we could call, write, or otherwise gain the help of such persons for our own work. We would also be able to advise people who call us for help. Epic West has been of some assistance to a few productions in this area--we would do more if we had more specific information.

Would anyone care to catalogue in the Newsletter not just the few productions that happen to come in, but productions throughout the whole country? We wonder what the current trend in productions is--commercial, amateur, college. This might be worked out by the Theater Committee or with the help of Samuel French and Bertha Case.

Davis on another important matter:

Where is the brochure or leaflet that tells everyone how wonderful it is to join IBS, and what one gets from becoming a member? I have nothing to show people and nothing to give out

This inspired Baxandall to develop the idea:

I believe this brochure should be prepared in two colors on good enamel paper, 8-1/2x11 size folded to three panels, with a coupon included to encourage response. It would be distributed, I suppose, in at least these ways:

1. To all IBS members, as part of their membership; they'll have a responsibility to distribute copies in classes and among colleagues, and to theater people and social activists they meet. The IBS should attempt to get memberships on the spot and forward them to headquarters.
2. To all theater workers in the U.S.--through the educational theater association, professional theater groups, and at conferences.
3. To interested theatergoers at important Brecht events in any country.
4. As an insert in Brecht books sold through co-operating bookstores.
5. To participants at Brecht-inclined institutions including Epic West in the U.S., similar-minded centers abroad.
6. To persons in theater-related arts who are, or may be, influenced by Brecht--viz., musical composers, poets, editors, painters, filmmakers.
7. To philosophers. They belong in our theater and our organization.

8. To cultural-socially-activist organizations: e.g., the Marxist Literary Group of the Modern Language Association; the Marxism and Art Group of the College Art Association, etc. It is astonishing how little crossover there has been amongst these seemingly similarly targeted groups.
9. To foundations. They can make funds available that will, in turn, build the work of the IBS. Without a visible promotional literature by the IBS the foundations will quite correctly conclude we are a private club, supporting our hobby through personal donation.

In these suggestions two points become evident:

--The brochure, if successfully conceived, will bring in large numbers of new people looking for guidance and stimulation. I have no doubt the present membership can extend itself to not disappoint the initial thrust for such benefits of membership. Not too slowly, however, the IBS should begin a series of publications to meet the increasing public role--how-to lists of finding and using our resources; popularizations of aspects of Brecht; popular editions of some key poems, plays, interpretations. Moreover, the next Int'l. Congress should assure that the first-comers get their time and money's worth. The highest level of groundbreaking work can be combined with popular (but not vulgarized) treatments of the value and modernizing of Brecht.

--The work of the Society, in brochures and popularizations, ought to proceed in languages other than English and German. Spanish, Italian and French come immediately to mind.

The Newsletter is taking a first step to increase membership--see below, p. 10. But nothing will happen without your help! The following suggestions were sent in on ballots from our last election:

Would it be appropriate for Communications to collect an archive of programs and, where possible, xeroxed reviews of productions? The Newsletter includes in every number a sheet on which to report productions with the request that the program be sent to the Brecht-Archiv. Wouldn't a collection of programs on this side of the water be useful?

How about a big book display at the next Brecht Conference?

--Marjorie L. Hoover

Richard E. Stanford also urges us to collect "reviews of Brecht performances from all levels of the theater: civic groups through Broadway and Berliner Ensemble performances." Furthermore, we should:

. . . provide a forum for discussion of new works (poetic and dramatic by people other than Brecht who have used the works, theories, and practices of BB as strong influences in their own products.

Overall, he writes, our goal should be to "bring Brecht out of the museum and into the street."

Among "J. W."s numerous suggestions (some of which have now been implemented):

Reviews of theater productions must only be done by experts. So much subjective judgement is involved that they are worthless unless you know how far you can trust the critic's standards. It's not the same as with books, when it is easier to get an idea what the work is actually like, irrespective of the critic's knowledge and tastes.

Communications is sent to Europe by surface mail. It reached London on 30 June

. . . that is, one day before our deadline for returning election ballots. I've been thinking about this since I became editor. The long delay in surface mail effectively bars our overseas members from equal participation in IBS affairs. I promise henceforth to send election materials overseas via airmail postcards or letters, but should the Society incur the considerable expense of sending each Newsletter issue airmail? I would appreciate your opinions on this. Please write and let me know.

Since I don't want to let this extra space go to waste, I'll seize the opportunity to announce another MLA Special Session of related interest: GEORG BÜCHNER, to be held on Thursday, December 29 from 4:30-5:45 PM in Room 419, Hilton Hotel. Reinhold Grimm (Wisconsin/Madison) and Peter Beicken (Maryland) will serve as panelists; Helen Cafferty (Bowdoin Coll.), Janis Gellinek (Connecticut Coll.), and Richard Spuler (Ohio State) as discussants, and I as discussion leader.

I would also like to correct an error in the last Newsletter, which dubbed me a co-editor of Brecht Heute. The textbook Reinhold Grimm and I published in 1970 was titled Brecht Fibel.

