



# LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

## **Communications from the International Brecht Society. Vol. 23, No. 1 May 1994**

Bethlehem, Pennsylvania: International Brecht Society, May 1994

<https://digital.library.wisc.edu/1711.dl/M3HLL3GNJRCAF8S>

<http://rightsstatements.org/vocab/InC/1.0/>

Copyright 1994 International Brecht Society. Used with Permission.

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

# *COMMUNICATIONS*

from the  
International  
Brecht Society



Vol. 23 No. 1  
May 1994

INTERNATIONAL BRECHT SOCIETY  
COMMUNICATIONS

Volume 23 Number 1

May 1994

Editor:  
VERA STEGMANN  
Department of Modern Foreign Languages  
Maginnes Hall 9  
Lehigh University  
Bethlehem, Pennsylvania 18015

Associate Editor:  
MARK FEARNOW  
Department of Theatre  
103 Arts Building  
Pennsylvania State University  
University Park, Pennsylvania 16802

Telephone: (215) 758-5026  
Internet address: vss2@lehigh.edu

Telephone: (814) 863-1456

Editorial Assistant: Veena Setty

All correspondence should be addressed to the Editor or the Associate Editor. *Communications* welcomes unsolicited manuscripts up to 15 double-spaced, typed pages conforming to the *MLA Style Manual*. Submissions on 3-1/2" (or 5-1/4") formatted diskettes are strongly encouraged provided they are using WP5.1 or any program compatible with Wordperfect.

See the inside back cover for information on subscriptions and membership; membership in the IBS includes subscriptions to both *Communications* and *The Brecht Yearbook*.

The Editor wishes to thank Lehigh University for its technical and financial support in the production of *IBS-Communications*.

Published twice a year at Lehigh University, Bethlehem, Pennsylvania USA; printed by Lehigh University Printing Services.

*IBS-Communications* is a member of The Council of Editors of Learned Journals (CELJ).

ISSN 0740-8943; Copyright © 1994 by the INTERNATIONAL BRECHT SOCIETY. Contents may not be reproduced without written consent.

Third class postage paid at Bethlehem, Pennsylvania 18015

The INTERNATIONAL BRECHT SOCIETY is a non-profit educational organization incorporated under the laws of The State of Maryland, USA.

IBS Officers:

MICHAEL MORLEY, Flinders University, Bedford Park 5042, SOUTH AUSTRALIA; President  
SIEGFRIED MEWS, University of North Carolina, Chapel Hill, NC 27599, USA; Vice-President  
WARD LEWIS, University of Georgia, Athens, Georgia 30602, USA; Secretary-Treasurer

Foreign bank account: Deutsche Bank Düsseldorf  
Konto Nr. 76-74146, Bankleitzahl 300 702 00

*IBS-Communications* is indexed in the *MLA International Bibliography* and *Germanistik*, and it is included in the databank of the Theatre Research Data Centre, Brooklyn, New York.

**C O N T E N T S**  
**VOLUME 23, NUMBER 1**

Editor's Note	2
Officers' Reports	3
In Brief: Announcements, Information, Commentary	5
News from Berlin	14
Bert-Brecht-Kreis in Augsburg	18
Upcoming Events / Calls for Papers	21
Conference Reports	23
Performance Reviews	29
Articles	
Neue Einfachheit: Das Berliner Ensemble noch immer ohne Profil <i>Hartmut Krug</i>	45
Interview with Michael Billington <i>Anthony Shrubbsall</i>	49
Interview with John Willett <i>Anthony Shrubbsall</i>	54
Nationalism, People's Theater Networks and Critical Audiences: Appropriations of the Brechtian Tradition in the Philippines <i>Michael H. Bodden</i>	57
Selected Current Bibliography	75

## EDITOR'S NOTE

This edition inaugurates a new "term" for our IBS officers: We received a total of nineteen votes confirming the reelection of our previous officers--Michael Morley, Ward Lewis, and myself--, and appointing Siegfried Mews as our new vice-president. Although Siegfried has been long familiar to many of us in the community of Brechtians, as a colleague or through his outstanding publications, we want to welcome him full-heartedly to the IBS.

Like the previous journal, this issue contains an expanded bibliography section. I want to take the opportunity and thank the *Bertolt Brecht Archive* for their help in compiling the entries, in particular Heidrun Loeper, Uta Kohl, and the archive's director Erdmut Wizisla. While we may not have the space to print all the entries in the future and present a completed bibliography on Brecht, I found it very helpful to be able to provide an idea about the various and diverse materials which the *Brecht Archive* receives each year.

Please note as well the information on the *Bert Brecht Kreis* in Augsburg on pp. 18-20. The IBS is looking forward to our collaboration with this increasingly active group in Brecht's home town, and our readers may wish to communicate with the Brecht circle in Augsburg as well.

The front cover shows the *Berliner Ensemble* in a photograph taken by Gudrun Tabbert-Jones in the summer of 1993. The back cover displays a reprint of a *Berliner Ensemble* post card sent to me by the *Ensemble's* dramaturge, Holger Teschke: The image announces a performance of Sean O'Casey's *Juno and the Paycock* (*Juno und der Pfau*) which premiered at the BE on December 13, 1993.

The deadline for submissions to the next issue is September 10. Looking forward to hearing from you by that date,

Vera Stegmann

**BERLIN TO BROADWAY: AN EVENING WITH  
KURT WEILL**  
Part of the Julia Wilkinson Mueller Concert  
Series. Thursday, March 24, 8 p.m. Baldwin  
Auditorium, Duke. Tickets \$8; students free.  
Call 684-4444.

**Kurt Weill will rise again at Duke**



## OFFICERS' REPORTS

### Outgoing Vice-President's Report

This is my last report as Vice-President. I've begun appointed Coeditor of *Theatre Journal*, and since this is the membership publication of ATHE, I didn't want to find myself in a conflict of interest with my VP duties on our behalf in conference planning, etc. So I decided not to run for a third term, but I certainly intend to stay active in the IBS. And I hope that whenever any of you write a theatre-related article, you'll think of *Theatre Journal*--or rather you'll think of TJ right after you think of *Communications* and the *Yearbook* (I did say there were conflicts of interest...)

My biggest activity right now is helping Siegfried Mews settle in as our new VP, and although someone of his experience and reputation doesn't need much help in this regard, the MLA has been kind enough to allow us to work together on a major matter: the long-awaited review of our Allied Organization status. I hadn't thought we would be reviewed until next year, but the paperwork was waiting for me when I returned from the Toronto MLA conference--and I quickly passed it on to my successor! The ultimate result of this review will be an MLA decision either to continue our status or cancel it, but I'm very confident we will pass the review with flying colors. I compiled a list of our panels over the past twelve years by simply copying announcements and abstracts out of back issues of *Communications*. The result is a thick stack of copies--an impressive demonstration of how carefully we keep our membership informed of conference doings. And a statistical survey shows that an astonishing number of people, from graduate students to senior scholars, have been involved in our panels, that 40% of these have been women, and that very few members have appeared on more than two or three panels over the years. We are most manifestly *not* the kind of organization the MLA is looking to weed out--the small in-group of scholars who give papers to each other year after year. Rather, we most manifestly *are* the kind of organization the MLA is looking to keep: inclusive, energetic, and innovative; the list of panel topic areas is most impressive testimony to this.

I'm proud to have played my part in this success. And I'm particularly proud to have been the one to affiliate us with ATHE. I'm also pleased to announce that the day-to-day work of scheduling ATHE panels and representing us on the ATHE Forum will be taken over by the German theatre scholar, Ralf Remshardt. We will take advantage of the ATHE organizational structure: Although he will not be an IBS officer, Ralf will function as our Forum Chair for ATHE, and coordinate closely with the Vice-President. This will spare both of them the responsibility of putting together four panels and two business meetings each year for conferences in December and August--a task that I began to find a bit onerous in my second term. Or maybe I'm just running out of ideas!

In the meantime, we have set conference topics for ATHE and MLA 1994; see the information printed elsewhere in this issue. I've had fun doing this work, and working with Antony Tatlow and then Michael Morley as they arranged our last Symposium. I wish Siegfried and Ralf the same: Viel Spaß im Sinne und Sache Brechts!

*John Rouse*  
*Tulane University*

### Greetings from the Incoming Vice-President

May I thank all the officers--Michael Morley, John Rouse, Ward Lewis, and Vera Stegmann--who have worked so diligently to not only keep the IBS afloat but strengthen it in times that have not been entirely beneficial for poor BB. I accept both humbly and gratefully the position of VP in our association and hope that I fulfill the expectations of those who elected me. I trust that I will be able to count on the support of all of those who have served the IBS so well over the years; but in order to be able to chart new directions and to explore new avenues I need to hear from you. The very name of our excellent publications *Communications* is a challenge that all of us need to keep in mind in the interest of furthering our common cause.

*Siegfried Mews*  
*University of North Carolina*

### IBS Financial Report

August 31, 1993

Balance           \$ 9,940.69

Deutsche Bank Düsseldorf  
Konto-Nr.       76/74146  
BLZ             300 702 000  
Balance         DM 2.107,16

February 28, 1994

Receipts           \$ 1,259.05  
Disbursements   \$ 1,225.47  
Balance           \$ 9,974.47

Receipts           DM 535,30  
Disbursements   DM 17,92  
Balance           DM 2.624,54

*Ward Lewis, Secretary/Treasurer*  
*University of Georgia*

**IN BRIEF:  
ANNOUNCEMENTS, INFORMATION, COMMENTARY**

**Please Write Support Letters!**

Dear Members of the IBS:

The **Deutsch-Amerkanische Kulturbrücke e.V.**, a non-profit, tax exempt institution based in Köln, is currently producing Bertolt Brecht's *The Demise of the Egotist Johann Fatzer* for American audiences, and we are seeking sponsors. We are writing to Theatre Schools and Arts Councils in the U.S.A. and asking them for letters of support to underline the importance and popularity of our project, and to help in the logistics of our tour. **A simple letter from you will go a long way in convincing others to support us financially.**

We want to bring "Fatzer" to your community and are planning to begin our tour through the continental U.S.A in Spring 1995, coinciding with the 50th anniversary of the end of World War Two, highlighting fifty years of creative constructive engagement between Germany and the U.S.A.

We thank you in advance for your interest.

H.F. Mac Williams  
Director of Cultural Exchange

**Addresses:**

Deutsch-Amerikanische Kulturbrücke  
Berrenratherstr. 234  
50939 Köln  
Deutschland  
Tel.: 0221/449906 or 8704130

**Or:**

c/o Mac Williams  
6914 Halyard  
Bloomfield, MI 48301  
USA  
Tel.: (810) 855-5434

**Summary:**

The primary themes of Bertolt Brecht's *Demise of the Egotist, Johann Fatzer* are the disintegration of society in war and the tendency of youth brought up in violence, and fear, to adhere to extremist positions and simplistic slogans. Themes which, perhaps more than any other of his plays, remain timeless in addressing the realities and contradictions of our age.

Four soldiers, Koch, Buesching, Kaumann and Fatzer, emerge from their tank after grueling battle. Wounded, exhausted, facing defeat they follow Fatzer and desert;



resolving to stay together. They go into hiding in the city of Mülheim on the Ruhr, Kaumann's home. Quickly, bitter conflicts break out between them. The three followers start to question whether their leader is really acting in their best interests. Fatzer steadily refuses to consult or cooperate. He seduces Kaumann's wife and engages in fights that threaten their meager food supply. When the followers have finally had too much and confront Fatzer, he abandons them and goes off on his own. A confusion of fascist, communist, anarchist and resignative ideologies compete for their beliefs in the disarray and terror of hunger, crowded conditions and fear of betrayal. The followers, ever more resigned to their hopeless situation, become obsessed with pursuing justice against Fatzer. They trick him into returning and put him on trial. A Trial set against the grotesque backdrop of siege on their hideout, leading to the inevitable demise of all.

The play, Brecht's life time work, is a comedy about a leader and his followers wherein both exacerbate rather than solve problems. All ideologies are revealed as indecision, oppression and the unwillingness or lack of ability to think clearly. Brecht portrays the complex irrationality of a violent society with insightful humor, while avoiding easy answers.

**Fatzer** will be directed by:

**Carmen Waldorf** studied theatre at the Studiobühne of the Universität Köln, with the Grotowski Theatre Laboratory (Poland) and with the Peter Brook Ensemble (Paris). She co-founded the *Alchemical Theatre* in 1982, in New York City, and has directed at the New Yorker Theatre Laboratory *Gargoyle Mechanique*. Since 1991 she has toured Germany as Co-founder and Director of the *Ecstatic Theatric*.

**Henry Freeman** studied theatre in Detroit and New York. In Detroit he was a member of the Dramatic Research Co. (aka. *The Freezer Theatre*). He was an ensemble member of several New York theatre groups. Among them: *N.Y.A.T.I. (New York Art Theatre Institute)*, *LaMaMas Great Jones Rep* and *The Living Theatre*. He toured Europe in 1990 with *The Living Theatre* performing in festivals and theatres in Spain, Italy, Germany, and Czechoslovakia. In 1987 and 1988 Henry received grants from the New York State Council on the Arts for directing. Since 1991 he has toured Germany as Co-founder, Director and Actor of the *Ecstatic Theatric*.

**Stefan Brün**, currently a director in residence at the *Schauspiel Frankfurt*, has directed four productions since 1991 in Bonn and Frankfurt. Stefan grew up and studied in the United States. In 1986 he was a hospitant and assistant at the *Berliner Ensemble* and the *Schaubühne* (Berlin). One of the productions on which he worked, *The Demise of the Egotist Johann Fatzer*, inspired his translation of this last untranslated Brecht play into English. In 1980 he co-founded the *Prop Theatre* in Chicago, and in 1987 he worked with the *Curious Theater Branch*.

## Celebrations for Brecht's Birthday in Peru

### **A Bert en su cumpleaños no. 96**

La Galería de Arte *Parafernalia* acogió y puso en marcha la propuesta de Sara Joffré hecha a uno de sus directores, el crítico de arte Jorge Villacorta para exponer el material que Sara poseía sobre la vida y obra de Bertolt Brecht. Así y con los aportes de otros amigos se abrió al público la exposición el día 31 de Enero 1994, hasta el día 12 de Febrero. Durante los Martes y Jueves de esas semanas se programó un ciclo de reuniones como sigue:

#### Martes Primero de Febrero

Bertolt Brecht en el Perú - Sara Joffré

#### Jueves Tres de Febrero

Los Personajes Femeninos en Brecht - Sara Joffré

#### Martes Ocho de Febrero

Las vanguardias entre dos guerras y la primera producción brechtiana - Jorge Villacorta

#### Jueves Diez de Febrero (fecha central)

"Brecht como tema" expresan sus puntos de vista

Mario Delgado Actor, Director, Teatrista, fundador y creador del grupo Cuatro Tablas

Alberto Isola Actor, Director, Teatrista, fundador y creador del grupo Umbral

Sara Joffré Teatrista, fundadora y creadora del grupo "Homero, teatro de grillos"

Gorki Tapia Admirador de la obra brechtiana y profesor de la Escuela Académico Profesional de Ciencias de la Comunicación de la Universidad Nacional Mayor de San Marcos

-----

Parafernalia: Gonzáles Prada 419 Surquillo - Tlf. 454283

bob *sociedad bertolt brecht*  
para el teatro colombiano.

Interruptus

revista de teatro y estética

SOCIEDAD BERTOLT BRECHT PARA EL TEATRO COLOMBIANO

Nos. 2 - 3 DICIEMBRE 1992 - NOVIEMBRE 1993 SANTAFE DE BOGOTÁ - COLOMBIA \$1.000.00



DANZA TEATRO Y  
POSTMODERNISMO  
OBRA: "Ascensor para tres"  
de José Assad

**SOCIEDAD BERTOLT BRECHT  
PARA EL TEATRO COLOMBIANO**

**Director**

**JORGE PRADA PRADA**

**INTERRUPTUS**

**Revista de Teatro y Estética**

Nos 2 y 3 Diciembre - Mayo 1992

Junio - Noviembre 1993

**Director**

**FERNANDO DUQUE MESA**

**Publicación Semestral**

**Textos:**

Walter Benjamin

Fernando Duque Mesa

Alvaro Mutis

Wilson Pico

Carlos A. Sánchez

Jorge Prada Prada

José Assad

**Portada**

"El Fatalista" (Los Embelecados del Amor)  
de Milán Kundera.

En la foto Carlos A. Sánchez como Jacques

Foto: Fernando Galindo

**Información, suscripciones y  
publicidad**

Teléfonos: 2486087 - 2368577

Apartados Aéreos: 30506 - 47347

Santafé de Bogotá D.C. Colombia

**Agradecimientos**

Instituto Colombiano de Cultura

Doctor Ramiro Osorio

Editorial Universidad de Antioquia

Claudia Marcela Cardozo

Ana Lucía Santacruz

Esta edición consta de 1.000 ejemplares

**Proceso editorial**

ERREDICIONES - R. Díaz

**Artes finales**

Sonia Vargas G.

**Impreso y hecho en Colombia**

**Printed and made in Colombian**

1993

**INDICE**

<b>Editorial</b>	2
<b>El Carácter Destructivo</b> Walter Benjamin	3
<b>Maravilla Estar en el Laberinto de la Posmodernidad</b> Fernando Duque Mesa	5
<b>Caminos de Experimentación en la Relación Danza - Teatro</b> Wilson Pico	17
<b>Alvaro Restrepo: Visión y Revelación</b> Alvaro Mutis	18
<b>Entrevista</b> <b>Encuentro con Pawel Nowicki</b>	19
<b>El Teatro de José Assad: Entre lo Absurdo y lo Imaginario</b> Jorge Prada Prada	28
<b>"Ascensor para Tres"</b> José Assad	31
<b>Jacques: Un Personaje se Asoma al Espejo</b> Carlos Alberto Sánchez	40
<b>La Esquina del Señor Keuner</b>	42

- 1 Landestheater Dessau, Friedensplatz 1
- 2 Bauhaus Dessau, Gropiusallee 38
- 3 KJ.E.Z. e.V., Bertolt-Brecht-Straße 29a
- 4 Palais Dietrich, Zerbster Straße 35
- 5 "Altes Theater", Kavalierstraße 55
- 6 St. Paulus, Radegaster Straße 10
- 7 Kreuzbergklub, Heinz-Steyer-Ring 78
- 8 Wörlitzer Bahnhof, Unruhstraße 10
- 9 Fachhochschule Anhalt, Seminarplatz
- 10 Kurt-Weill-Zentrum, Ebertallee 67
- 11 ehemal. Festsaal der Junkerwerke, Junkersstraße 52-60



**VERANSTALTUNGSORTE**

**FREITAG, 04.03.1994**

18.00 Uhr Kurt-Weill-Zentrum  
 Vortrag Dr. Joachim Lucchesi, Berlin  
 "Hier ist der Apparat. Steig ein!"  
 20.00 Uhr ehemaliger Festsaal Junkerwerke  
 "Der Lindberghflug/Ozeanflug"  
 von Kurt Weill/Bertolt Brecht  
 "Divertimento für Streichorchester" von Bela Bartok  
 verstärkter Chor des Philanthropinums  
 Kammer-symphonie Berlin  
 Dirigent: Jürgen Bruns  
 anschließend:  
 Swing-Night mit der Dirk-Jecht-Band  
 21.00 Uhr KJ.E.Z. e.V.  
 "Lindbergh - mein Flug über den Ozean"  
 Regie: Billy Wilder



kurt weill  
**FEST '94**

**2.-6. MÄRZ 1994**



**SONNABEND, 03.03.1994**

19.00 Uhr Bauhaus Aula  
 Debra McCull, Company, New York  
 Oskar Schlemmer's Bauhaustänze, rekonstruiert von Debra McCull  
 20.00 Uhr KJ.E.Z. e.V.  
 outdoor in Dessau zeigt  
 "Lindbergh - mein Flug über den Ozean"  
 amerikanischer Spielfilm, Regie: Billy Wilder  
 21.00 Uhr Bauhaus Aula  
 Kurt-Weill-Ensemble, Köln  
 Kurt Weill, Hans Eisler - zwei Jungen im Exil

Politiken Weekly, February 17, 1993

Diary in Pile of Trash

["I] have been together with Bodil Ibsen for the first time. She is the loveliest [person] I know. From that moment my real life begins. But never will I give her my whole soul. Only if I convert her to understand that the loveliest [thing] is to give oneself completely to another human being["], a young Ruth Berlau writes, January 31, 1930 on the first page of her diary. Her soul burns in those few words. A few years later she became Bertolt Brecht's mistress and collaborator/contributor.

After a knocked about and mysterious fate the diary from 1930 to 1935 has just turned up giving an unheard description of the first meeting with Brecht and others of the great personalities of the time. Ruth Berlau's diary was found six years ago when Ulla Bach Jensen with a deep sigh started to straighten up a newly acquired allotment garden house in Frederiksholm, Sydhavnen [Copenhagen]. The house was studded with wrappings and old junk from top to bottom. The house had belonged to Åge, an old rag picker. The allotment society's container. In the middle of the trash pile was a leather bound diary. Names such as Bodil Ibsen and Bertolt Brecht became its salvation. It was fantastically exciting to read in. But who could use it?

The riddle was solved between Christmas and New Year when Denmark's Radio's TV broadcasted the documentary "Rode Ruth" ["Red Ruth"] which among other things gave an account of how Brecht used his Danish mistress. The diary is now with the director of the film, Rudy Hassing, who as first vice president of the International Brecht Society, ranks among the Brecht research's leading authorities. Now he has a unique source which can fill many of the holes in his extensive mapping of the relationship between Brecht and the female staff who delivered material and manuscripts to him.

[signed] janand

Translation: Inger Olsen

Caption under picture:

Ruth Berlau on her way  
to Moscow  
for *Politiken* June 1930.  
Photo: PPF



Ruth Berlau på vej til Moskva for *Politiken* i juni 1930. - Foto: PPF.

Response to Cathy Raymond's Description of a Showing of the Film *Red Ruth* in Berlin at the Brecht-Haus

In the interests of elementary accuracy may I point out: the film did not simply win "a Danish television prize" as Raymond has it, the film won the Danish television prize as best new film released on Danish TV in 1992. The prize committee included the Danish Minister of Culture, and the director, Bille August. The "Danish TV Oscar" carries the largest cash prize in the world for a television production. The English language version of the film as shown in Berlin in September 1993, had the voice over by the international star Liv Ullmann, who receives no mention in the Raymond review.

The reviewer of the "Brecht-Haus" showing seems to have a classical "shoot the messenger" response to material presented in the film. She fails to mention that Dr. Inge Gellert (head of the Brecht Forum and editor of a fine book of Margarete Steffin's writings) directly and publically opposed Rudy Hassing's charge of "Brecht hating." The reviewer also fails to say that Klaus Wischnewski, Programmdirektor of the Leipzig Documentary Film Festival and a world authority on documentary films and long-time lover of the works attributed to Brecht, pointed out to the Berlin audience that it was changing the subject to Brecht and away from the film's subject, Ruth Berlau, a courageous communist treated by Brecht as an "apple to be consumed." Wischnewski, by the way, was so impressed with the film's treatment of Berlau that he selected it for the prestigious Leipzig Documentary Film Festival.

As Wischnewski and Gellert were obviously aware but your reviewer still apparently is not, Brecht only enters the film when his life intersects with Berlau. The fact that he stole her money and her work and treated her as an apple to be consumed, is all clearly documented in the film. This was why *Berlau* wrote: "no capitalist would behave like such a swine" and that, once the fact would become known, "posterity will certainly wonder about this." What Raymond clings to are views long since disproven by scholars working to establish facts of Berlau's and Brecht's life.

One journalist's statement about Brecht and the House Unamerican Activities Committee made that same evening in Berlin, may serve as another example of clinging to myths of the past. The journalist repeated Brecht's claim he was not legally protected before HUAC. Therefore, said the journalist, the statement made about Brecht's betraying the film writing community was wrong. In fact, as was pointed out, both James Lyon and Peter Cook had long since shown that *before* Brecht created his self-serving account, his own lawyers had told him he was protected under the US Constitution.

Similarly, on the same Berlin evening that Raymond supposedly reports on, when I asked the audience whether it was not a fact that the KGB, like the Stasi, used lovers and relatives as hostages as the film states, nobody in that room denied the fact.

Your reviewer, apparently inexperienced in film-reviewing, apparently did not realize that Rudy Hassing did not bring an "original concept" to the script writing and film editing process. To our dismay, what he did bring were bags full of unedited, uncatalogued materials. The sad fact is that others were forced by the incoherence of Rudy's paper bag approach to write and edit what we had hoped he could write and edit. Had your reviewer been professional enough to check the facts, to ask any or all of the skilled professionals who did the real work on the film, people such as Morten Bruus, Camilla Schyberg, Jo Francis, Jens Bidstrup, Erik Stephensen, Jorgen Koldbaek, Michael Balle, Hans Bundsgaard, *all* would have told her that Rudy was, regrettably, incapable of completing a professional piece of film work on this complex subject.

May I respectfully suggest, as *Red Ruth* was shown at the Leipzig documentary festival (where it was warmly and, I think, very fairly, discussed), and won a Silver Diploma at the Prix Futura competition in Berlin, perhaps the Prix Futura staff, or Leipzig documentary festival people, or Bille August who awarded the film the top prize in Denmark, or Liv Ullmann or Gitte Norby who have studied it closely, could be asked to provide an informed professional opinion of it for *Communications*? If Raymond, like some others in the Berlin audience, despite Wischnewski's admonitions, could not, in their rage for the old canonical order, see Berlau clearly, others in their hundreds of thousands do so as it is shown from Finland to Australia.

Within weeks of the appearance of this note, readers can look first hand at the book *Brecht and Company*, the work used in manuscript form in the editing room daily for *Red Ruth*. Scholars can then make up their own minds about evidence that draws on thousands of new documents and which re-examines the contribution of people such as Elisabeth Hauptmann, Ruth Berlau, and Margarete Steffin. *Brecht and Company*, like *Red Ruth*, is not an example of the kind of "Brechtian criticism," described by Martin Esslin ten years ago as "one of the last remaining areas of pure medieval scholasticism, where statements in classical texts have a higher evidentiary value than experimental proof."

John Fuegi  
University of Maryland



## NEWS FROM BERLIN

### Blutige Wurzeln der Kunst Die Brecht-Tage 1994

Vernunft, wie sie Brecht immer wieder beschwor, hatte etwas Außer-Menschliches. Der Dichter sah in ihr alle Hoffnung, sie sollte wirken trotz der durchaus erkannten bösen Zusammenhänge alltäglichen Seins, sie war dazu ausersehen, den Menschen erst zum Menschen zu machen: Vernunft also würde sich schon durchsetzen, irgendwann einmal. Und heute, fast vierzig Jahre nach Brechts Tod?

Die Brecht-Tage 1994, veranstaltet durch das Literaturforum im Brecht-Haus vom 28. bis 30. Januar unter dem bewußt anfeuernden Motto "brecht los", erbrachten vor allem in Debatten über Brechts Ästhetik und das Stück *Galileo Galilei* eine Fülle von Gedanken, Anregungen, Positionen zu Werk und politischer Haltung des Dichters. Der Zusammenbruch des praktizierten Sozialismus in der DDR und den anderen Ländern des Ostblocks, so war ein von Brecht-Herausgeber Werner Hecht formulierter Ausgangspunkt der Gespräche, hat Brechts Aktualität in staunenswerter Weise wiederhergestellt. Der Philosoph Wolfgang Fritz Haug fügte die These hinzu, Brecht sei so wenig zu "verteidigen" wie etwa die Sonne und der Regen.

Haug sah auch in der "Schönheit" der Dichtung Brechts ein Kriterium, das sich der vordergründig politischen Auslegung des Werkes entzieht. In der *Galilei*-Debatte forderte der Literaturwissenschaftler Jürgen Manthey denn auch, endlich anzuerkennen, daß der Künstler nur ein Interesse haben kann, nämlich seine Kunst. Dennoch: Politisches läßt sich beim Nachdenken über Brecht nicht ausschließen. Wenn er, wie Galilei, nicht im Reich der Kaufleute leben konnte, dann eben deshalb, weil sein Interesse an sozialen Bewegungen unstillbar war, weil es ihm darum ging, den Menschen handlungsfähig zu machen, weil er einen plebejischen (nicht den proletarischen) Standpunkt einnahm. Brechts Hoffnungen haben in vielem getrogen, besonders die auf das segensreiche wissenschaftliche Zeitalter. Aber der Dichter schrieb auch, warnend, die Verse vom Wind, der durch die verödeten Städte gehen und als einziges bleiben wird...

Aufregung, Feuer gab es in der von Frank Raddatz geleiteten Galilei-Debatte zwischen Jürgen Manthey, Friedrich Dieckmann und B.K. Tragelehn. Liefert das Stück Schlüssel zur Biographie, zu grundsätzlichen Entscheidungen des Dichters Brecht? Dieckmann bezeichnete das christliche Mysterienspiel als Basis für das anti-aristotelische Theater Brechts, Tragelehn stellte die Beziehung der Galilei-Figur nicht nur zum Dichter selbst, sondern auch zu Bucharin und zu Judas her, beschrieb das Verratsmotiv als Problem der Selbstverurteilung. Manthey beklagte die archaischen Strukturen Brechts,

entdeckte Primitivismus und fragte, warum der Dramatiker nach Ostberlin in das Reich des Stalinismus wie sein Held nach Florenz unter den Einfluß der Inquisition gegangen sei. Das Bekenntnis Tragelehns zum Reichtum der im Stück gebündelten, aus Werk und Leben gespeisten Konflikte war zugleich Widerstand gegen die Vereinfachung der Interpretation: Man könne Brecht doch nicht deshalb als primitiv bezeichnen, weil man ihn primitiv auslege. Als einer der erfahrensten Brecht-Regisseure forderte Tragelehn vielmehr dazu auf, hinter das Verführerische, Anregende der schöpferischen Haltung Brechts zu kommen, wie sie sich in der Titelfigur seines mehrfach umgeschriebenen *Galilei*-Stücks manifestiert.

Heiner Müller hatte im Streit um Brechts Ästhetik seine Ansicht bekräftigt, daß Kunst immer mit Ausbeutung und Versklavung zu tun, daß sie blutige Wurzeln hat und deshalb gefragt werden muß, ob sie wirklich Freiräume schaffen könne. Eine Antwort auf diese Frage gaben, in ihrer Art, die Liedprogramme der Gina Pietsch (am Klavier Gerhard Folkerts) und die Lyrik-Stunde mit Robert Gallinowski und B.K. Tragelehn. In ihnen lebten Kraft und Zorn und Lust des Dichters Brecht, sie feierten seine radikale Sinnlichkeit, seine abenteuerliche Romantik - und verwiesen auf seine tiefe, durch Ironie abgefangene Skepsis. Gerade die Entgegensetzung der Hymnik Friedrich Hölderlins und der überlegen-provokativen Sachlichkeit Brechts (*Lesebuch für Städtebewohner*) stellte Zusammenhänge her: Fragen nach dem Göttlichen im Menschen und das nüchterne Wissen um seine materialistische Zweckbestimmtheit erwiesen sich als Extreme einer glückshungrigen und verzweifelten Suche nach den Chancen des Individuums.

In diesem Zusammenwirken von Debatte und künstlerischer Produktion, von Theorie und Praxis, von Theater, Film und Liedgestaltung stellten sich die Brecht-Tage dieses Jahres seit längerem wieder konsequent den drängenden Fragen des Umgangs mit einer einzigartigen schöpferischen Persönlichkeit dieses Jahrhunderts. Jutta Brückner hatte zu Beginn des dreitägigen Programms ihren fiktiven Dokumentarfilm "Aimex-vous Brecht - Lieben Sie Brecht?" in das Gespräch eingebracht, einen spannungsvollen Bericht über die letzten Tage der Brecht-Mitarbeiterin Margarete Steffin in Moskau, aus Briefen und Texten der Geliebten aufgebaut, versinnlicht durch Schauspielerinnen. Jutta Brückner versuchte dann auch, eine feministische Sicht in die Brecht-Interpretation einzubringen. Sie betrat damit Neuland, das künftig zu bestellen sein wird.

*Christoph Funke*  
*Berlin*

FOUR  
LITERATUR  
IM  
BRECHT  
HAUS

II Fr. 8. 4.

20.00 Uhr

**In Baals Welt – Kindheit und Jugend des Bert Brecht**

Lesung von Hans-Christian Kirsch.

Der Autor erzählt zwischen Fiktion und Dokumentation über den jungen Brecht in Augsburg. Er unternimmt eine faszinierende Tauchfahrt durch Brechts geheimste Winkel der Seele, Hirn und Unterleib. Je schonungsloser Kirschs Psychogramm Brechts Innerstes bloßlegt, desto mehr wird der junge Brecht mit seiner lustbringenden Baal-Qual für den Leser zu Fleisch und Blut.

Hans Christian Kirsch, geb. 1934, ist unter seinem eigenen Namen sowie mit dem Pseudonym Frederik Hetmann bekannt. Seine literarischen Biographien, u. a. über Georg Büchner, Rosa Luxemburg und Ernesto „Che“ Guevara, wenden sich an Jugendliche und Erwachsene gleichermaßen.

PERSONALIEN

WOLFGANG

**Zadek unterlag Brecht-Erben:  
„Totentanz“ im Berliner Ensemble**

■ Peter Zadek (Foto) muß seine Pläne ändern: Der Regisseur wollte ursprünglich Brechts „Dreigroschenoper“ mit Gert Voss in der Hauptrolle auf die Bühne des Berliner Ensembles bringen, hatte jedoch die Rechnung ohne den Wirt gemacht. Die Brecht-Erben verweigerten die Inszenierungsrechte.

Im Januar 1995 beginnt Zadek am Berliner Ensemble mit den Proben zu Strindbergs „Der Totentanz“. Die Hauptrollen spielen Angela Winkler, Ignaz Kirch-



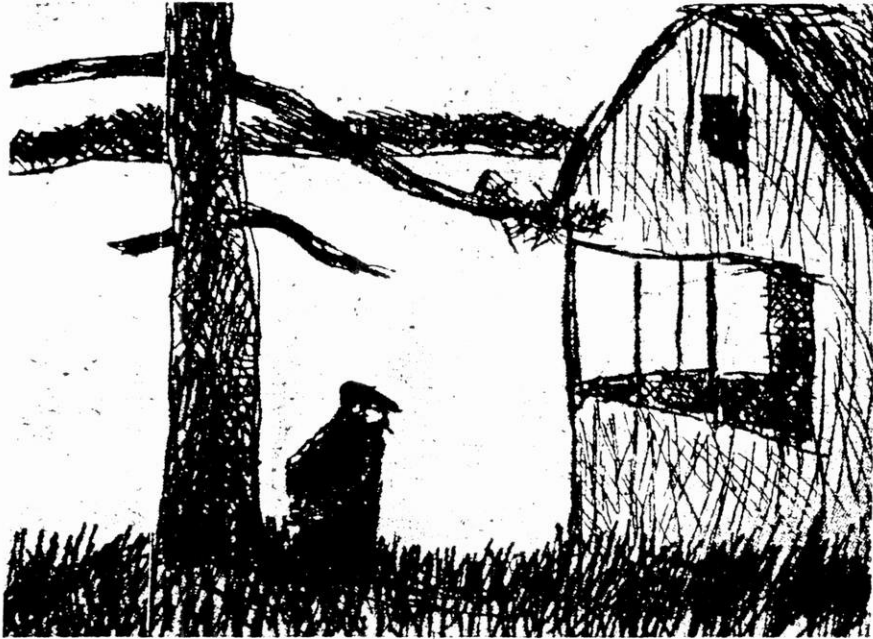
ner und Gert Voss. Zadeks weitere Pläne am Bertolt-Brecht-Platz: die Inszenierung von „Der Jude von Malta“ von Christopher Marlowe. Außerdem denkt er wieder über eine Aufführung von Johann Wolfgang von Goethes „Faust“ nach, die er vor zwei Jahren abgesagt hatte.

BM

## Reinhardt kann bauen

**MITTE** ■ Die Erben des Theaterregisseurs Max Reinhardt erhalten das Grundstück gegenüber dem Berliner Ensemble „Am Zirkus 1“ zurück. Die Restitutionsbescheide sollen an diesem Mittwoch an die Reinhardt-Erben und an die Deutsche National-Theater AG im Märkischen Museum übergeben werden, teilte die Senatsfinanzverwaltung am Montag mit. Reinhardts Sohn Gottfried will auf dem Grundstück in Spreenähe am Bahnhof Friedrichstraße mit einer Investorengruppe ein „Max-Reinhardt-Haus“ bauen. *dpa*

Eine leise, vertraute Stimme im allgemeinen Marktgeschrei:  
Grafik und Zeichnungen von Arno Mohr in Berlin ausgestellt



Arno Mohr: Brecht in Buckow

Aus „Mein Lebenslauf“, Eulenspiegel Verlag

Dienstag, 22. Februar 1994

ND 22.2

FEUILLETON

Neues Deutschland 13

## Heute im BE: Grützke enträtselt die Sphinx

Der Berliner Maler Johannes Grützke stellt heute um 11 Uhr im Foyer des Berliner Ensembles einen neuen Band mit Frauenzeichnungen vor. Titel des im Merlin-Verlag erschienen Werks: „Grützkes Sphinx“. So heißt auch die Ausstellung mit den Original-Zeichnungen, ab heute im BE (Bertolt-Brecht-Platz 1).

BE, 20.2.94

## „Quartett“-Premiere wird verschoben

Die ursprünglich für den 4. März im Berliner Ensemble geplante Premiere von Heiner Müllers „Quartett“ in der Regie des Autors wird aus technischen Gründen auf den 11. März verschoben. Es spielen Marianne Hoppe, Martin Wuttke, Margarita Broich und Ruth Glöss. Karten 10/20/30 DM, Tel. 2823160.

Kurier

20.2.

## BERT-BRECHT-KREIS IN AUGSBURG

### Eine Dosis Brecht für Augsburg

Brecht in der Brecht-Stadt Augsburg, die sich immer noch Fugger-Stadt oder Mozart-Stadt (Leopold!) oder wer weiß wie nennt, nur nicht Brecht-Stadt, das ist ein Seufzen ohne Ende und dabei immer wieder spannend.

Gut, daß es den Geburtstag gibt, den der Bert Brecht Kreis Augsburg seit einiger Zeit jedes Jahr mit dem herzlichen Wunsch "Happy birthday Bert Brecht!" begeht. Diesmal hatten wir lange vorher mit dem Stadttheater gemeinsam geplant, und herausgekommen war ein nicht unbedeutendes Geburtstagsereignis, eingerahmt von anderen Veranstaltungen, aber deutlich erkennbar.