--hjs

ibs membership

Please help us to recruit new members! The following page contains membership blanks. Please remind potential joiners that for their money they'll receive the Brecht-Jahrbuch, three issues of Communications with all the vital information it contains, and the opportunity to participate in the governance of the Society. A bargain! Also: if the institution with which you are affiliated is not yet a member, please encourage it to become one!

I would like to join the International Brecht Society.
Dues payment is enclosed.

\$ 7	Student member (DM 20.)	
\$10	Regular member (DM 35.)	Name _____
\$18	Senior member (DM 65.)	
\$18	Institutional member (DM 65.)	Address _____
\$25	Sustaining member (DM 80.)	_____ Zip _____

Please mail to: Prof. Walter Hinderer, German Department,
University of Maryland, College Park, Md. 20742.

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\$25	Sustaining member (DM 80.)	_____ Zip _____

forum

When I recently reviewed the Threepenny Opera at the Lincoln Center, I remarked that the translation seemed to play less well than the earlier Blitzstein version.

My remark triggered a response in these pages from John Willett, a co-translator of the reviewed production. Willett observed with some acerbity that he considered his text a great improvement, and Blitzstein's a rather poor piece of work.

By chance, we are able to let Bertolt Brecht have at least a partial word in this discussion of the Blitzstein adaptation of Die Dreigroschenoper. I recently saw a letter from Brecht to Marc Blitzstein, dated June 14, 1955 and mailed from Berlin. The letter is in the possession of the Wisconsin Center for Film and Theater Research, and the pertinent paragraph reads:

"Ich halte Ihre Bearbeitung der "DREIGROSCHENOPER" für grossartig und schätze Sie sehr."

Willett may suggest that he introduces a useful text of this play, but it does not really help his case when he denigrates the splendid Blitzstein version, which, after all, made the pregnant impression on the American theater public, off which the Brecht reception has considerably fed on this continent ever since. It is an ungrateful response to the excellently supple American colloquial style of an underappreciated artist of our musical theatre. To denigrate Blitzstein is not in any way helpful to the vindication of Brecht, although it may be necessary to the establishment of the new Threepenny text--if it is, indeed, to become established, which I continue to argue should not happen.

--Lee Baxandall

Response to Laureen Nussbaum's "More on 'The Image of Women'"

Along with Laureen Nussbaum I found it deplorable that there was not enough time for discussion after the MLA Special Session "The Image of Women in the Works of Bertolt Brecht." Hoping that my co-panelist's statement about the one-sidedness of a feminist approach to literature was meant ironically, I am aware that this view was held by numerous people in the audience.

Ms. Lennox' and my contribution to the section had a rather provocative slant, and, speaking for myself, not unintentionally. Yet it was surprising to me that the brief exchange of words (hardly a discussion) at the end of the session was such as it was; as if it were a sacrilege to discover traditional, if not slightly reactionary traits in an author who traditionally has been labeled progressive, even though

no evaluation of Brecht's entire work was intended, nor even hinted at. What the paper "Das Bild der Frau in Brechts Lyrik" contained is clearly expressed in the title: the image of women, not their emotional impact, not the women in Brecht's life, not the socio-critical intent of these images, but simply their appearance, the types, and in Brecht's case, often the stereotypes.

Comments after the section suggested that Brecht could not help but depict women in the roles which were described in the paper: as brainless girls, jilted mistresses, prostitutes, succubi, loyal mothers, etc., because these were the roles which corresponded to the social reality of Brecht's time, these were the types of women he would be familiar with. Remembering, however, that the first phases of a strong women's movement had already caused Kaiser Wilhelm such a headache that his court historian was obliged to deal with the question, that women were admitted to universities, were assuming roles as writers and intellectuals, were active in jobs other than washing-women and courtesans, such statements are simply not correct. Brecht eliminates many sectors of human (and female) existence from his poetry, which is one point which the paper was intended to express. This is an especially interesting phenomenon, since other contemporaries of Brecht's, e.g. Frank Wedekind, explicitly deal with the problems created by these new social trends and with the impact they make on the human psyche with regard to sex roles, whereas Brecht avoids the issue.

This was still the case when Brecht accepted Marxist thought. Marxist tradition, however, has from its beginnings included feminist aspects. Authors such as Engels and Bebel gave the present and future role of women ample thought, even integrating the sexual problem into class-ideology by declaring the woman's role in the family as parallel to the role of the proletarian in Capitalist society. This aspect is conspicuously absent in Brecht's poetry, unless one wants to proclaim all of the subjugated, serving, and mindlessly sensuous creatures as vehicles of social protest (I would hesitate). Certainly there are exceptions to be found in the works of such a prolific writer as Brecht, yet it seems that the rule is more telling than the exception.