Das Theater hatte ein Zelt in der Altstadt vor der Komödie aufgebaut, das war Witwe Begbicks Trinksalon, der, für viele unbemerkt, genau vor Bert Brechts *Gablers Taverne* zu stehen kam. Diese Brechtsche Stammkneipe wollen wir ja zu neuem Leben erwecken, und alle finden das richtig gut, wenn nur der Hauseigentümer mitziehen würde. Das Zelt also, Treffpunkt und Ausgangspunkt für die Veranstaltungen des Brecht-Forums am Wochenende vor dem Geburtstag mit dem traditionellen *Boxkampf à la Brecht*, zudem auch der Vorsitzende des Bert Brecht Kreises in den Ring stieg und gegen einen real existierenden Bezirksmeister antrat, der sehr, sehr rücksichtsvoll gewesen ist. Von hier aus als erste (zweite!) Geburtstagsveranstaltung des Bert Brecht Kreises der auditive Spaziergang mit Stephan Bock "Was hört ein Eugen wenn er hört und ihn kein Feilenhauer stört?", der eloquente Referent mit den 100 und mehr Dekankenassoziationen zu Brecht und dem Lärm von Christian Bierls Feilenhauerei und dem Rauschen der alten Lech-Kanäle.

Am 10. Februar dann im Foyer des Stadttheaters, in der Nacht nach der Vorstellung *Fegefeuer in Ingolstadt* die Enthüllung der Seitz-Büste durch Lenz Prütting, Chefdramatrg, wir müssen sagen, zum wiederholten Mal, aber nun steht die Büste fest und dauerhaft im Stadttheater. Der Augsburger Soso-Verlag präsentierte ein neues Brecht-Buch: *In Baals Welt*, das der in Deutschland wohlbekannte Autor, Hans-Christian Kirsch, zwischen Wahrheit und Dichtung über Brechts Zeit zu Baals-Zeit geschrieben hat und das Anklang fand. Die Uhr rückte weiter, und es trat Henrik Lauerwald, Schauspieler, Sänger und Compositeur aus Berlin auf, der selbst die *Gedichte über die Liebe*, manches andere und natürlich die "Erinnerung an die Marie A." vertont hat und sie in Form einer mitreißenden Performance, sich selbst begleitend am Klavier, vorgetragen hat. Das Publikum war fasziniert und hingerissen wie selten in Augsburg, und wir alle werden uns den Namen dieses jungen Mannes ganz dick im Notizbuch merken.

## Sonst noch was in Augsburg?

Der Bert Brecht Kreis hatte alle, die in Augsburg mit Bert Brecht zu tun haben, zu einem Rundgespräch zusammengerufen, um die Augsburger Kräfte zu Umgang und Arbeit mit Bert Brecht zu sammeln. (Fast) alle waren gekommen, die Stadt (z.B. Helmut Gier), die Universität (z.B. Helmut Koopmann), das Theater, manche Kulturträger und vielleicht manche Sponsoren, und die Zeitung titelte "An der Stelle von Berlin". Damit hat sie recht, oder stimmt es nicht, daß Augsburg neben Berlin ein Brecht-Zentrum sein müßte? Nicht nur über die Planungen bis 1998 wurde gesprochen, nein, es wurde auch begrüßt, daß die IBS vielleicht nächstes Jahr wieder nach Augsburg kommt. Das Buch *Brecht in Augsburg* von Werner Frisch soll, völlig überarbeitet und neu konzipiert, als eine Augsburger Gemeinschaftsarbeit neu aufgelegt werden, der Suhrkamp-Verlag trägt diese Aktion mit, und - bitte aufmerken - es wird ein "Dreigroschenheft" - *Informationen über Bert Brecht in Augsburg* herauskommen (der Vorsitzende des Bert Brecht Kreises pflegt zu sagen: in Erinnerung an *Notate*, aber nicht so wie *Notate*). Sicher darf man auf alles gespannt sein.

*Joachim Fritsch*

*Vorsitzender des Bert Brecht Kreises  
Augsburg*





**BeSuchen Sie den  
BERT-BRECHT-HAFEN**

Augsburg: Die Stadt mit dem Brecht-Reiz!



**BeSuchen Sie den  
BERT-BRECHT-MARKT**

Augsburg: Die Stadt mit dem Brecht-Reiz!

## UPCOMING EVENTS / CALLS FOR PAPERS

### GESELLSCHAFT FÜR THEATERPÄDAGOGIK NIEDERSACHSEN E.V.

Redaktion: Korrespondenzen. Zeitschrift für Theaterpädagogik

30 Jahre nach Steinwegs erster Beschäftigung mit dem Lehrstück, 20 Jahre nach der ersten fundierten Kritik an Steinwegs "Rekonstruktion" durch Berenberg-Gossler, Müller und Stosch und 10 Jahre nach der Publikation "Assoziales Theater. Spielversuch mit Lehrstücken und Anstiftung zur Praxis" wollen wir im Sommer 1994 ein umfangreiches Heft der "Korrespondenzen. Zeitschrift für Theaterpädagogik" erneut dem Thema **LEHRSTÜCK** widmen, allerdings nicht als Rückblick, sondern als Bestandsaufnahme und Entwicklungsperspektive.

Neben einer umfangreichen **Bibliographie** (inklusive der "grauen Literatur" aus dem Lehrstück-Archiv-Hannover), **Rezensionen** der neueren Veröffentlichungen, insbesondere zu Krabiel, der in Revision des Steinwegschen Ansatzes Brechts Lehrstück als musikalisches Genre sieht, wollen wir die **inhaltliche Diskussion** zu Theorie und Praxis des Lehrstück-Typus neu eröffnen.

Sieht man sich die intensive theoretische und praktische Auseinandersetzung mit dem Lehrstück etwa in Brasilien an oder denkt man an Szeilers Versuche mit der *Maßnahme* und *Fatzer* bzw. allgemein die öffentliche theatrale Präsentation von *Fatzer*, achtet man auf die vielfältigen Versuche mit dem Lehrstück im sozialpädagogischen, literaturwissenschaftlichen, schulischen und theatralen Kontext, so ist es offensichtlich - **Brechts Lehrstück ist immer noch lebendig.**

Und doch ist zu fragen: Ist die *Maßnahme* wirklich das Theater der Zukunft, wie Brecht meinte, hat das Ende des "real existierenden Sozialismus" sowie die Diskussion um die Gewalt der Utopien nicht auch Auswirkungen auf das Lehrstück? Ist es in seiner politischpädagogischen Dimension, in seiner kollektiven Arbeitsweise, in seiner thematischen Provokation nicht noch exotischer, marginaler geworden, als es eh schon immer war? Oder ist diese Außenstellung vielleicht ebenso eine Chance wie die ästhetische "Reduktion" und die spezifische theatrale, kollektive Kommunikationsstruktur?

**Zu diesen Fragen und vielleicht noch anderen ebenso wichtigen hätten wir gern von Ihnen Antworten oder Gegenfragen oder Infragestellungen.**

Wenn Sie also einen kurzen Text "in der Schublade" oder auf dem Schreibtisch haben oder einen Artikel (max. 10 Manuskriptseiten) schreiben wollen, dann lassen Sie es uns bitte wissen und schicken Sie ihn uns, wenn möglich auf **Diskette**. Und denken Sie auch an **Photos!** Vielleicht formulieren Sie auch nur eine "Absage" wie einst Heiner Müller oder aber eine "Zusage", oder Sie gestatten uns, Ihren Antwortbrief zu veröffentlichen.



Ohne daß es Ihre Reflexions- und Widerspruchslust einschränken soll, hier drei für uns zentrale Fragen für diejenigen, die kurz und prägnant antworten wollen:

1. Ist das Lehrstück noch ein Theorieansatz oder ein Modell für die Theaterarbeit heute?
2. Arbeiten Sie selbst praktisch mit dem Lehrstück oder mit Teilen der Lehrstückkonzeption und wenn ja, welche Erfahrungen haben sie dabei gemacht?
3. Sehen Sie in dem Lehrstück eine Form gesellschaftlich relevanter theatraler Kommunikation?

**Wir freuen uns über jede Reaktion, auch deftig negative - lieber natürlich kritisch positive - und wir hoffen auf eine kontroverse Diskussion.**

Wenn Sie **bibliographische Hinweise** haben betreffs eigener Veröffentlichungen oder fremder (auch "grauer Literatur"), so schicken Sie uns diese bitte ebenfalls.

Für Nachfragen stehen wir, d.h. Florian Vaßen und Gerd Koch (Sieglindestr. 5, 12159 Berlin, Tel. 030/8516152) gern zur Verfügung. Ihre Texte, Berichte, Hinweise, Absagen, Briefe sollten bitte bis **Ende März** an folgende Adresse gehen:

Florian Vaßen  
Seminar für deutsche Literatur und Sprache  
Universität Hannover  
Welfengarten 1  
30167 Hannover  
Tel. 0511/6966284

## **ATHE 1994**

The 1994 Meeting of the Association for Theatre in Higher Education will take place in Chicago, July 27-30. The IBS will sponsor a business meeting and one panel.

### **WEIMAR CABARET AND PERFORMANCE**

Chair: **Leigh A. Clemons**, University of Minnesota

"The Formation of Identity in Weimar Performance."  
--**Clemons**

"Dada Divided: Berlin Dada Cabaret and Communism"  
--**Katherine L. King**, Tufts University

"Brecht and the Bänkelsänger Tradition"  
--**David Kuhns**, Washington University-St. Louis

## CONFERENCE REPORTS

MLA 1993, Toronto

IBS Session #1 (December 29): Brecht and the Dialectics of Cognition

Our Thursday evening panel was remarkably well-attended by a near-capacity audience of over forty conferees. As you hopefully will be able to see from the paper abstracts, the papers fit together quite effectively: The panel itself had a clear identity, and several of the questions that followed the papers addressed this intertext as well as the individual texts. Although all the presenters remained within their presentation time-limit, we had to clear the room for the next scheduled session before we had answered all the audience questions. Discussion continued in the hallways afterwards.

*John Rouse, Moderator*  
*Tulane University*

A Feeling for Action: The *Lehrstück* Paradigm and the Spectacle of Character  
(Abstract)

I argue that Brecht does not reject emotions in drama but only the emotional enslavement of the audience. We see this point most clearly in the *Lehrstücke* where Brecht asks for the audience/participants to understand the emotions as well as the rational concepts necessary for responsible social action. The difficulty with more conventional drama is that the spectacle of character can overwhelm the audience's ability to critically weigh the emotional and rational bases of the characters' action. To avoid this problem, Brecht must balance the character's status as an object of spectacle against its status as a subject of action.

In *Galileo*, the hero has such a spectacular character that the audience's identification with him becomes an emotional and intellectual enslavement. In *St. Joan of the Stockyards*, Brecht cleverly divides the heroine's spectacular qualities from her qualities as an agent. The powers of oppression celebrate the spectacle of her corpse in order to mask the responsibilities for action that she discovers before she dies. In *Mother Courage* Kattrin most successfully unites the spectacle of character and the moral issues of action in such a way that the spectators can identify with her and both feel and understand the action she takes without necessarily submitting themselves to her emotions.

*David Graver*  
*Columbia University*

On Agential Stance and Emotions, in and out of Brecht  
(Abstract)

It is arguable that Brecht's evolving theory and practice has both been one of the privileged venues for opening up and restructuring this confusing pair, and that it can be juxtaposed *al pari* to the 20th-Century general conceptual debate about emotion. I consciously avoid Brecht's instructions for acting and dislike of empathy, proposing to return to basic questions.

In "Brecht: Bearing, Pedagogy, Productivity," *Gestos* (Irvine CA) 5.10 (1990), I argued the red thread which runs through Brecht's work was **Haltung** (stance or bearing rather than attitude). Here I follow this with the thesis that *Brecht's understanding of agency strongly privileges personality (Subject) as opposed to character (the Cartesian Self)*. Descartes taught that "this 'me,' that is to say, the soul by which I am what I am, is entirely distinct from the body." So, if this Self disappears, the body remains the Subject's anchorage and validation for saying "here" or "now," for the name and "the face." The "aesthetics" of rightly perceiving the world of bodies and their stances, and the politics of collective bodies and their interplay with, or shaping of, singular bodies became for Brecht foregrounded domains, refusing the patriarchal downgrading of emotion.

I proceed to a brief recall of some critics on Brecht and the emotion/reason polarity (Willett, Brooker, Knopf) and to a few crucial pronouncements by Brecht (still among the best criticism of his own enterprise--e.g. AJ 1: 152, 1: 184, 2: 358), and conclude that, though Brecht as **Bürgerschreck** indulged in some provocative exaggerations and occasionally changed his mind under the pressure of experience, he constantly defended a certain type of reason, refused uncritical submersion in corrupt emotions, and attempted their contradictory reconciliation in a proper stance. His conclusion that emotions are not split from cognition may help in today's attempts to better situate emotion. An epistemological approach pertinent to Brecht and today's debates would note that emotions are never only involuntary and private; that they are necessary concomitants of any horizon of action; that they are closely related to evaluation and observation; and that they *can be* subversive, productive, and indeed cognitive. Especially the point of view from below has to take seriously "the epistemic potential of emotion" (Alison Jaggar) if it is to become a stable stance.

Finally, what general stance toward emotion would be compatible with or subsumptive of Brecht's stance; and what are some innovations directly readable in him as regards a feedback between emotion and gestural critique of ideology? To get out of the powerfully hegemonic--yet intellectually and politically scandalous--division where reason is seen as: masculine, analytic, proper to the mind, cold, objective and universal, public, while emotion would be: feminine, synthetic, proper to the body, warm,

subjective and particular, private, I propose a rethinking on two levels. First, to adopt Raymond Williams's "structure of feeling": "not feeling against thought, but thought as felt and feeling as thought: practical consciousness of a present kind...". Even more radically, I am by now extremely dubious about the terminological dichotomy of emotion vs. reason. Might a quartet, a sculptural frieze, a theater or video performance, a metaphoric system or indeed a personal emotional **Gestalt** not be as cognitive as a conceptual system (if in different ways) whenever they *allow people to deal with alternatives?*

*Darko Suvin*  
*McGill University*

**MLA 1993, Toronto**  
**IBS Session #2 (December 30): Steffin and Fleißer**

Three papers were presented at this session focusing on two of Brecht's important collaborators. **Katrin Sieg's** presentation discussed the thirties version and the seventies revision of Marieluise Fleißer's play *Tiefseefisch*, a critical portrait of her attempt to gain independence from Brecht's influence. **Sabine Gross** detailed some of the alienation effects and other anti-illusionist aspects in Steffin's children plays, attempting to differentiate the innovative contributions and those more clearly influenced by Brecht. **Gudrun Tabbert-Jones** examined some of the biographical evidence that would suggest Brecht's exploitive relationship to Steffin. The brief discussion following the papers centered on the need to move forward on the issue of Brecht's relationship to his collaborators. The biographical evidence seems to be unreliable or strongly mediated by other considerations (e.g. comments by Berlau or Fleißer). Contextualizing the working relationships within broader considerations may prove more fruitful (e.g. the modernist shift in understanding the role of the writer and the function of art; the nature of the discussion about women's roles in the twenties and thirties).

*Marc Silberman, Moderator*  
*University of Wisconsin*

Sexual Politics and the Avant-garde: Marieluise Fleißer's *Deepseafish*  
(Abstract)

Marieluise Fleißer came in touch with the avant-garde around Brecht in Munich and Berlin during the early 1920's, and was associated with that circle until 1929. Her commitment to a critique of patriarchal power relations and the sympathetic concern with women's issues complicated her relationship with the Berlin avant-garde that privileged the analysis of capitalist oppression over other, "peripheral" issues. *Deepseafish* registers both her alignment with and her distance from the avant-garde.

In the story "Avantgarde," Fleißer thematized her relationship with Bertolt Brecht during the 1920's, and wrote: "He cut where it hurt the most, her very own was precisely what he devalued. He edited out the atmosphere, he seemed to hate it unconditionally." In her characteristically condensed prose, Fleißer painfully relates the entanglement of sex, gender, and literary production in terms of power: Brecht's power to cut, edit, and censor; and the young woman's dependency, exploitation, and suffering. Yet her analysis of the avant-garde and sexual politics, in this story and in her drama *Deepseafish*, is no melodramatic tale of villainy and victimization. Rather, Fleißer undertakes a dissection of "love" as an ideology that ensures women's continued allegiance to misogynist literary institutions. Her project includes an analysis of women's subjective investments in that ideology, and participation in their own oppression. *Deepseafish*, written in 1931 and revised in the early 1970s, contrasts modern and pre-modern models of literary production, and lays out the contradictions with which a woman writer in the "liberal" Berlin of the 1920's had to contend. This critical perspective cuts across epochal and reproduced gendered power relations not at all dissimilar to the ones that had sustained Romantic and bourgeois notions of artistic genius.

Katrin Sieg  
University of California, San Diego

Margarete Steffin's *Childrens' Plays*: Anti-Illusionism with a Difference  
(Abstract)

Margarete Steffin's name has survived mainly as that of one of the collaborator-lovers with whom Bertolt Brecht liked to surround himself. Now that her entire work is available, questions about Steffin's and Brecht's working relationship will need to be reformulated. Paradoxically, it is through her connection with Brecht that she is being

discovered posthumously, not only as a collaborator whose contribution needs to be researched further, but also as a writer in her own right.

Writing for children played a much larger role in Steffin's oeuvre than it did for Brecht. This paper first situates Steffin's work and her collaboration with Brecht within the broader contemporary context of children's literature, pedagogical movements, and the left-wing emphasis on the intersection of class consciousness, pedagogy and theater in the Weimar Republic. Her characters bear resemblance to the child characters of Erich Kästner, whose allegiance, however, was to the idealistic movement of Reformpädagogik (criticized, among others, by Steffin's close friend Walter Benjamin) rather than to the proletarian pedagogical movement.

Steffin wrote two plays for children which are very different in style. *Wenn er einen Engel hätte* (If he had an angel) is rather heavyhanded in its use of agitprop elements, while its denunciation of the inhumanity inherent in the capitalist system (rather than in individual characters) and the anti-religious stance show similarities with Brecht's works (especially those where Steffin collaborated with him, as for instance *Der gute Mensch von Sezuan*). In *Geisteranna* (Haunted Anna), Steffin dispenses with agitprop style; here, her criticism of capitalism is more playful and less dogmatic, and her child characters are realistically and humorously portrayed in their solidarity, their squabbles and their resourcefulness. However, in spite of their psychologically convincing and entertaining depiction, there are a number of breaks with plausibility which Steffin employs in an intentional attempt to break with stage and character realism. Distancing devices can be found throughout the play - among them the use of terms of endearments in lieu of expletives, a number of play-within-the-play scenes, and the clearly marked "thinking pose" which the group assumes when tackling a problem.

*Geisteranna* is perhaps the more original of Steffin's texts: it has a sustained anti-illusionist structure, and Steffin (unlike Brecht) accomplishes this anti-illusionism without relinquishing the psychological credibility of her child-characters and their world.

*Sabine Gross*

*University of Wisconsin*

#### Beloved Comrade - Brecht's 'Productive' Relationship with Margarete Steffin (Abstract)

Brecht's relationships with his female collaborators have long been the subject of debate. Critics have pointed out that his challenge to conventional practices and his attitude toward women are "fraught with contradictions" (Chris Weedon, 1989, 14). While some suggest that his collaboration with women was mutually beneficial, others

argue that his "use" of women "as a means of production" (James Lyons, 1980, 35) smacks of capitalist exploitation. The relationship with Margarete Steffin, his collaborator, secretary, translator, and mistress during the Scandinavian exile years, is a case in point. A woman with considerable talents, Steffin gave up her independence to serve Brecht. Radical feminists would see in her subordination a "fundamental form of oppression" and one must ask why a woman, familiar with Marxist ideology, did not "reclaim from Brecht control over her life" (Weedon, 17). Brecht's statement: "Liebe ist die Kunst, etwas zu produzieren mit den Fähigkeiten des andern" (GW 12, 407) has been interpreted to mean that he created an emotional framework in order to appropriate women's talents.

Critics have tried to explain why women acquiesced to Brecht's terms. John Fuegi and others have proposed that Brecht may have altered his collaborators' sense of self in terms of his own needs. According to poststructuralist theory it is useful to focus on language as "the place where our sense of ourselves is constructed" (Weedon, 21). The manner in which Brecht communicated with Steffin supports suspicions that he caused her to see herself as subservient to him. The image of the "soldier" Brecht used when referring to Steffin instructs her to expand on the traditional female role while, on the other hand, it metaphorically describes the hierarchical nature of their relationship symbolizing the conventional inequality of gender. In her autobiographical texts and letters she admits feeling inadequate and depressed. Her low self-esteem certainly did not help her believe in herself and her own creativity.

Until recently Steffin was known only as Brecht's collaborator. Inge Gellert's recent edition of her works has helped to remedy that situation. Yet, the question to what extent Brecht appropriated Steffin's work cannot be fully answered. Her contribution was certainly far greater than conventional scholarship has assumed. Her willingness to give up ambitions of her own and to serve Brecht suggests that in their relationship the old ideologies were still at work. After her death, Brecht idolized Steffin, calling her "my soldier" and "my general," "my pupil" and "my teacher," suggesting a new concept about the relationship between men and women. However, his patronizing attitude toward Steffin while she was alive and the manner in which he caused her to see herself and her function relative to him reveals the dichotomy between his theoretical position and his behavior in real life. Brecht's relationship with Steffin certainly does not meet our current ideas about equality.

*Gudrun Tabbert-Jones*  
*Santa Clara University*

## PERFORMANCE REVIEWS

### The Resistible Rise of Arturo Ui

In Berlin last spring for the annual Theatertreffen I was astonished to find not a single Brecht offering on the boards. I was more or less prepared to not to find him at the old Berlin Ensemble, now reorganized with a committee of directors who have made it a matter of artistic pride to distance themselves as much as possible from his tradition (although the new statue of him in the small park adjoining the theatre makes a nice ironic comment, especially in that it is surrounded by plaques bearing quotations from his work, several of them remarking on how the passage of time alters all things). I was not, however, prepared for his disappearance from the other Berlin houses, east and west, when not so long ago Shakespeare, Schiller, and Brecht would inevitable be the names most often encountered in the Berlin theatre announcements. Today it seems that Heiner Müller, despite his somewhat ambiguous political background, has at least for the time being moved into the favored position that Brecht used to hold.

Under these circumstances it seems much less surprising that a leading non-German director, quite outside the Brecht tradition, might not only create a major Brecht revival in Paris, but then tour it to Berlin. Jérôme Savary, long associated with a flamboyant and fast-moving theatre of striking visual effects, is certainly not the typical Brecht director, but he has, on the other hand, been spoken of as a leading candidate to be invited to serve as artistic director of the recently closed Schiller Theater, once the leading classic house of West Berlin, and his current Brecht project doubtless has as one of its goals the demonstration to the German public that the somewhat carnivalesque Savary can be trusted with the national classics.

*The Resistible Rise of Arturo Ui*, hardly one of the central Brecht works, might seem an odd choice for this project, but Savary is a very shrewd man of the theatre, and this grotesque tale of cartoonish Cicero gangsters is in fact extremely well suited to his directoral style, which combines an almost frenetic energy with a bombardment of stunning images and effects. One French critic aptly characterized his approach as TGV (*Théâtre Grand Vitesse*)--"high speed theatre," parallel to the high speed trains--the TGVs--at the heart of the developing new European rail system.

It is a pity that Savary cannot take to Berlin the entire theatre that houses his extravagant production. He has for the past several years been the director of the Théâtre National Populaire, housed in Paris' Palais de Chaillot, across the river from the Eiffel Tower. The Palais was built in 1937, exactly the historical period of the rise of Hitler paralleled by the events in Brecht's play, and Savary has shrewdly taken advantage of this convergence for his production. One attains the theatre by entering a grandiose



foyer, then descending an enormous stairway to the kitschy but extravagant art deco lobby of the theatre itself, with huge picture windows looking out toward the Eiffel Tower and with elaborate 1930s murals and decor. We might almost be entering Arturo Ui's favored retreat, the Mammoth Hotel, and Savary has emphasized this by greeting arriving patrons with champagne and a 1930s jazz band (les Hot Papaz) in this ornate lobby.

The Théâtre Jean Vilar itself, although a very large performance space, has no permanent seating arrangement, and for this production a vast single sweep of seats on metal scaffolding provides an arrangement faintly suggestive of the bleachers in a huge political rally. The basic set is very simple--a stepped pylon on either side, painted light blue, with suggestions of windows as in a cluster of skyscrapers, a stained brown curtain hung between them that will be later raised above the stage for projections of Brecht's scene legends. As the audience enters, a honky-tonk piano player down left belts out a medley of Scott Joplin and Kurt Weill tunes.

Savary himself appears as the introductory announcer, a jouncy figure in top hat and tails, with a coat of lining of brilliant yellow. He simultaneously conducts the Hot Papaz, who have now moved to the stage, and introduces the leading characters, who rise in alternation from small vampire traps downstage right and left. When Ui is at last announced, a grave trap opens down center, with light and smoke coming from below, and Ui slowly ascends, like Hitler in the famous grave scene in Syberberg's film. Ui is played by Guy Bedos, a big star in France, whose reputation has been made with one-man shows in music halls and TV. His stage persona thus precisely fits Savary's approach, though Bedos very much underplays the character at first. He mutters, keeps in shadows and out of the way corners of the set, and is continually seen in dark glasses. His potential for grotesque bravura display is only very gradually revealed in the course of the production.

Most of the scenes are played in fragmentary settings, freely mixing detailed realistic elements (most notably a marvelous period touring car that Ui and his entourage begin to move about in later in the play) and distinctly symbolic, even cartoonish elements, such as large scale model buildings and cars played with by the gangsters in the City Hall like a grotesque chess game. The most basic setting, appearing at the opening and close and in several street scenes, is two steeply converging lines of buildings, meeting at a point center stage.

In addition to the honky-tonk piano and jazz band, Savary employs in a number of scenes a black gospel chorus, the Gospel Chords Singers, whose renditions of this traditional music provide delightful ironic commentary on the developing action. These first appear in the first scene which Savary sets not in the city financial district, but at the packing assembly line of a cauliflower factory. The singers appear as the line workers, inspecting and packing the passing cauliflowers while singing the spiritual "Steal Away." They thus serve as a living background to the conversation of the businessmen about the decline in the trade. Scene 4 in the Dogsborough mansion, already ironized

by Brecht with a Sunday setting and church bells, Savary ironizes further with an elaborate Christmas tree and the negro chorus appearing as a whole row of liveried servants in white wigs standing along the side of a red carpet which descends a staircase and stretches across the stage. They greet the arriving master with a chorus of "I wanna be like Jesus."

Every scene brings visual and aural surprises, often, as in the example just given, by pushing a suggestion given in Brecht to a further caricatured extreme. The Mammoth Hotel has something of the feeling of a sinister bordello or a grim funeral parlor, with dark walls, huge mirrors and an enormous floral arrangement. Its most striking feature, however, is Ui's chair. While Brecht speaks of a "deep chair" in which he is sunk, Savary places him in a truly mammoth overstuffed creation, which glides in with Ui perched atop it, like a small child. The complex trial scene (8) is a particularly striking example of how Savary pushes Brecht's savage comedy even further; when Brecht brings the intimidated witness Hook back into the courtroom with a cane and bandages over head and eyes, Savary has him wheeled in on a hospital gurney, attacked to intravenous tubes and so totally bandaged that the prosecutor cannot tell which end is the head. When the Prosecutor asks Hook if he recognizes Giri, Giri is sitting up center amid the judges and court reporters, and they immediately engage in a complicated exchange of hats clearly designed to befuddle the witness. This scene as written by Brecht is split into a series of vignettes, interrupted by blackouts and organ music, usually Chopin's "Funeral March" played in a dance rhythm. Instead of the blackouts, Savary alternates the brief courtroom sequences with a more theatrical touch. The courtroom is set up downstage with the usual elements--witness box, judge's desk, stand for the accused and so on, all painted a garish red, constantly suggesting the warehouse (Reichstag) fire that is the subject of the trial, defined not by walls but by light. When this light dims, the lights come up on a sentimental scene far upstage, where a Salvation Army band, playing discordant Christmas music, parades by in front of a cutout backdrop of illuminated skyscrapers with a huge crescent moon above in a star-studded sky. Behind them dance a Santa and waif-like child. As the progressive scenes in the court degenerate, so do the alternating parades, with the Army falling apart, the Santa and child fleeing, and the instruments taken over and played in random discords by ragged street criminals.

Ui's large touring car first appears in scene 7, and carries him and his entourage regularly about in much of the rest of the play. It is a wonderful visual focus when it drives across the stage, but is perhaps even more effective when, from time to time, only its metallic nose is seen in some back corner, like a monster waiting to pounce. One example of this is scene 11 in the garage, which is a vast empty space in Savary's production, with a metallic door at the rear and the sound of rain drumming on metal. When Ui appears, the door rises, and only the headlights and hood of his car appear outside the garage, shimmering through falling rain. A somewhat similar, and even more chilling appearance is made in scenes 12 and 13, the death and funeral of Dullfeet, and

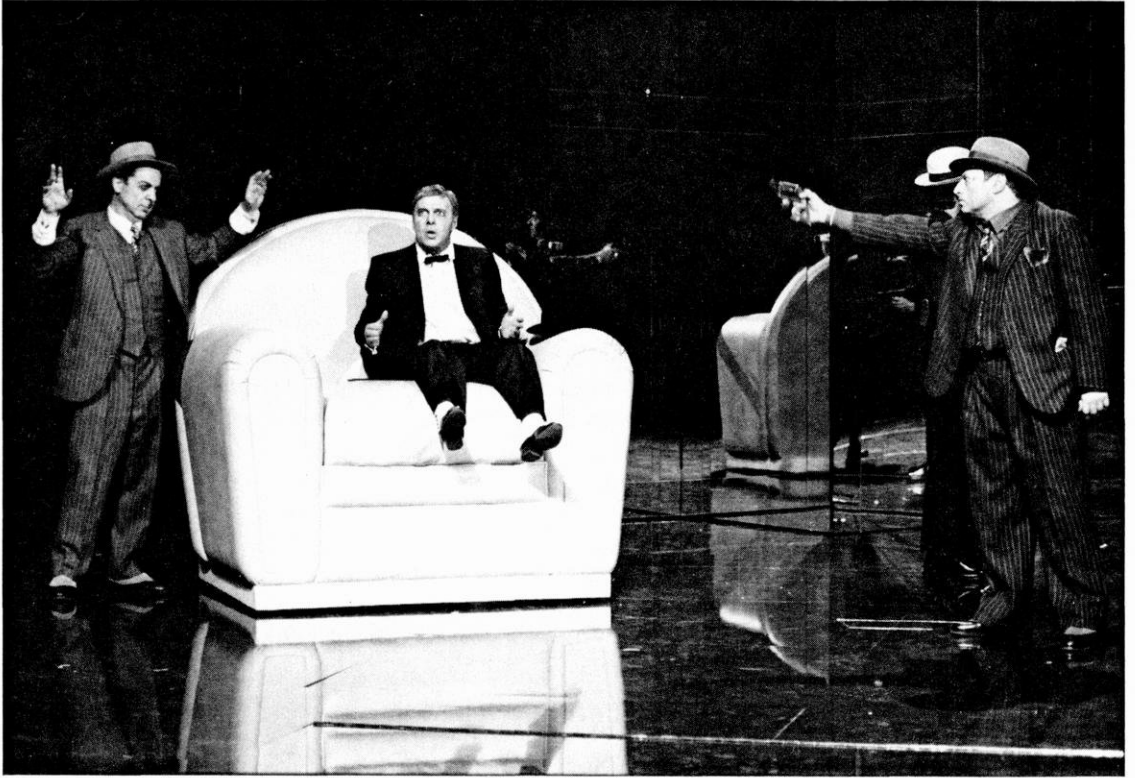
the most complex staging sequence in this highly visual production.

Givola's floral shop is indicated primarily by four large pedestals each surmounted by a large floral spray. As the two couples come and go in the shop, Givola rotates these sprays one by one, revealing behind each a huge memorial wreath. Ui's final line in the scene--"I don't like that man"--is followed immediately by an offstage shot and then by the appearance of the pallbearers and a New Orleans style jazz funeral band with Dullfeet's coffin, parading into the downstage space now converted by the wreaths and the opening of the grave trap into a cemetery. The usual starlit sky and crescent moon appears upstage in a space between dark curtains right and left, and the front of Ui's dark touring car noses quietly along into this space as snow begins to fall lightly on its hood. The gospel chorus appears as mourners, singing "Deep River" as the coffin is carried to the grave. At the end of the scene, after the coffin is lowered away, the chorus gathers about the grave to sing "Nobody knows the trouble I've seen," then files off, still humming, as snow continues to fall on the grave and on the dark car at the rear and the funeral wreaths glow in a rosy pink light--an astonishing blend of kitsch sentimentality and stunning theatricalism. In order to keep the montage of this sequence flowing, Savary has had to omit several of Brecht's projected historical notes, but the effect is well worth this sacrifice.

Savary leads us out of his comic horror world as entertainingly as he led us in. The nightmare scene in the Mammoth Hotel shows him in a huge fourposter bed as grotesquely large as his easy chair there, with his guards sleeping on the floor about it and Rosa appearing high in the air across the room. The merchants' assembly, full of waving signs, banners, and a huge pictorial representation of a cauliflower dropped from the flies, mounts to a mad political rally scene, with Ui having mounted a long stairway to appear atop a high podium in the shape of a skyscraper, the huge cauliflower over his head, banners waving, the band playing, and leaflets showering the stage from the flies. Then the skyscraper revolves, and Ui descends the stairs into the jazz band, once again being energetically directed by Savary. The actors and singers gather about dancing and clapping. Then everything stops, and Ui steps forward as if to take a bow. The audience begins enthusiastic applause, but Ui waves them to silence. He removes his dark glasses, hat and tie, and quietly and conversationally gives the epilogue, creating a chilling and powerful effect.

The final note, however, is hit by Savary the showman, not Brecht the political commentator. The real curtain calls now begin, and they are enthusiastic and jolly, much appreciated by the audience. The Hot Papaz contribute to the enthusiasm in their delivery, animatedly led by Savary, and the audience leaves the theatre with their spirited tunes ringing in their ears.

*Marvin Carlson*  
*New York University*



*La Resistible Ascension d'Arturo Ui* de Bertolt Brecht.

M.e.s. Jérôme Savary - Théâtre de Chaillot

Avec: *Guy Bedos, Bernard Ballet, Michel Berto, Roland Blanche, Jacques Debary, François Delaive, Isabelle Gomez, J-Pierre Kalfon, J-Claude Jay*

Photo: Marc Enguerand, 16 Rue du Faubourg Montmartre

**Wiederentdeckung Tollers -  
Heinz-Uwe Haus inszeniert das Revolutionsstück *Masse = Mensch***

Daß Theater überall und unter (fast) allen Bedingungen zu künstlerisch und geistig innovativen Ereignissen finden kann, wenn nur Ästhetik und Konzept einen Nerv der Zeit treffen, beweist wieder einmal Heinz-Uwe Haus mit seiner jüngsten Inszenierung: Tollers *Masse = Mensch* am Theater Trier. Das in Ost wie West gemiedene Revolutionsstück über die soziale Revolution des 20. Jahrhunderts erweist sich nicht nur als eindringliche Vorausschau roten wie braunen Terrors deutscher Couleur und damit als aktuelle Mahnung, Macht und Moral, Utopie und Wirklichkeit am Schicksal des Einzelnen zu messen, sondern als visionär-expressionistischer Zugriff, der zu einem gegenwärtig-theatralischen Ereignis wird.

In sieben Stationen voller ekstatischer Bildballungen und argumentierender Diskursivität wechseln sich reale und Traumszenen ab, alternieren episch verfremdende Techniken mit dramatischen Vorgängen, treffen sich Agitprop und antiker Chor.

Toller, der Dichter, der den Kämpfen seiner Zeit auch als politisch Handelnder nie auswich, hat mit dem Schicksal der Sonja Irene L. (ausdrucksstark Simone Haering), die als bürgerliche Frau sich von ihrem Mann, einem angepaßten Staatsbeamten (Michael Rasche), lossagt und sich den Arbeitern als Streikführerin zur Verfügung stellt, eigenes schmerzliches Erleben gestaltet. Als Führer der Münchener Räterepublik wollte er sein Glaubensbekenntnis ("der Mensch über alles", "der Mensch ist gut") verwirklichen - und mußte erleben, wie "die Wahrheit niemand beherbergen will" und "die Liebe gekreuzigt wird". Die Hoffnung, daß die proletarische Revolution zur Selbstvernichtung der Unterdrückung führe, kollidiert für beide mit dem mörderischen bolschewistischen Klassenkampfverständnis, wonach der Zweck die Mittel heilige. Wie Sonja verbindet sich Toller in Solidarität mit der Masse, wird ihr Mitkämpfer, der nichts auszurichten vermag, wenn diese von ihrem Führer (in der Rolle des "Namenlosen" Dirk Waanders) zum Abgrund getrieben wird, in Gewalt und Blutvergießen ihre Utopie besudelt. Sie wollen das bestehende kapitalistische System beseitigen, Krieg und Ausbeutung beenden, Freiheit und Gleichheit unter den Menschen schaffen und treffen auf den unlösbaren Konflikt von Absicht und Verwirklichung. Das Stück erzählt vom Traum gewaltloser Revolution anarchistischer Prägung. Sonja wählt den Opfertod, widersteht der Versuchung, als ihr der Priester den Glauben an das Gute im Menschen und an die Fortentwicklung der Menschheit rauben will...

Der Regie gelingt es, Tollers gedankliche Konzeption mit seiner sprachlichen Realisation überzeugend zur Deckung zu bringen. Die beim Lesen oft antiquierte Rhetorik wird auf ihre Ursprünge - einer Mischung von antikisierend-tragödienhaftem und modernem Sprachgestus - zurückgeführt und in körpersprachliche und visuelle Metaphern "übersetzt". Bestechend der Bewegungsreichtum und die Musikalität der Aktionen. Zu erleben ist, wie Schauspielkunst die Welt und Visionen Tollers, ihren seelischen und

geistigen Atem, zu vermitteln vermag, weil sie sich selber vertraut. Zehn Darsteller kreieren im "leeren Raum" und haben nur wenig mehr als sich in der Hand. Betont aus der körperlichen Haltung heraus werden Figuren, Beziehungen, Verhältnisse ausgeformt und charakterisiert. Solche spielerische Präzision verbindet sich mit choreographischer Disziplin, wie sie selten zu bewundern ist. Haus gelingt es überdies, weitere fabelkonstituierende Ausdrucksmöglichkeiten mit Hilfe von Malerei, Kostümen, wenigen Requisiten und Musikzitataten zu finden. Die nackten Wände der ehemaligen Fabrikhalle, in der gespielt wird, sind durch riesige Malereien, geschaffen von Glyn Hughes, bedrängend expressiv verhangen. Weißgesichtige Gestalten in Wehrmachtsmänteln und Munitionsarbeiterdress (Kostümgestaltung Carola Vollath) erlauben wesentliche chorische Verknüpfungen und für Momente lebende Bilder von historisierender Reminiszenz (Choreographie Andrew T. Tsubaki). Zwei riesige, unterschiedlich geformte Tische dienen dazu, im Handumdrehn die wechselnden Spielorte zu schaffen: Vereinslokal, Börse, Maschinenhalle, Gefängnishof, Saal, Todeszelle. Die Traumszenen verwandeln sich in Puppenspiele mit mannsgroßen Marionetten, herausgelöst aus den Malereien, sie führen die dämonischen Gesichter und schauerlichen Totentänze der herrschenden Ordnung vor. Collagen aus *Satrapias* von Klaus Lenz und *Beating the Retreat* der Gruppe "Test Department" vertiefen auch akustisch die leidenschaftliche Lebendigkeit der Gestaltung. Wie in dieser Inszenierung von 90 Minuten mit allen Sinnen, mit Wissen und Vorstellungskraft, mit Nerven und Muskeln kompromißlos zur Wirklichkeit Stellung genommen wird, ist eine ästhetisch und politisch herausfordernde Anregung für Darsteller und Zuschauer gleichermaßen. *Masse = Mensch* in Trier ist eine reife Ensembleleistung, die mit leidenschaftlichem jubelndem Beifall seit der Premiere vom meist jugendlichen Publikum bedacht wird. Sie ist eine (hoffentlich nicht die einzige!) Aufführung im Jahre des 100. Geburtstages Tollers (3. 12. 1893), die beweist, wie nahe und wichtig uns sein Werk sein kann.