If time had allowed for a more profound analysis, questions as to why Brecht almost exclusively portrayed these particular types of women and whether social criticism was implied could have been discussed. Yet even if one conceded the socio-critical intent it seems questionable that Brecht's stereotypes could achieve any emancipatory purpose.

I disagree with Ms. Nussbaum's evaluation of the Wiegenlieder--an exploited mother who places her hopes for a better future in her son does not strike me as an especially strong character, but rather as a standard requisite of European literature and a psychological phenomenon which already Freud dealt with quite extensively. This, however, is a matter of interpretation. (Why not a daughter, by the way?)

As far as Brecht's post-war poetry is concerned, no indication was made that Brecht's representation of women was superior to the previous phases in his work, but rather that the roles in which women are shown are different ones. Ms. Nussbaum is correct in stating that "little can be gleaned from Brecht's late poetry concerning his image of woman." In some of these poems Brecht makes feeble attempts to revise the former role models applied. At the same time the emotional and erotic appeal which some of his traditional figures possessed is lost. It is noticeable that the speaker in the poems (the author?) sympathizes little with these women, whereas in the earlier poems the speaker's emotional involvement, be it pity, fear, attraction, fascination, was clearly noticeable. Although the emancipated woman endowed with equal rights does appear, it is not an improvement of poetic quality. She appears as a foreign element in the framework of Brecht's poetry. As was pointed out in the lecture, women figures are rare at this stage, often seen from the outside as a collective rather than as individuals, and are somewhat "stiefmütterlich behandelt."

--Dagmar C. G. Lorenz

recent productions

Puntilla: Yale Repertory Theater, New Haven, Conn., January-March 1977. Director: Ron Daniels. Costumes: Dunya Ramicova. Sets: David Lloyd Gropman. Lighting: Tom Skelton. Music: William Bolcom. Translation: Gerhard Nellhaus. Lyrics adapted: Michael Feingold.

The Messingkauf Dialogues: Epic West, Berkeley, Calif., October 7-24, 1977. Directors: Carl Weber and R.G. Davis. (First commercial theater production in the U.S.)

The Threepenny Opera, The Exception and the Rule, A Man's A Man: The University Theater, Madison, Wisc., June-August 1977.

"Brecht and His Music" (concert-lecture): Bowdoin College, Brunswick, Maine, April 28, 1977. Lecturer/pianist: Thomas R. Nadar. Designer/singer: Richard E. Stanford. Translations: Bentley, Blitzstein, Stanford. Songs performed in German. Discussion and slide presentation.

forthcoming productions

Brecht on Brecht: The Taconic Theatre Company, Rhinebeck, New York. The Company is forming a touring package for university, college, and cabaret audiences, for presentation this fall in New York State and western New England. If any IBS members would be interested in inviting these young professionals to their campuses or their communities for a performance of Brecht on Brecht, Spoon River Anthology, or The World of Carl Sandburg, they should contact:

Mr. Michael T. Sheehan
The Taconic Theatre Company
3 Livingstone St.
Rhinebeck, New York 12752

(--submitted by Richard E. Stanford, who adds: "Any support we can get for Brecht on Brecht from IBS members would certainly help to smooth the way for further productions of Brecht with a Board of Directors rather reticent to produce any of bb's works.")

recent publications

Friedrich, Rainer. "On Brecht and Eisenstein." Telos, 31 (Spring 1977), 155-64.

DISSERTATIONS

Albers, Jürgen. "Die Historisierung in der Dramatik Bertolt Brechts: Mutter Courage, Simone Machard, Schweyk und andere Werke." Diss. Saarbrücken, 1977.

Jones, Gudrun Tabbert. "Die Funktion der liedhaften Einlage in den frühen Stücken Brechts: Baal, Trommeln in der Nacht, Im Dickicht der Städte, Eduard II von England und Mann ist Mann." Adviser: Walter H. Sokel. Stanford Univ., 1977.

forthcoming publications

Friedrich, Rainer. Mimesis und Montage: Vom Ritual zum epischen Theater. (Completion expected in 1979.)

Hoover, Marjorie. Translation of V. E. Meyerhold, Correspondence (Moscow, 1976), for the American-Russian Literary Agency.

Koerner, Charlotte. Bertolt Brecht's Poetry: A Critical Analysis (in German).

G. Ronald Murphy, S.J., is preparing a monograph about Brecht's copy of a Bible, dated 1924, found in his library at the Bertolt Brecht Archive. Murphy writes: "It is extensively marked up and shows a well distributed reading pattern in the Bible, which corresponds almost exactly with that predicted by yours truly: Brecht underlined in red long and pertinent sections of Genesis, the books of Samuel and Kings (the David story), the book of Job, parts of the Wisdom literature, and the Gospel of Matthew. In addition there are some surprises: sections of the Gospels of Mark and John which could not have been suspected from examination of the plays. It is also interesting that scholars will not have to worry about a terminus ante, since Brecht himself wrote on the flyleaf: bertolt brecht / 1926."

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No. of Performances:

Stage Designer:

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