*Masse = Mensch* ist Haus' erste Inszenierung im wiedervereinigten Deutschland. (Sein *Hamlet* in Kaiserlautern im Herbst 1989 war damals eine der wenigen Stellungnahmen aus westdeutscher Provinz zur friedlichen Revolution.) Der Berliner Künstler, in den 70er Jahren Regisseur am Deutschen Theater, später Gründungsmitglied des Regieinstituts, seit 1983 vor allem in Griechenland und den USA tätig, wurde im Herbst 1989 einer der Aktivisten der Bürgerbewegungspartei "Demokratischer Aufbruch" im Berlin, gründete parallel in den USA die "Praxis Gruppe", die unter Emigranten, Geschäftsleuten, Intellektuellen für die Vereinigung Deutschlands agitierte (als das weder in Bonn noch in Leipzig opportun war). Seit 1990 arbeitet Haus abwechselnd in den USA (wo er eine Gastprofessur an der Universität von Delaware innehat) und lebt in Berlin. Hier will er ein Werkstatt- und Trainingszentrum aufbauen - das Trierer Projekt ist durch diese Initiative gefördert. (Seine engsten Mitarbeiter, der walisische Maler Glyn Hughes und der amerikanische Choreograph Andrew T. Tsubaki, haben auch in Trier mitgewirkt.) Es ist zu hoffen, daß die Pläne dieser Gruppe Resonanz in Berlin

finden, wo Haus während der Teilung der Stadt im Osten durch ästhetisch innovative und politisch kompromißlose Inszenierungen (erinnert sei an seine Revuen mitten in der Nacht im Deutschen Theater, an Carvajals *Untergang des Zentauren*, Euripides' *Hilfesehender* im legendären "bat") sein schauspiel- und regiemethodisches Konzept beharrlich-einfallreich gegen die herrschenden Auffassungen (und oft behindert durch die Zensur des Regimes) entwickelt hat. Noch bevor er schließlich ins Ausland auswich, hat Haus in Bautzen und Weimar mit Projekten überregionale Aufmerksamkeit gefunden - Nerudas *Murieta*, Shakespeares *Pericles*, Brechts *Mutter Courage* (mit Christa Lehmann) gehören zu jenen Beispielen "DDR-Erbes", die nicht systemkonform waren und die internationale Sprache des Theaters bereicherten. Dem wiedervereinigten deutschen Theater ist zu wünschen, daß es Künstlern wie Haus die Rückkehr abverlangt.

Notate zur Inszenierungsvorbereitung von Tollers *Masse = Mensch* am Theater Trier  
(Premiere 9. 10. 93)

Toller dichtet den Konflikt von *Masse* und *Mensch* wie Thomas Mann *Masereels* in Holz geschittene "Stadt" beschrieben hat - "gesehen mit einem richtenden und erbarmenden Blick". Ihre brutale Fantastik, ihr ästhetischer Überdruck, der Straßenschluchtrubel, der den einzelnen zu Nichts degradiert, dieses Metropolis aus Industrie, Börse und Militär, in dem die Einsamkeit die Seele auffrißt, ist von gleicher Entladung eines kämpferischen Herzens! Beider Zugriff/Blick visioniert den Prozeß der Wandlung des Menschen in der *Masse*: vom Egoisten zum "Mitmenschen", vom "bösen Feind" zur "reinen Lichtgestalt". Aus solchen Spiegelungen schöpferischer Ichs eskaliert der Umschlag von den real existierenden Verhältnissen zum Menschheitsparadies.

Tollers ekstatische Gebärde, seine eruptive, gesprengte Form, seine Wortballungen und Verkürzungen, seine gesteigerte Nervigkeit sind Schreie des Empörers. Er behauptet seine expressionistische "Un-Form" mit nichtendender Leidenschaftlichkeit.

So konzentriert wie ein Laserstrahl gebündelt, nimmt sich Toller der Menschen an: er will die in- und auswendig erfahrenen Brüche der Utopie sozialer Revolution ein für allemal überwinden. "Erlebnis als Erkenntnis" heißt für ihn, der als Dichter = Politiker an der Veränderung des Bestehenden teilhaben will, "die Illusionen der Menschen zu zerstören". Die Erkenntnis der ökonomisch-gesellschaftlichen Ursachen des "Schicksals" der Massen zwingt s.E. zu der Einsicht, daß sie menschlichen Ursprungs sind. Individuelle Verantwortung und tragische Verstrickung, wenn Menschen gegen Menschen aufstehen, machen in Tollers Augen revolutionäre Gewalt fragwürdig. Es geht ihm um die politische und menschliche Handlungsfähigkeit seines "neuen Menschen".

Eindringlich und unbestechlich unterzieht Toller die selbst erlebte Revolutionsproblematik 1918/19 einer Prüfung. Ihn quält die Frage nach der Funktion

und Legitimität von Gewalt bei gesellschaftlichen Auseinandersetzungen grundsätzlich und nicht taktisch - Mut und Moral, wie sie kaum jemand unter seinen (ehemaligen) Genossen aufbringt. Wie ist das mit dem Schuldigwerden aus bestem revolutionären Willen heraus - schreit jede Zeile, jede Metapher.

Toller lehnt es ab, sich bis zur Wahrheit durchzulügen. Er will sein Humanitätsideal nicht taktisch unterbieten wie die meisten Linken um ihn herum. Er erblickt in der bolschewistischen Konzeption des Klassenkampfes den Stillstand der Menschwerdung. Hellsichtig stellt er sich zwischen die Fronten.

Tollers anarchistischer Humanismus verneint die gewaltsame Revolution, weil der Terror als Methode das Ziel einer freien Menschengemeinschaft gefährdet. Er glaubt tief an eine Veränderbarkeit der Menschen, setzt auf sie anstelle der Veränderung der Gesellschaft durch welche selbsternannte Vorhut auch immer. Seine Utopie, daß die vielen Millionen Ichs den Massen-Menschen in sich überwinden, ist sowenig von der Geschichte erlöst wie die seiner Widersacher.

Toller, der den linken und rechten Totalitarismus gleichermaßen verabscheut, war und ist den Apologeten und Quislingen ihrer Gewaltherrschaften suspekt, weil er ihnen ihren Machtanspruch über den Menschen abspricht.

*Manfred Kotthoff*  
*Köln*

**Ausbruch in die ungeschützte Innerlichkeit:  
Gedanken zur Inszenierung von *Lebenslauf des Mannes Baal*  
im Berliner Ensemble (Regie: Peter Palitzsch, 1993/94)**

Da stellt er sich vor uns auf die Bühne, fett, unästhetisch und wollüstig wie kein anderer. Und lebt. Lebt uns etwas vor. Und stirbt schließlich um des Lebens willen. Doch das haben wir schon von Anfang an gewußt, daß er untergehen wird. Untergehen muß. Und so mitreißend ist er dabei gar nicht. Sollte er auch gar nicht sein. Von wegen *Baal frißt! Baal tanzt!! Baal verklärt sich!!!* Der hier auf der Bühne befand sich eher in einem sinnlosen Sinnes-Taumel denn in einem Lebens-Tanz. Ein Totentanz jedoch ist es noch nicht. Und wenn dann am Ende des zweistündigen Abends der Gnadenschuß aus der bayrischen Jägerflinte fällt, sind wir verschrocken, aufgeschrocken, weniger über den die Totenstille des Dahinsiechens Baals zerreißenen Gewehrschuß eines Gamsbarthut-tragenden Landjägers als vielmehr über unsere eigene Betroffenheit, eher Ratlosigkeit angesichts dieser unpräzisen und dennoch nicht wirkungslosen Inszenierung. Hatte da nicht schon Brecht selber uns gewarnt: "dem Stück fehlt die



Weisheit"? (*Stücke I*, Suhrkamp 1957, S. 9) Fehlt uns denn so ein weiser Rat-Schluß in Form eines verständlichen Entwurfs? Da gab es keinen, natürlich. Also Dialektik. Zurückgeworfen auf das Ich sind wir dem uns auf der Bühne Vorgeführten gleich geworden - oder ihm entgegengesetzt. Und haben uns nach eigenen Antworten umzusehen. Daß Alkohol, maß- und schamlose Sinnlichkeit oder Asozialität uns nicht aus der Krise des Individuums im Angesicht unserer perfektionierten Industrie- und Mediengesellschaft heraushelfen werden, wissen wir, oder ahnen es zumindest; dazu hätten wir nicht hierherzukommen brauchen. Und doch, ging es nicht auch darum, zu zeigen, zu sehen, daß "es unmöglich ist, das Glücksverlangen des Menschen ganz zu töten"? (*Stücke I*, Suhrkamp 1957, S. 9) Die Asozialität des Einzelnen, des Vereinzelten, Vereinsamten, ist aus dem Schoße einer asozialen Gesellschaft gekrochen, sehnt sich nach ihr zurück - so es denn nur ein warmer Schoß ist mit wie auch immer wechselndem/weiblichem Gesicht.

Es ist die Geschichte des Einsamen. Des Dichters, des Intellektuellen. Zu Brechts ursprünglichen Bezügen auf Villon, Rimbaud, Verlaine und Wedekind gesellen sich unsere heutigen Assoziationen, so vielleicht auf Fühmann, Biermann und nicht zuletzt auf des Meisters Schüler Müller. Ihnen allen war/ist die gutbürgerliche Gesellschaft verhaßt, ihnen allen war/ist der Himmel so nah. Hier wird er schließlich dem Baal zum Greifen nah, als sich am Schluß die kolossalen kalt-weißen Neonröhren von der Bühnendecke herabsenken, dem verlassen sterbenden Baal entgegen. Sie senken sich herab, senken sich zu ihm in den Morast, in den Schoß dieses einen verkommenen Lebens - in den Himmel wird dieser gewiß nicht aufsteigen. Baal, der gefallene heidnische (Gegen)Gott der fleischlich-sinnenhaften Lebensfreuden.

Die dem Lese-Text vorangestellte Vorrede, das Lied auf Baal ist weggelassen; dafür überschattet die Parabel vom Ichthyosaurus allgewaltig den weiteren Gang der Dinge. In der Eröffnungsszene - Baal mit dem Lorbeerkranz des Dichters und alkoholzerfressenem Blick - sind ein auf rotem Fahmentuch aufgestellter, ausgebleichener Reptilienschädel und einige Wirbelknochen an die Stelle üblicher Eß- und Trinkutensilien eines großbourgeoisen Dichterempfangs getreten. Das Genie, der Verweigerer ist bereits gestorben, die dem Dichter gewidmete Festlichkeit wird bereits hier zum ersten Akt einer andauernden Totenfeier. Selbstverfaßtes Requiem auf das Dichter-Genie. Auf die Sinnlichkeit? Er ist lange Zeit nicht tot zu kriegen. Und wenn er schließlich - endlich - doch erlöst ist, sind wir Zuschauer es von ihm.

Ein Vergleich mit dem Brechtschen Lese-Text erweist weitestgehende (wohltuende) Texttreue mit jener Fassung von 1926. Baals Poeten-Dachkammer ist zum Autoschuppen geworden, zur Wellblechhütte mit Schreibmaschine, Schnapsflasche und Stahlrohrbett mit wechselnder weiblicher Belegschaft. Der arbeitslose Automechaniker von 1926 unser Zeitgenosse? Antibürger und Anarchist allemal. Immerhin, er (an unserer Stelle?) bricht aus aus Ruhe und Ordnung einer bürgerlich-bundesrepublikanischen Welt, die uns schmerzlich vertraut sein sollte - und in ihrer

sensationsgeilen Langeweile auch ist - geht hinaus in die kalten Wälder, aus denen einst der arme B.B. kam, geht weg aus der Zivilisation, jener bewundernswürdig-verhaßten "neuen Welt" aus Stahl und Stein namens Manhattan oder Berlin; und als er wiederkehrt, bleibt er draußen vor der Tür. Wir lassen ihn nicht mehr hinein. Wir sind mitschuld an seinem Untergang? Sein philosophierender Kumpan muß Opfer des Zum-Tier-Gewordenen werden. Von der Amoralität über die Asozialität zur Kriminalität. Zu einfach. Zu wahr.

Die Beharrlichkeit des Anders-sein-wollens und die gleichzeitige Eindringlichkeit der Fatalität eben dessen ist in dieser Inszenierung weitestgehend den zwei Hauptdarstellern zu verdanken. Es ist nicht Baal allein, auch sein musikalisch nietzscheanischer Leidensgefährte Eckart - beide müssen sie dem Lebens(un)geist Tribut zollen. Für diese beiden ist kein Platz von dieser Welt auf dieser Welt. Auch das Mitleid bleibt ihnen verwehrt, natürlich. Selbst ohne Brechtsche (oder Palitzsche) Verfremdungseffekte. Mit den beiden Darstellern, Volker Sprengler und Urs Hefti, ist dem BE ein kraftvolles und glaubwürdiges Paar "zugelaufen". Sie spielen für uns immer auf des Messers Schneide, uns wanken machend zwischen Sympathie und Ekel, zwischen Mitleid und Verdammung. Zuviel oder zuwenig Brecht an diesem Punkt? Zuviel Mann? Die Frauen auf der Bühne verblassen, werden zum Opfer des Mannes Baal; für sie bleibt nicht mehr als die Rolle der armen Mutter, der armen Geliebten, der Hure....

Das Meisterwerk einer Neu-Interpretation Brechts nach den Unruhen der letzten vier deutsch-deutschen Vereinigungsjahre ist Herrn Palitzsch hiermit (noch) nicht gelungen; die Inszenierung beharrt aber auf einer dialektischen Eindringlichkeit (nicht Aufdringlichkeit), die heute ihresgleichen sucht. Offensichtlich wollte Herr Palitzsch sich weder in die Reihe neuerer theatralischer Schreckensbilder a la Ostberliner Volksbühne stellen, noch museales Polittheater eines umstritten-streitbaren Marxisten reproduzieren. Hier denn finden wir uns konfrontiert mit einer wehmütigen Abwendung von den großen Zeitfragen. Hin zum Privaten, zum Leben(sanspruch) des Individuums? Die Absichten des Autors B.B. waren, wenn auch undeutlich, so doch immerhin wahrzunehmen und nachzuzeichnen: *den bösen Baal den asozialen* mit "einer höheren Art von Interesse: das am Gleichnis, das am Anderen, Unübersehbaren, Verwunderlichen" darzustellen (*Texte. Tagebücher 1920-22. 10.2.1922. Suhrkamp 1975*). Bleibt die Frage nach einer Inszenierung 1994 in einem Deutschland, das sich gern großstädtisch und weltmännisch zeigt. Rückgang zu den Klassikern, zum Dialektiker unseres Jahrhunderts, oder Projektion aus der Negation. Vielleicht liegt auch die Provokation in der Zurücknahme großer Entwürfe, in der Reduktion vorlauter Effekthascherei.

Baal - ein Ausbruch am Anfang und ein Verenden am Ende: Implosion der ungeschützten Sinnlichkeit.

*Thomas Jung*  
*University of Wisconsin-Madison*



### Göttinger Kreidekreis: Heinz-Uwe Haus setzt Maßstäbe am Deutschen Theater

Die Reise nach Göttingen lohnt sich: Haus' Umgang mit Brecht am dortigen Deutschen Theater, texttreu und doch heutig, in Thomas Richter-Forgachs ingenieurem Bühnenraum (ein riesiges seidenes Tuch, Shinteischwerter, wenige Spielrequisiten), Susanne Kloibers episch charakterisierende Kostüme (Hakamas und fernöstliche Arbeitsjacken als wandelbare Grundkostüme), eine raffinierte Ballett-Ausleuchtung, die vor allem mit Seitenlicht arbeitet, beeindruckte durch Intelligenz, Bewußtheit und auch Eleganz, wie sie seit den Glanzzeiten des BE, der Schaubühne oder Bochums hier nicht mehr zu sehen ist. Kein Hauch von Provinzialität lag über der Aufführung, obwohl die altherwürdige Universitätsstadt seit Hilperts Tod auch wieder eher zur Provinz der deutschen Theaterlandschaft zählt.

Amerikaner, die wegen des mageren Theaterlebens auf ihrem Kontinent von dem dichten Netz der Stadt- und Staatstheater in der Mitte Europas fasziniert sind, seien daran erinnert, daß dessen künstlerische Effizienz allgemein seit Jahren zurückgeht und durch die gegenwärtigen ökonomischen Zwänge ungewiß wird. Das einst so progressive repertoire- und Ensembletheaterprinzip entleert(e) sich zunehmend auch durch den Umstand, daß längerfristige Festengagements ohne sinnstiftende künstlerische Führung noch kein Ensemble ausmachen.

Vor allem das altbundesrepublikanische (Provinz-)Theater bleibt auch nach der Wiedervereinigung vorerst noch in der Nische individualischer Selbstfindungskonzepte, die die eigentlichen theatralischen Funktionen ins Abseits drängen. Das Erzählen von Geschichten sowie das komödiantische Zusammenspiel (des Schauspielers ursprüngliche professionelle Fähigkeiten also) verkümmern. In einem Interview äußert sich der Regisseur treffend: "68er Halbwahrheiten werden in homöopathischer Verdünnung genossen, um sich vor der konkreten Verantwortung des Berufs zu drücken. Texte, Proben und Aufführungen verkommen zur Eigentherapie. Der Autor ist da ebenso im Wege wie das Publikum."<sup>1</sup>

Daß es Haus in einem solchen Klima gelingt, mit einem Stück Brechts *Spiel* zu entfachen, stringent und phantasievoll zugleich eine Fabel zu erzählen und dem Zuschauer eine eindeutig-unverwechselbare Haltung, warum die "Meinung der Alten" vonnöten ist, vermittelt, kann nicht hoch genug veranschlagt werden.

Dies ist Haus' erste deutsche Brecht-Inszenierung nach der Wiedervereinigung. Der unkonventionelle ehemalige Ost-Berliner Brechtianer, den Marc Silberman schon 1980 in einer Studie neben Wekwerth und Müller als Erneuerer des Brechtschen Erbes in der DDR beschrieb<sup>2</sup>, hat seit fast 20 Jahren seine innovative Brecht-Rezeption von Athen bis Portland, in Nikosia und Terni, Seoul and Ankara, an Nationaltheatern und an amerikanischen Universitätsbühnen vertreten. Er gilt seit Ende der 70er Jahre als wichtiger internationaler Vermittler Brechtscher Regie- und Schauspielmethodik.<sup>3</sup>

Wer Haus' griechische Inzenierungen (etwa seinen Athener *Baal* oder den Nikosiaer *Arturo Ui*) oder seine Projekte mit dem Professional Theatre Training Program Sandy Robbins (die legendäre Milwaukeeer *Sezuan*-Aufführung ebenso wie die Arbeiten an der Universität Delaware) kennt, spürt, daß er mit körperlich trainierteren Darstellern wohl noch reduzierter, holzschnittartiger choreographiert hätte.<sup>4</sup>

Haus, ein Virtuose der Regie von Widersprüchen menschlichen Verhaltens, hat augenscheinlich das Leistungsvermögen vor allem der jungen Darsteller real eingeschätzt (sie wohl auch zum Teil zu ihrem künstlerischen Erfolg gezwungen). Sein pädagogisches Geschick ist zu spüren, indem er die unterschiedlichen Herkünfte akzeptiert, sie aber beharrlich der Poesie und Souveränität des Stücks unterordnet.

Die fragile wie ausladende Fabel, ihre Poesie und ihre Fragen nach dem Umgang mit Eigentum, dem Verhältnis von Recht und Gerechtigkeit, sind von verblüffend aktueller Inständigkeit. "Die Zeiten wachsender Unordnung und sozialer Unsicherheit überrollen die privatistische Besitzstandswahrung des interpretatorischen Firlefanzes."<sup>5</sup> Die Bilder, die man als Zuschauer vom heutigen Bürgerkrieg im Kaukasus und auf dem Balkan im Unterbewußten mit ins Theater bringt, legen sich wie zwangsläufig über die Szenen/Vorgänge/Figurengesten. "Rückübertragungsansprüche" ebenso wie "Unrechtsbereinigungsgesetze" im wiedervereinigten Deutschland kommen ins Vesier. So stellt sich die beunruhigende Botschaft - "niemandem gehört nichts seit jeher" - wie von allein her. Im Sinne Brechts wird in dieser Inszenierung auf den mündigen Zuschauer gesetzt - eine vor dem Hintergrund landläufiger altbundesrepublikanischer Rezeptionsklischees produktive Haltung. Wo allzuoft dogmatische Museumsruhe oder sektiererische Ignoranz die Dramaturgie Brechtscher Stücke platt(ge)macht (hat), wird das inszenatorische Bekenntnis zur ästhetischen Struktur der Parabel-Fabel zum theatralischen Ereignis für den Zuschauer.

Zwar streicht Haus mit Recht den Kolchos-Prolog, aber er erhält dessen Grundgestus, das Spiel im Spiel, indem er die letzten Zeilen des Epilogs ("Hört die Meinung der Alten...") als chorisches vorgetragenes Motto der Truppe dem märchenhaften Spiel voransetzt.

Die enge Verbindung, gegenseitige Inspiration von Regie und Bühnen- und Kostümbildner ist ein weiteres essentielles Merkmal dieser Inszenierung. Die "Schwesterkünste" dienen dem Gesamtzusammenhang. Auch sie werden zu Elementen der Erzählweise, der Kunst zu fabulieren. Das riesige Spieltuch ermöglicht im Handumdrehn, Räume zu schaffen oder Vorgänge visuell zu projizieren. Zeltformen der Nomaden - vom Ghilsai bis zum Kaschkai - und Erdhütten der Bergvölker Kaukasiens sind zu assoziieren. Faszinierend Grusches "Flucht in die nördlichen Gebirge", in der (mit Hilfe von vier Darstellern) selbst die sensibelsten Empfindungen vom Tuch aufgenommen und erzählt werden. Die Einfachheit und Schönheit szenischer Lösungen befreit nachgerade die schauspielerische Existenz vom Müll privater Innensichten und führt sie zur selbstbestimmten Ausdrucksform. Die Erzählweise schafft, woran dem

deutschen Theater am meisten fehlt: ein Ensemble. Die Vernunft und Magie der Brechtschen Kunst der Beobachtung menschlichen Zusammenlebens paart sich mit dem Vermögen des Regisseurs, mit den Schauspielern Mittel und Formen dafür zu entwickeln.

Die Aufführung arbeitet mit dem unterbewußten Grund des Textes: nicht Dialogregie, sondern geahnte Bilder loten ihn aus, wiederentdecken die Botschaft ohne erhobenen Zeigefinger.

Daß Sänger und Azdak von einem Darsteller (Eugen P. Herden) gespielt wird, der seinen riesigen kaukasischen Ledermantel nur wendet, um im Handumdrehn in Azdaks Fellmantel zu schlüpfen, ist eine typische einfache Schönheit dieser Aufführung: die Parallelität der Geschichten Azdaks und Grusches werden sinnlich faßbar. Azdaks Verhalten und Vorgänge behalten den sozialen Grundgestus des Sängers, der auf die goldene Legende zielt: "alte und neue Weisheiten vertragen sich ausgezeichnet."

Eugen P. Herden spielt den Akdak mit allen Registern bekannter Überlebenskünste: als vulgärer Berserker, opportunistisches Schlitzohr, enttäuschter Revolutionär. Er ist ganz und gar von dieser Welt: ein proletarischer Held - beißend sarkastisch und unverbesserlich utopisch.

Die vitale Anarchie Azdaks ist von politischer Brisanz; er ist Spieler und Strategie zugleich.

Auch Gaby Drechsels Gestaltung der Grusche ist im wahrsten Sinne des Wortes gestisch: ihrem Tun sind die darunter liegenden Vorgänge anzusehen. Ihr Spiel erzählt deutlich und sensibel zugleich, wie das wachsende Interesse an dem Kind sie in Widerspruch zu ihren eigenen Interessen bringt. Indem sie versucht, beiden zu folgen, wird ihre Zuverlässigkeit und Brauchbarkeit für das Kind sichtbar. Die Betonung dieses Zusammenhangs korrespondiert mit der Prozeßführung und Installation der Kreidekreisprobe: Eigentum und zurückliegende Rechte gelten weniger als der Test, wer die bessere Mutter für das Kind ist. Schauspielkunst wird in dieser Aufführung Menschengestaltung, weil sie an ihre Wurzeln erinnert: die Vergänglichkeit der Existenz. Haus: "Es gilt, zu leben zu versuchen."<sup>6</sup>

Die Regie beschreitet in allem eine Gratwanderung zwischen Ausmalen und Ausdeuten, zwischen Bestimmtheit und Ambivalenz, zwischen Erzähltem und Imaginiertem. Haus folgt Brecht in dessen schönsten Tugenden: Genauigkeit und Deutlichkeit, spielerischer Leichtsinn in der Phantasie, Nachdenklichkeit und lustvolles Lernen, die enge Verbindung von geistigem und ästhetischem Genuß.

Nach dem Ansehen dieser Aufführung bestätigt sich erneut, wie leer die Beschwörungen von der "Wirkungslosigkeit des Klassikers" in den Feuilletons hallen, wenn das Publikum sich mit seinen Fragen und Positionen allem ideologischen Unken zum Trotz auf den Brettern, die die Welt bedeuten, wiederfindet.

*Karl Hoff*  
*Köln*

Hinweise:

1. Gespräch des Verfassers mit Heinz-Uwe Haus am 20.2.1994 in Göttingen.
2. Vgl. Marc Silberman, "Recent Brecht Reception in East Germany" (GDR)", *Theatre Journal*, Washington, Vol. 32, No. 1, March 1980, S. 95-104.
3. Vgl. Haus, "Theaterspiel als Vorgriff und Aneignung von Lebenspraxis", *Brecht-Jahrbuch*, Vol. 11, 1982.
4. Vgl. Gregor Karydas, "Impulse durch Brecht", *Neue Zeit*, Berlin, Nr. 182, 3.8.1984, S. 4; Brecht-Forum "Baal 83", *Athener Ensemble* 10./11.11.1993, Athen, Konferenzmaterialien (Manuskript); Marian Mannaridou-Karsera, "Brecht at its Best", *Cyprus Weekly*, 12.10.1990; Maria Hylas, "Faschoramsch bleibt draußen", *Junge Freiheit*, Nr. 3/1992; Perry Gettelman, "East German Opens UMW to Brecht's World", *The Milwaukee Journal*, 15.2.1987, S. 7E; Klaus M. Schmidt, "Sezuan an den Ufern des Michigansees", *Premiere*, Hamburg, IV, 1988, S. 29-30.
5. Gespräch..., a.a.O.
6. ebenda.



## Neue Einfachheit: Das Berliner Ensemble noch immer ohne Profil

Hartmut Krug  
Berlin

Zwölf Premieren hat das neue Berliner Ensemble mittlerweile unter seiner mehrköpfigen Altherrenleitung herausgebracht, doch die kritische Skepsis bei Kritik und Kulturpolitik ist nicht gewichen. Der Berliner Kultursenator, der den Brecht-Tempel als Privattheater mit einer auf fünf Jahre festgeschriebenen jährlichen 23,5 Millionen-Mark-Spritze zu revitalisieren sucht, versprach sich von den fünf Theaterleitern (von denen mittlerweile Matthias Langhoff ausgeschieden ist, es blieben Heiner Müller, Peter Palitzsch, Fritz Marquardt und Peter Zadek) eine theatralische Aussage darüber, "ob mit Theater gesellschaftspolitische Prozesse beeinflußt werden können." Der Versuch der Einflußnahme aber, er unterblieb in fast allen Inszenierungen (Ausnahme: Einar Schleefs Einrichtung von Hochhuths *Wessis in Weimar*). In den meisten Inszenierungen dominiert ein reflektierender oder resignativer Gestus. Theater am Berliner Ensemble: das heißt derzeit vor allem Rückschau. Auf eigene Stücke (bei Müller) und alte Überzeugungen (bei Marquardt), auf alte Stücke (bei Palitzsch) und alte Werte (bei Zadek). Das BE, kein Ort der Unruhe und Innovationen: hier werden nur klare Haltungen und traurige Gefühle ausgestellt.

Heiner Müller breitete eingetrocknete Utopien auf seinem *Fatzer*-Bühnentisch aus, während Peter Zadek in der warmen Stille des auf sentimentale Gefühle reduzierten Theaters seine Kraft für eine neue Ästhetik zu schöpfen sucht. Gegen die laute Welt der Volksbühne setzte Zadek in einem Interview auf Werte wie "Sympathie, Liebe und Zärtlichkeit": "Ich will die Leute zur Ruhe bringen, zum Nachdenken, zur Intensität und zur Konzentration."

Nachdenken über Brecht? Das Publikum jedenfalls muß es nicht, denn die letzten Premieren am Berliner Ensemble besitzen allein eine Botschaft: der alte Brecht ist tot. Ob Peter Palitzsch Brechts *Baal* quasi werkgetreu demontiert, ob Fritz Marquardt O'Caseys *Juno und der Pfau* als unfreiwillige und Peter Zadek Brechts *Jasager und Neinsager* als absichtsvolle Brecht-Parodie präsentieren, - das Ergebnis ist immer dasselbe. Wir erfahren: so geht es nicht mehr. Diese Auskunft bringt uns auf der Bühne des BE weder Lust- noch Erkenntnisgewinn und dem Theater keine theatralische Produktivkraft.



Bei Peter Palitzsch spielt Baals Künstlertum keine große Rolle. Palitzsch griff zum *Lebenslauf des Mannes Baal*: das ist Brechts illusionslosere und nüchterne vierte Fassung des Stückes aus dem Jahre 1926. Das Stück wirkt fast skelettiert, auf seine Grundmotive abgemagert, - wie eine 'schwarze' Version der eher poetisierenden früheren Fassungen. Volker Spengler gibt den Baal mit selbstironischer Hingabe als häßlichen bösen Buben, mehr Penner als Dichter. Spengler, mit massigem Schädel und mächtigem Bauch, ist der Frauenheld als ewig pubertärer Junge. Palitzsch verweigert dem Männerstück die auftrumpfende Poesie Brechts. Damit erscheinen Baals Macho-Posen im rechten Licht, - doch damit erledigt Palitzsch auch das gesamte Stück. Denn mit der ideellen Vorkleinerung der Titelfigur bleibt von ihr kaum noch etwas übrig...

Tiefste, toteste Brecht-Tradition dann bei Fritz Marquardts Einrichtung von Sean O'Caseys derb poetischer Bürgerkriegsballade *Juno und der Pfau*. Raus mit jeder Atmosphäre und allem Naturalismus, rein mit Gestus, Verfremdung und Bedeutung, scheint die Inszenierungsdevise. Doch das eine ist bei O'Casey ohne das andere nicht zu haben: das Inszenierungskonzept nimmt dem Stück alle Luft zum Atmen. Hans-Joachim Schlieker hat ein im doppelten Wortsinn gräuliches Bühnenbild auf die Vorbühne gezwängt. Es ist unschön und unbequem, nimmt dem Zuschauer alle sinnliche Lust und den Schauspielern jeden Spielraum: grauweiß schraffiertes und leicht stilisiertes Sperrholz-Mobiliar wie aus einem Lehrstück-Lehrbuch. Gespielt wird so hölzern, wie das Bühnenbild ist.

Peter Zadeks erste Begegnung mit einem Brecht-Stück geriet zu einem Ausweichmanöver. Brechts Lehrstücklein aus dem Jahre 1930, *Der Jasager und der Neinsager*, wurden an einem Theaterabend von 35 Minuten Länge auf offener Bühne nur ausgestellt. Gespielt wird auf leerem Podest, das vor das Sperrmüll-Bühnenbild aus Zadeks *Wunder von Mailand*-Inszenierung gebaut wurde. Im *Jasager* steht eine Tür auf der Bühne, im *Neinsager* fällt mit den Zwängen (die kranke Mutter und Gesellschaft daheim) auch die Tür weg. Das gibt den Schauspielern pantomimische Entfaltungsmöglichkeiten. Sonst geben sie ohne Musik und große Kunst Laienspiel als Szenenstudium. Eva Mattes kommt als Prototyp der ewig aktuellen Schmerzensmutter mit dem Wickeltuch um den Leib aus der Theaterloge geklettert (Anspielung auf das Stück als Theaterkonstruktion), Hermann Lause trägt als Lehrer einem halbmeterlangen weißen Strähnenbart (Anspielungen auf HoChiMinh und auf Brechts Vorlage, das japanische Nô-Spiel). Die drei Studenten kommen als heutige Alternativos mit Botanisiertrommel und Netz, Schiefertafel und rotem (Mao)Büchlein daher. Der große Chor ist nur ein junger Mann von heute, der Knabe ist wirklich ein Knabe und spricht klar und deutlich. Das ganze ist keine Interpretation, sondern eine Demonstration der abstrakten Strukturen des Stückes. In dieser ausgestellten Form wirkt das Stück wie hingerrichtet: wie hier in forcierter Einfachheit im KlipKlap der Argumente über das Verhältnis von Individuum und Gesellschaft geredet und gerichtet wird, das strahlt nun nur kalte, intellektuelle (Brechtische) Selbstgenügsamkeit und -sicherheit aus.

Heiner Müller präsentierte wieder einmal, nachdem er ihn schon 1994 am Deutschen Theater innerhalb seines Mauser-Projektes als blitzendes Wortgefecht der erotischen Pointen und Aggressionen inszeniert hatte, seinen Text *Quartett*. Aus dem Zwiegespräch als Kampf zweier Adliger ist am BE nun ein Monolog geworden, auch wenn statt der zwei Personen nun sogar fünf auftreten. Denn Müller hat als sein eigener Regisseur die Rolle der Merteuil mit der 82jährigen Marianne Hoppe besetzt, und die UFA-Schauspielerin und Gründgens-Witwe dominiert mit ihrer starren Präsenz das Geschehen. Sie 'verkörpert' deutsche Geschichte in Hans-Joachim Schliekers engem Bühnen- und Hirnkasten: nach vorn ein sich wie eine Linse horizontal zur Mitte hin öffnender und schließender Gaze-Vorhang, an den Seiten matt spiegelnde silbrige Wände, hinten eine rostig goldene Metallwand. In diesem zeichenhaften und pretiosenhaften Raum sitzt die alte Dame anfangs mit hoher weißer Turmperücke (Müllers Zeitangabe: Salon vor der Französischen Revolution und Bunker nach dem 3. Weltkrieg!) Die Arme ruhen fest auf den Lehnen ihres Sessels, nur die Hände unterstreichen mit leicht kreisenden Bewegungen das Gesagte, aus dem alle verbalen Kraßheiten getilgt sind. Martin Wuttke als ihr Gegenspieler Valmont ist Anfang Dreißig, doch bringt diese Besetzung keine neue Facette, weil der Text wie von einer Stimme präsentiert erscheint. Wuttke ist nicht Gegen-, sondern allenfalls Mitspieler, meist nur Stichwortgeber. Hier findet ein Kopfstück in einem Kopf statt, und das Thema ist der Tod. Zwei Dienerinnen mit blutigen Schürzen, die den beiden adligen Protagonisten den roten Guillotinenstrich and die Gurgeln malen, ein blaugeschminkter Mann (wie vom Maler Yves Klein) als Todessymbol: sie übernehmen viele der erotischen Beziehungs- und Denkspiele, präsentieren sie auf einer Laufschiene vor dem Vorhang. Heiner Müller zelebriert eine hermetische Kunstübung (unter Robert-Wilson-Einfluß): da lodern die Flammen malerisch, wenn Valmont sterbend seinen vergifteten Wein verschüttet; der blaue Mann spielt bedeutungsvoll Bindekuh oder stößt das Utopiezeichen einer goldenen Putte von einer Schaukel. Schuberts todes- und sehnsuchtstrauriges Lied des Baches an den jungen Mann, der seinen Tod aus vergeblicher Liebe zur schönen Müllerin sucht, erklingt; Geschütz- und Trommelgeräusche haben zu Möwengekreisch Endzeitstimmung verbreitet. Müller präsentiert seinen Text in spannungsloser Schönheit. Er befragt ihn nicht neu, er stellt ihn weihevoll aus.

Das Berliner Ensemble setzt derzeit unentwegt theatralische Endpunkte, wo man Aufbrüche erwarten möchte.

**I would like to subscribe to MASKA magazine**



tiskarna ljubljana

Subscription covers 4 issues per year. Price includes postage.

**Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**City:** \_\_\_\_\_

**zip/code:** \_\_\_\_\_

**Country:** \_\_\_\_\_

**Signature:** \_\_\_\_\_

Subscription fee: Individuals USD 25 or DEM 42

Institutions USD 30 or DEM 50

All additional information is available on the phone

+386 (0) 61 / 13 13 122

Bank acc. nr.: 50100-620-133-27620-111522/7

Ljubljanska banka d.d., Trg Republike 2, SI - 61000 Ljubljana

Please fill in this form, put it in the envelope and send it to the following address:

**Revija MASKA, Dunajska 22, SI - 61000 Ljubljana**

**In the first English version you can read:**

INTERVIEW WITH PHILIP GLASS

THE ILLUSION OF TRUTH IN THE WORK OF MATJAŽ POGRAJČ

(With a dash of theory about "Wet Hanky Thieves")

By: Blaž Lukan

ENJOYING OUR SYMPTOMS

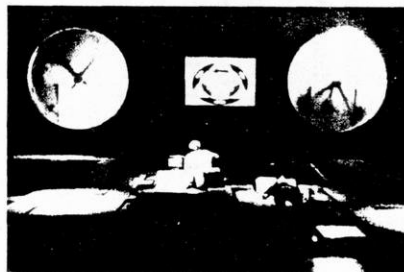
(Cuba - USA - Slovenia)

By: Johannes Birringer

OOPPERA!

(Contemporary theatre in Finland and interview with director Vilpo Kiljunen)

By: Marko Peljhan



Atol (directed by Marko Peljhan)

Photo: Arvid Franke

**SUBSCRIBE!**

**Interview with Michael Billington, Guardian Theatre Critic**  
**Subject: Brecht Productions Over the Last Decade**  
**Date of Interview: February 21, 1991**

*Anthony Shrubsall*  
*London*

**Interviewer:** Which Brecht productions over the last decade have you regarded as important and/or entertaining?

**Billington:** Over the eighties, the National Theatre has made what seems a concerted assault on Brecht, sometimes with good results, sometimes with bad ones. Richard Eyre's *Schweyk* was memorable, largely because it incorporated a brilliant comic performance by Bill Paterson... which embodied that particular quality of ebullient survival required of it. John Dexter's *Galileo* was admirable for its physical clarity, economy, and sparseness, which seemed to be in the Brecht tradition, and again for a star performance by Michael Gambon. Howard Davies' *Mother Courage* was again good, because it tried to redefine the central role; trying to get away from stereo-typical images of Mother Courage as harsh, dour, rebarbative, by casting Judy Dench quite deliberately, to emphasize other qualities in the woman; sexiness, humor, liveliness, that was admirable despite falling foul of technological problems. At the other end of the spectrum, Peter Wood's production of *The Threepenny Opera* was disastrous, because he didn't seem to ask what the work was about and attempt to realize the subversion of Brecht's intent in any way; what we got was an incredibly lavish display that missed the parodic elements of the play. More recently, Deborah Warner's *The Good Person of Sechuan* left me with mixed feelings; it didn't have the lightness that I think is required... if you see the Berliner Ensemble (my last time was about four or five years ago) you're suddenly reminded of the sheer physical beauty of his productions, the economy and aesthetic pleasure his won productions are capable of. Deborah Warner's seemed to miss that, it was rather dogged and grinding and rather ugly. Brecht had the ability to present poor people and settings in an aesthetically pleasurable way. Glenda Jackson's *Mother Courage* was admirable because of her performance, but Philip Prowse's production tried to decorate the stage and turn the play into a tract against war, when it's really about business. The truth is, if you go back beyond the Thatcher years we haven't really done Brecht too well in this country; you can count the really good productions on one hand, Michael Blakemore's *Arturo Ui* springs to my mind, it was fast, exciting, stunningly acted, everything a Brecht production should be. In a way we've almost got caught between the twin problem of whether to follow the directorial book and ape Brecht or to go for something entirely native and British; it's something we haven't really solved in

this country, I don't think.

**Interviewer:** If we could focus on the more direct political elements of staging Brecht, your review of Di Trevis's *The Mother* was very positive...

**Billington:** Yes, aside from the context of where I saw it, the place, the audience, I remember it was the Battersea Arts Centre, and that is a point about staging Brecht in that at the National or the Barbican you are inviting a certain lavishness of style... The thing I remember about *The Mother* was the unsentimentality that Di Trevis brought to it. There was a real honesty about the way the main part was tackled, which refused to make the heroine game and plucky in the way that English people tend to do. Although at the time I remember being profoundly touched by the production, it has rather slopped away as time has gone on.

**Interviewer:** Do the plays present problems for modern directors? If we could first focus on the notion of star parts in Brecht...

**Billington:** I don't think that Brecht would have gained even the foothold he has on the British theatre if it hadn't been for that paradox of Brecht who as an ensemble writer has written some of the greatest star parts of the twentieth century. Even the Berliner Ensemble itself has featured this paradox, Ekkehard Schall was always set apart from the rest of the company by his energy and presence, before that there were legendary figures, Ernst Busch, Helene Weigel... so that paradox is at the heart of Brecht. There are about five or six Brecht plays that get done fairly regularly in this country, and I suspect the reason they get done is because there is a Gambon or a Judy Dench for those roles. That's not really a difficulty for directors or audiences. The problems are how do you do the plays? In a spirit of reverence or inventiveness? I think to go for straightforward copies of the originals is a mistake... but on the other hand, if you rethink the play in the way that Philip Prowse did, starting *Mother Courage* with ear splitting explosions and images of war, then you're going too far in the other direction. My only thesis for what it's worth, is that each country has to do Brecht in the style that is appropriate for it... We have to somehow find a British way of doing Brecht... That raises the question of acting styles, and my own hardly original contention is that the style Brecht was after in his productions is something quite close to what we do anyway. His style was a corrective to the rhetoric androdomontade of the twenties in Germany. Everything in Britain, it seems to me, over the last fifty years has been anti-rhetoric and tended to be played with an inherent coolness, particularly in the classics. So I don't really think we have a problem in acting Brecht.

**Interviewer:** Do you think audiences have a problem in receiving Brecht? Particularly in terms of the patronisation that is often a criticism levelled at Brecht?

**Billington:** This is where the political attitudes of reviewers come into play. Brecht has always had to endure right wing critics in this country, who see nothing in his plays. Bernard Levin once stood up at some conference and said, Brecht has the mind of a nine year old child, and rubbish like that. Milton Shulman, everytime he has to review a Brecht play, gives a lecture on the decline of socialism...what is astonishing is

that audiences do come. Again we're talking about a core of five or six plays that get revived often. I think the only problem an audience may have is the danger of thinking they are going to be in for an evening of hard work; of course, with the better Brecht plays the richness comes from the way he subverts his own doctrinaire theories, that's the tension, the irony that keeps the plays going. It's a cliché, of course, but Brecht was a better dramatist than he was political thinker in the end, his instincts as a poet and dramatist nearly always or invariably always win out.

**Interviewer:** Do you think that Brecht has been misrepresented in the theatre?

**Billington:** I think misrepresented is a bit harsh, but yes, we don't always realize what is there in Brecht... to take an example, Deborah Warner's *The Good Person of Sechuan*, I had reservations about the staging, pacing, tempo, but what was fascinating was the human dilemma at the heart of the play, which came across brilliantly because of Fiona Shaw. In the scenes with the airman lover she was incredibly moving; when she had to adopt the mask of harsh landlord and exploiter there was a real sense of poignancy about the enforced nature of the adopted role playing. I remember saying at the time that the production touched something quite profound; a division in Brecht himself, a personal division, between an instinctive irrational tenderness and a more hard headed feeling that to change the world you have to be much tougher and more ruthless. That play is moving because Brecht is both sides of that character, he dramatizes a division between himself and a division within most people, that we have these two selves struggling away. Far from misrepresenting Brecht, that production actually got to the core of Brecht. If you think about bad Brecht productions which show the lighting, use banners and grate on the audience's nerves to somehow achieve the *Verfremdungseffekt*, and at the same time improve the audience;... working more as a lecture than a piece of theatre; these are less common than they used to be... I don't think that nowadays directors are trying valiantly to get things right. Peter Wood's production of *The Threepenny Opera* is, I suppose, an example of misrepresentation, but that piece is incredibly difficult to get things right with, despite the music there are real structural problems... What I would suggest is that the ideologically correct, theatrically dull version of Brecht was much more common in the sixties and seventies, when people were much more reverential and apprehensive; treating him as a classic; following the model books literally and, I think we've edged away from that now...

**Interviewer:** John Willett has suggested that directors are intimidated by Brechtian theory and in your article you suggest that Brecht's influence at present is minimal, do you feel the two are connected in any way?

**Billington:** Not necessarily. Good directors absorb the material, then forget it, and approach the play in a way that they think is right. The move away from the Brechtian aesthetic is different from that. First of all, the influence was profound and stemmed from the Berliner Ensemble's visit in 1956. In a nutshell, that affected the structure of British theatre, it was an inspiration to Peter Hall and others to form companies; it helped to clarify design; it proved you could use all kinds of material,

steel, wood, plastic; it made us much more attentive to lighting; you wouldn't find a director of that generation who wasn't affected by it, Peter Hall, John Dexter, Bill Gaskill, they all benefited by it, as did British theatre as a whole. What I was suggesting in that article was that in the late eighties there is a conscious delight in theatricality that borders on expressionism resurging in the British theatre. In fact, an example of a play I saw last week, Dürrenmatt's *The Visit* by Theatre d'Complicite, which has a direct Brechtian influence, is done in a way that would have horrified Brecht. So much attention is paid to style and technique at the expense of content... I think there's a whole school of young directors, Richard Jones, Tim Albery, who seem to want to remind us of the grotesquery inherent in theatre. So at one end of the market we're getting right away from the clean purity of the Brechtian style; at the other end, in the commercial theatre, the assumption in the eighties has been that money visibly spent on spectacle equals audience attraction, and that's what the musicals of that period have depended upon. What I was suggesting is that everything Brecht stood for has been overturned in the eighties... these are just cycles of theatrical taste. In the nineties, who knows? As theatre gets impoverished, we will have to go back to doing theatre in simple ways. The RSC is a good example, in the sixties and seventies the Brechtian aesthetic influenced a lot of their work; in the eighties they consciously decided to provide a spectacle, as people were going to have to pay twenty pounds a ticket; in the nineties, I heard the other day that Adrian Noble said to his designers "I want to have one pantechinon less!" In other words, simplicity is going to be the order of the day. As such, there may be a return to a Brechtian aesthetic, but who knows?

**Interviewer:** Can Brecht's plays be performed without reference to political content?

**Billington:** No, you have to take notice of the political elements in the plays, but you also have to take notice of the human qualities as well. What I was saying in that article, is that Brecht was too good a dramatist to be explored purely for his politics, what has happened is that his more ideological plays have tended to be discarded, and the work that has survived explores recurrent dilemmas. *Mother Courage* will continue to be done for precisely that reason...as will *The Life of Galileo*, a play that has become more relevant with the discovery of the atom bomb, not less... I think if you only do Brecht's plays with reference to political content, you're not being true to him.

**Interviewer:** Because of the attention paid to his major works, are the remainder of his plays under-estimated?

**Billington:** That's an interesting question. Of the plays I remember being playable and good, *Puntilla* comes to mind. Again, it's a duality play, and the times I've seen it always I've thought it's a wonderful play that should get revived. *Mahagonny* is a much better piece than *The Threepenny Opera* in my view, so, yes, there are works we're tending to let slip, as we focus on the main five or six, but that's because of the big star parts those plays offer, and that has become the main criteria or one of the criteria now.

**Interviewer:** To what extent do you think reviewers have treated Brecht fairly over the Thatcher years?

**Billington:** I suspect not at all. From my reading of them, it's been the ill suppressed yawn... from before the Thatcher years, Brecht has been championed by a handful of critics and criticized by the majority. Even at Kenneth Tynan's time, he was the one who raised his voice very loudly, and given that the press have gone further to the right and use the decline of communism to substantiate their arguments against Brecht, I would say no, he hasn't been reviewed either fairly or intelligently. Is that surprising? As I touched on in that article, if you only do plays you subscribe to, then you would never do Shakespeare... The test of any dramatist is not whether you believe in their faith or politics, but the passion with which they invest them. If a writer believes with sufficient strenuousness and force in a particular article of a faith, then that gives a play energy and vitality. It's not whether you believe it, it's whether they believe it; or whether they can argue it or present it. So, no, on the whole Brecht has been fairly badly treated by the press.

**Interviewer:** How do you see audience response being influenced by critical reception?

**Billington:** ... As regards audiences, I can only report what I've found, and I've never been aware of sitting with an audience that was rigid with boredom while watching Brecht. What's more difficult to explain is the passion that middle class audiences have for him. I've been struck by the contrast between the official dismissal of Brecht and the way that audiences, particularly young ones, seem to enjoy the work passionately. So where does this boredom come from? I think it's a myth myself.

**Interviewer:** My last question is, do you think Brecht still has a contemporary relevance given world events?

**Billington:** As I've indicated, the best of his plays still have relevance, you just have to look at themes of the plays. *The Caucasian Chalk Circle* is about ownership... *Galileo*, the moral dilemma at the heart of scientific exploration and discovery... *Mother Courage*, the economic cost of private survival... *The Good Person of Sechuan*, the difficulty of pursuing charity in an uncharitable world, the limitations of private charities; that's why Deborah Warner's version ended with images of the dispossessed in Waterloo. As one talks of the plays, one is struck by the applicability of them. Even more minor plays like *Puntilla*, the complexity of the master/servant relationship; the fact that there is ambiguity there and that masters often get on extremely well with their servants in certain moods... Again, the best of the plays I don't see slipping into obscurity... *Arturo Ui*... the dangerous magnetism of power, its creepy hypnotism, the two way influences that play has, for example Richard Eyre's production of *Richard III* which actually uses a specific Brechtian image of Ian McKellen on the podium... I think it's that combination of continuing relevance and simply, as someone once said, "Brecht was the biggest starfucker there was", who loved creating great roles, those things alone will keep the plays going.



**Interview with John Willett**  
**Date of Interview: February 21, 1991**

*Anthony Shruballs*  
*London*

**Interviewer:** Out of the productions of Brecht's plays you have seen over the last decade, which have you seen as particularly valuable and/or enjoyable?

**Willett:** To be quite honest, I haven't actually seen that many in recent years. I suppose he (Brecht) is valuable and still alive precisely because of politicians like Thatcher and Reagan, but you know he has had an indirect influence into so many fields. He has had great cinematic significance of attitude and approach in television and reporting. The Right's perception of Brecht as pernicious is in a way supported by the internal attitude of criticism within the media which is of course heavily influenced by him. The bite is felt so to speak. ... The broadest influence is undoubtedly in the realm of television, where fact and fiction merge together becoming faction! ... I seem to have strayed from your question...

I suppose if one thinks of recent productions, Deborah Warner's production of *The Good Person of Sechuan* was quite a good one although it lost me with all that running about. So many modern actors and directors seem to have an obsession with energy; you know Brecht was more concerned with internal energy as opposed to external, but nowadays these young actors seem preoccupied with external energy... Di Trevis's *The Mother* was very good although I felt there was a question about the casting in that one, some mix-up between London and Manchester. Also I didn't like her use of a video screen which showed scenes from the miner's strike, as I don't really see the two as genuinely comparable, but of course the topicality of that event did allow the director to convey a sense of the reality of Brecht. This was very strong in the use of a video screen, which was a bit like watching the telly, I think they got rid of the screen after a bit, and you know, the funny thing was that as the actors moved around there was a sort of echo of the screen that wasn't there, it was quite strange. I thought Glenda Jackson's *Mother Courage* posed interesting questions concerning the level a distinguished actress cannot get beyond. In her situation, being a star worked against her, but she wasn't helped by the production which I thought was awful. Philip Prowse seemed preoccupied with painting pretty pictures, which is not exactly what Brecht had in mind. Judy Dench as *Mother Courage* did very well, she reminded me of a character from a seventeenth century novel brought up to date, although she didn't quite pull it off. Mind you she came very close.

**Interviewer:** How do you think modern productions should approach the political elements in Brecht's plays?

**Willett:** Certainly not in the way Philip Prowse did. Painting pictures of the awfulness of war is not really being true to the text and Glenda Jackson's delivery was very strange, and the way they did the songs... I suppose you can bring them up to date as Di Trevis did, but as I said earlier, the events in our world pale in comparison to what was happening then. You know, Philip Dogan was in *The Measures Taken* when the BBC Radio version was being prepared and on the eve of the 1989 election he said "If Labor get in I'll leave the country!" and then this same actor turned to the chorus and said "You don't have to be a communist to be gripped by this play."... even old communists like Margot Heineman said they did not want to see this play done and then agreed as to its value afterwards. Yes, I think the most important thing is to be true to the text and, of course, the music.

**Interviewer:** Do you think that Brecht's plays pose particular problems for British directors and if so, why?

**Willett:** I believe they make it far too complicated. Both directors and actors feel they have to add something. Its all too simple for them. The power of the work is in the words. I was with Dominic Muldowney once at Dartington, where we had the pleasure to witness a local woman read some of Brecht's poems and it was wonderful, the simplicity of her reading really allowed the quality of the poems to come through. ... I think the problems are to do with naturalism and the need for psychological meaning, which must be added to character for actors to be satisfied. With Brecht, the more you think about it the further you get away from it, and of course, this affects the strength of the comedy which is there precisely because of the lightness it brings to a production. You need to have very straight production values and to bear the historical context in mind when approaching his plays. Also, they can be boring so you need to take counter-measures if required. People seem afraid of cutting Brecht for some reason. I think the majority are unnecessarily over-awed by the ethical/political elements in his work.

**Interviewer:** Have his theoretical writings been counter productive to the treatment of his plays then?

**Willett:** Very probably, you know that Brecht never used the theoretical terminology in his own productions with the Berliner Ensemble. He didn't attempt to enforce his own ideas on his cast, if a particular style worked then he would keep it in. Fritz Kortner was the embodiment of a ranting high operatic type actor and Brecht was enthused about that in his 1932 production of *Saint Joan of The Stockyards*.

**Interviewer:** Has Brecht been misrepresented in the theater in that case?

**Willett:** I think misrepresented isn't exactly right, the structure of many of his plays is very loose, particularly in terms of play endings, unlike Shakespeare. He wasn't really a great craftsman as a dramatist and aside from the genuine poetic quality in his writing, what was really special about him was his collaborative sense. He worked with

great designers and musicians. In Britain this is an area where our directors tend to struggle a bit, people find it very hard to give up the reins, so to speak.

**Interviewer:** Is it possible to explore his work without reference to the political content of his plays?

**Willett:** Not really, in fact I would say probably the opposite. The political content has to be stressed in *all* his work. Many attempts have been made to build up the barriers between his work for the theater, his writings on literature and art, and his social/political writings, but they are all the same. Everything is underpinned by the political element. Unfortunately, he has been castigated politically by both the German establishment and the American left and this has been picked up by other countries. He has been the vogue in France for a while and also in Italy, but in Britain his time was really the sixties, and its been over since then really...

**Interviewer:** Does Brecht have a relevance to modern times or has he become dated?

**Willett:** As I said before, the Thatchers and Reagan of this world keep him relevant. The Brecht Estate contributes to this problem though, and this is due to their fear of how his work will be treated. You must remember that historically because of the Second World War Brecht couldn't stage his plays until he became established. He produced his model books to see them established and quite literally, his family do what father said. For instance, they take very literally the ban on *The Decision* ever being produced in the U.S.S.R....

**Interviewer:** Do you think reviewers have treated him fairly in Britain?

**Willett:** I think they don't all understand him but in their defence Brecht's plays can be very boring if they are not treated properly. Again, you must remember that his plays are a reaction against the well made play. In order to make them work requires a lot of hard work.

**Interviewer:** So where is Brecht now?

**Willett:** Well, if people are to return to Brecht now you have to look first at his poetry, which is very important, and from there one can look at the plays; through his language you've got to listen to what he says and, to be honest, it is the poems and songs that carry his plays. You know *Fear and Misery in the Third Reich* is actually carried by the poem and not by a specified narrative. At the moment, though, Brecht is well and truly dead and lying in his grave. His eldest daughter has organized a march through Germany as a kind of anachronistic procession with giant puppets in the name of freedom and democracy, while even though he wasn't a jew, Brecht's grave has had the word "Juden" scrawled over it...

## Nationalism, People's Theater Networks and Critical Audiences: Appropriations of the Brechtian Tradition in the Philippines

*Michael H. Bodden*  
*University of Victoria*

A resurgent Philippine nationalism has come, since the 1960s, to pose a serious critique of and counterforce to the prevailing elite-dominated democracy (as well as to the Marcos era displacement of that system) and its export-oriented economy. The reasons for this development cannot, for considerations of space, be outlined here. Suffice it to say that the genesis of this new nationalist movement is as complex as its participants are diverse (and sometimes fractiously so). For our purposes, it is instructive to note that Brecht's work begins to be given attention by Filipinos at about the time of the "First Quarter Storm" (technically, the first three months of 1970 during which huge, and often violent clashes between student-led protest coalitions and police occurred quite regularly), a time in which nationalist concerns were being articulated to link radical students to suffering peasants, workers, and, though more tenuously, "national industrialists" hurt by the government's export-oriented economic policies. Secondly, Brecht's work is given its maximum exposure to wide numbers of Filipinos during the 1970s and early 1980s as part of the radical/nationalist coalition's efforts to build resistance to the Marcos dictatorship, which came increasingly to be labeled as a tool of the U.S. and the international lending agencies which it dominated. This "exposure" occurs through the appropriation (and usually, reworking) of various of Brecht's plays, theories, and statements by a wide variety of nationalist cultural workers. Brecht, internationalist by conviction, thereby becomes in the Philippines a fellow traveller in the cause of "national liberation." In what follows, I will explore how this process of appropriation occurred, leaving a detailed analysis of the implications of such a process for another occasion.

Throughout the 1960s, supporters of the Philippine nationalist cause were also active on the cultural front as can be seen in the works of writers such as Amado Hernandez, Rogelio Sikat, Edgardo Reyes, Jose F. Lacaba, Ninotchka Rosca, Teodoro Agoncillo and Renato Constantino. The Philippines Educational Theater Association (PETA), founded in 1967, can be considered as one of the products of this nationalist moment. PETA was the idea of Cecilia Reyes Guidote, who, returning to the Philippines in 1967 after obtaining her Master's degree at Trinity College in Dallas Texas, tried to realize some of the plans she had outlined in her M.A. thesis entitled "Prospectus for the National Theatre of the Philippines."

Guidote articulated her central concept in the following way:

The national theatre of the Philippines should embrace the capital, the cities, the towns, and barrios of the islands. It should be primarily devoted to the quest for a dramaturgy truly expressive of the Filipino's national culture.<sup>1</sup>

She envisioned building an organization that would eventually include branches serving the communities, educational and industrial sectors, an experimental theater, international exchange programs, a touring company, a television and cinema unit, a performing arts academy (CITAP or Central Institute of Theater Arts in the Philippines) and a performing ensemble.<sup>2</sup>

Interestingly enough, one of the groups which Guidote considered to be an apt model for PETA's performing ensemble was the Berliner Ensemble. According to Lutgado Labad, Guidote valued the fact that the Berliner Ensemble maintained a spirit of social commitment, while at the same time being intensely devoted to its craft.<sup>3</sup> In fact, during 1970 and 1971, PETA twice performed *Der Gute Mensch von Sezuan* under the direction of Ladislav Smocek (for the first production, which was in English) and Brooks Jones (for the second, which was, significantly, in Pilipino).<sup>4</sup> The shift from English to Pilipino in the interval between the two productions marks an important transition in the modern Philippine theater, demonstrating the power and thrust of the nationalist movement during the years dominated by the spirit of the "First Quarter Storm", since virtually all theater in the Philippines began to be performed in Pilipino or one of the indigenous regional languages beginning with this period.

It should be pointed out, however, that neither of these initial productions of Brecht by PETA was a great success with the audience. Labad has speculated that this was because many nationalist cultural workers of the "First Quarter Storm" period were passionately engaged in producing a politically more immediate kind of agit-prop theater for use in protests, demonstrations, and rallies. For them, Labad suggests, PETA's productions may have been too non-committal, while for the theatrical avant-garde, they may not have seemed artistically experimental enough.<sup>5</sup>

Yet the nationalist agit-prop theater groups also attempted to appropriate several principles of the Brecht/Piscator "epic theater" into their practice, which also included selected practices and principles from the Peking Opera model plays of the cultural revolution period, as well as from expressionism and absurdism. Many of these groups felt that their brand of theater should be clearly anti-illusionistic, and that it should attempt to instruct the audience by positioning them to critically appraise what was being narrated before them.<sup>6</sup> Though such groups wanted to channel the audience's unreleased anger into concrete, and sometimes immediate social actions<sup>7</sup>, they also distrusted the overly-melodramatic emotionalism which they perceived in much traditional Philippine

popular theater, and thus found in Brechtian-style alienation techniques a tool for injecting "reason" into plays dealing with such topics as workers' struggles.<sup>8</sup>

Following the declaration of martial law, both the street theater and the more partisan stage plays were effectively outlawed by Marcos' policies towards the arts, which specifically prohibited any form of anti-government "propaganda."<sup>9</sup> On the island of Mindanao in the southern Philippines, however, progressive church workers had, beginning in 1969, been developing a new kind of theater practice for use in evangelization and Freirian-style *conscientization* of peasants living in Mindanao's many remote catholic parishes<sup>10</sup>.

Inspired by the Vatican II's call for a new evangelization, as well as by the ideas of liberation theology and by Filipino nationalism<sup>11</sup>, Mindanaoan lay and ordained church workers had begun to use theater in the mass and other liturgical services, as well as presenting morality plays. In all of these performances, the Mindanaoan practitioners urged their christian community members to become involved in the struggles of the poor, and to work to transform an oppressive society.<sup>12</sup>

From 1969 until the mid 1970s, this work focused on separate parishes as MSPCS cultural workers attempted to organize basic christian communities. After several years of relatively isolated efforts by a number of catholic cultural workers, a pivotal creative dramatics workshop, given by three members of PETA, was organized by church-based cultural workers in the Mindanao prelature of Tagum during 1974.<sup>13</sup> PETA's notions of creative dramatics, at the time, were drawn substantially from Viola Spolin's book *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques*. Spolin's primary goal was to free individual creative potential and thereby allow non-professionals to achieve a fair level of artistic competence in the theater. Yet her techniques for achieving this aim included an emphasis on game playing/problem solving, collective work, and anti-authoritarian relations between students and teacher.<sup>14</sup> In the late-sixties and early 1970s, the Guidote-led PETA thought of these techniques mainly as a means for stimulating artistic development within a community theater network that existed to raise both performance standards, and the national level of appreciation of theater. This was so despite the fact that some PETA members realized that the techniques were also suited for a more political kind of theater practice.<sup>15</sup>

In fact, the workshop in Tagum helped spark the formation of the Mindanao-Sulu Pastoral Conference Secretariat's (MSPCS) Creative Dramatics Program, which developed the PETA/Spolin techniques into a much more militant, politically oriented kind of practice in the following years. Part of the initial reasoning behind MSPCS' decision to form its own regional program was to help the various isolated communities "share their experiences as well as discuss possibilities for development."<sup>16</sup>

During the years between 1974 and 1978, first individual Mindanao practitioners, then the MSPCS program fused Spolin's techniques with Paulo Freire's notion of *conscientization*<sup>17</sup>, a combination made easier to effect by the focus of both

on learning through experience-based education, problem posing/solving, and the creation of a new, more equal student-teacher relationship.<sup>18</sup> In addition, during this period, the MSPCS Creative Drama Team seized upon a passage from Brecht's essay "On Experimental Theatre" in order to articulate their perception of the use of theater as a social learning tool:

Theatre must project a picture of the world by artistic means: models of man's life together could help the spectator to understand his social environment and both rationally master it.<sup>19</sup>

That this type of cultural practice should emerge first in Mindanao was due, among other factors, to the particular intensity of the struggle for control of the land during the 1960s and throughout the 1970s and 80s. This struggle saw peasants and tribal communities pitted against transnational corporations and wealthy local landowners wishing to set up vast plantations for the growth of lucrative export crops.<sup>20</sup> In this situation, liberation theology was combined with creative dramatics workshop techniques, Freirian concepts of pedagogy and conscientization, and a Brechtian notion of theater as a tool for critical learning about social conditions, to create a newer, perhaps more democratic kind of "große Pädagogik" than Brecht was able to realize in Weimar Germany, a sort of "Lehrstück" practice designed to help peasants and workers reevaluate the conditions of their lives through their creation of plays based on their own life experiences. Trainers hoped that such training would prepare them for action to change those conditions.

By 1977, PETA had for at least three years been conducting its own workshops (focussing on artistic development) in the urban barrios of Manila and other cities, as well as in a number of rural areas across the Philippine archipelago. Partly as a result of these kinds of contacts with a wide assortment of social groups and situations, many PETA members were feeling the need to "strengthen the socio-political component of their outreach work."<sup>21</sup> A workshop which PETA conducted in Northern Mindanao in 1978, and at which a number of local grassroots community organizers criticized PETA for being too concerned with artistic details at the expense of socially relevant content, provided the final stimulus for PETA to adopt a theater workshop orientation based upon and similar to that of the MSPCS Creative Drama regional program.<sup>22</sup> This new approach became known as the "O-A-O" approach: *Orientation* towards the concrete social conditions of the participants' lives with the aim of raising individual and community consciousness; *Artistic Process* focused on stimulating individual and group creativity using materials readily available, including local, Filipino traditional cultural forms; and *Organization* which develops a sense of trust between workshop participants, fosters collective methods of working, and strives to establish and maintain a coordinated network of community cultural groups throughout the Philippines.<sup>23</sup>

After 1978, when PETA changed its format and goals under the influence of its Mindanao experiences and the system of the MSPCS groups, one of the primary functions of its workshops, as well as of its summer training programs, was to produce a core of ATORs who could strengthen the national cultural network and help build a movement. ATORs or Actor-Trainer-Organizer-Researchers, are multi-purpose cultural activists who can pursue, independently of PETA's trainers, cultural and political organizing activities in their own areas once they have undergone workshop training. At roughly the same time, MSPCS was preparing its Creative Dramatics Training Kit in the hope that a similar network of trainers in Mindanao could be established, allowing the Mindanao Sulu Pastoral Conference Secretariat's Creative Drama program to be phased out.<sup>24</sup>

It was very likely no coincidence that at about the same time PETA members were beginning to question the artistically centered focus of their workshops, PETA invited Fritz Bennewitz, a theater director from the GDR with links to the Berliner Ensemble, to come and direct for them a version of Brecht's *Der Kaukasische Kreidekreis*. The production was associated, almost from the beginning, with the problem of the evictions from Manila of urban squatters and poor on the orders of the government. The government was attempting to make the capital city more presentable, and efforts to organize the urban poor against such evictions dovetailed with a resurgent activism after over five years of Marcos' martial law regime. The PETA/Bennewitz production of *Der Kaukasische Kreidekreis* (in Tagalog: *Ang Hatol ng Guhit na Bilog*) also attempted to tie the issues of ethnic/religious differences and Mindanaoan land disputes into its production, lending it a more "national" kind of significance. The prologue was set in the Manila slum of Tondo, whose residents were about to be evicted by the government. As the residents argue over what action to take, they become aware that the real question is not whether the slums should be removed or not, but "why do the slums even exist?" The main part of the play then unfolds as an exemplary story about the "muslim south" (Mindanao-Sulu), portraying the "feudal social relations" prevailing there which also have given rise to huge gaps between rich and poor (this situation contributes to the forced migration of rural poor into the cities where many may end up in slums such as Tondo). In such a way, the problems of the urban poor, and the muslim (and other) peasants of Mindanao are shown as inter-related.<sup>25</sup>

This performance proved to be tremendously successful and has been emulated in various parts of the Philippines with local variations many times since then.<sup>26</sup> Equally important for PETA, the experience of the production helped the company to begin to crystallize a working style that it had been moving towards for several years. The production helped heighten PETA's "awareness of its social and cultural responsibilities", as well as providing the seeds for new approaches to musical composition, and an additional stimulus towards a stage design philosophy that PETA later called "The Aesthetics of Poverty."<sup>27</sup> Another production of a Brecht play in



1980, *Leben des Galilei*, helped to further consolidate these approaches as part of PETA's Kalinangan Ensemble's distinctive performance style. At the same time, this play, too, was linked directly to the current struggles of Philippine progressives: in this case, the fight against the construction, then underway, of several nuclear power plants.<sup>28</sup>

In order to understand better how PETA's Kalinangan Ensemble appropriated certain elements of Brechtian theater for incorporation into its own theatrical practice, I will now briefly discuss several of PETA's own, original plays produced in the years between 1977-78 and 1985.<sup>29</sup>

*Juan Tambo*, written by Marilou Leviste Jacob and staged by PETA in 1979, is the story of a young boy whose family's impoverished conditions lead to quarrelling between the parents, driving the youth to live on the streets and eventually, into the hands of the law. A student social worker, Marina, attempts to understand him, then to help him overcome his problems. Her growing engagement with young Juan gradually makes her aware of the way in which society divests the poor of all comforts and rights. In the climactic court scene, a judge even paternalistically decides whether granting Juan's father custody of the boy is best for Juan or not, though both Juan and his father vehemently protest the judge's decision. Ultimately, Marina's absorption in Juan's struggle and her commitment to defend the boy and his family alienate her from her own friends and family, forcing her to see middle class Filipino life in a different light and to throw herself into the struggle to learn from and help the squatter community.

The initial impetus for the play seems to have been an article in a Manila magazine profiling the life of a slum child. Work began on the play in mid-1978, just months after the completion of PETA's version of *Der Kaukasische Kreidekreis* (*Ang Hatol ng Guhit na Bilog*), and its performance in early 1979 coincided with the United Nations' Declaration of the Year of the Child<sup>30</sup> (a fact which pointed ahead to PETA's increasing commitment, in the 1980s, to stage plays with themes that would coincide with the campaigns of various progressive groups and non-governmental development organizations). The fact that the play began to be fashioned only a few months after the innovative and successful production of *Ang Hatol ng Guhit na Bilog* suggests that a Brechtian style of theater may still have been fresh in the memories of the company. The manner of the play's writing thus becomes critical to our understanding of the way a Brechtian approach may have made its way into Jacob's highly original, innovative and provocative script. PETA prides itself on, among other things, its "collective" method of playwriting. In *Juan Tambo*, this process allowed for substantial input into the final script/production from the director as well as the actors, who throughout the course of rehearsals, improvised and suggested a number of changes which Jacob later incorporated. In addition, Lutgardo Labad, one of several PETA members who seem to have taken special pains to translate several of Brecht's works and ideas into forms useful in Philippine contexts, also submitted extensive comments and suggestions for revision

to Jacob, as well as being the prime mover behind the entire project.<sup>31</sup> Labad has commented that the characters of Marina and Juan in *Juan Tamban* are, like Grusha in *Ang Hatol ng Guhit na Bilog*, characters who bring together in themselves the sum total of processes and contradictions present in the society depicted.<sup>32</sup> He also suggests that:

the story and dramaturgical motif in *Caucasian* (the travails of a woman through different sectors of a society) was one of the many influences of...*Juan Tamban*, which depicted the travails of a Filipino child as a victim of a corrupt and corruptible social order.<sup>33</sup>

Indeed, when reading the script of *Juan Tamban*, one is struck by the ways in which a number of techniques, similar in spirit to those used by Brecht, are mobilized to goad the audience into a critical, questioning stance with regard to the events presented through the play's plot. One of the chief devices used for *Verfremdung* is the *Koro*, or Chorus. Jacob uses the *koro* repeatedly to give commentary on the events being portrayed, to pose questions to the audience and characters, and to articulate the inner feelings of several characters at crucial junctures. In the opening scene of the play Juan, a child of the streets, has been arrested by the police for eating lizards, rats, and cockroaches in front of a crowd. He has done this with the hope of earning a few pesos from the onlookers. The scene ends in one of the more striking examples of the *koro* in its role as "Brechtian" commentator:

KORO (singing): Juan Tamban

How have you come to this?  
Where are your mother and father?  
Won't your country help you?  
What kind of work were you just performing?  
Do you know where you're going?  
What kind of a civilization has produced you?  
Cockroaches, lizards and rats offer you a miserable life  
It's killing you a little every day.  
Why does life allow this to happen to you?  
Why does life allow this to happen to you?

MARINA: Juan Tamban, what can we do to help you? Do we  
have enough time...Why are there so many of you?  
(*Juan Tamban*, p. 7)

The first scene ends by juxtaposing the personal situation of the character, Juan, to the song of the question-posing *koro*, and Marina's series of questions which inform us in

no uncertain terms that Juan's case is hardly an isolated one. Clearly, the dilemma of the individual here leads to the articulation of questions about the relation of personal problems to social structure, and thus to the "de-privatization" of the individual's situation.

Another striking similarity to Brechtian style theater is the manner in which the play uses *soziale Gesten* to foreground, most unmistakably for the audience/reader, existing lines of class and gender cleavage. The scene in which Marina visits the squatter's shanty which is home to Juan's father is one such scene, showing Marina's shocked response to the squalor she finds in contrast to Mang Tino's habituated ease. The debate which Juan and Marina have over the value of a candy bar is another such instance, as is the scene in which Marina, her male advisor, and the squatter-barrio neighbors of Mang Tino display entirely different reactions to the sensational publicity which the media give to Juan's case (Scenes 10, 12, and 13).

Structurally, the play is also quite close to Brecht's dramas, being divided into 26 short scenes, many of which end or begin with a song from the *koro*. Furthermore, Brenda Fajardo, the stage designer for both *Ang Hatol* and *Juan Tamban*, relates that the ideas for scenic design in *Juan Tamban* were influenced by her work with Bennewitz on the Brecht-adaptation. Fajardo tried to fashion the sets so that they would express the essential elements and contradictions of the everyday environment like a "scenic *gestus*."<sup>34</sup> This aspect of scenic design was incorporated by Fajardo in later productions as well, and became an important component of PETA's aesthetics of poverty.<sup>35</sup>

Yet even if *Juan Tamban*, most clearly of all PETA's original plays, shows the appropriation of Brechtian elements into PETA's stage practice, why such an appropriation occurred at all and why it succeeded, still remain to be examined. The performances of *Ang Hatol ng Guhit na Bilog* in 1977 and *Ang Buhay ni Galileo* (1980) were conceived and exerted their influence as practical dialogue partners, at a particular juncture in PETA's history when the organization was beginning to change its orientation as outlined above.

PETA had been conducting its CITASA and Integrated Arts Workshops since 1973, and had begun to look for a more politically engaged orientation for its grassroots work beginning in 1977. The period when *Juan Tamban* was being written and rehearsed coincides with the period during which PETA facilitators were confronted by grassroots community organizers in Mindanao and began the reorganization of the workshops into the O-A-O system. And the importance of the grassroots workshops in the performance of *Juan Tamban* is clear.

One of the basic elements of the PETA workshop process was a variation of a form developed by Philippine political theater activists in the 1970s, the *dula-tula*.<sup>36</sup> The *dula-tula*, as used by PETA in these workshops, was a dramatized poem which stressed group recitation and the creative use of body and voice to convey settings and incidents. The primary content around which *dula-tula* pieces were built in the

workshops, beginning at least since late 1978, were the events and problems in the life of the workshop participants' own communities.<sup>37</sup> The *koro* sequences in the staging of *Juan Tamban*, focusing often on the discrete and contrasting "worlds" of the various characters, often visually and aurally constructing settings, were based upon the *dula-tula* model<sup>38</sup>, and since this is the case, we can see that the staging of the play was not only facilitated by PETA's recent encounter with Brecht, but was also the result of a productive dialogue with PETA's grassroots theater activities; furthermore, the critical questions posed by the *koro* and other characters in the play, may well be, in part at least, the result of the increased emphasis on political and social engagement in the grassroots practices. Certainly, by the end of 1978 at the latest, the PETA organization was aware, through its contacts with Mindanaoan community organizers and MSPCS creative dramatics trainers, of Freirian notions of "problem-posing" education and their uses in grassroots cultural action. In fact, Malou Jacob, the play's writer, was in Mindanao completing a slide show project on slum life for a Davao City non-governmental organization, the Kahayag Foundation, when she received suggestions for revision from Labad and the play's director, Joel Lamangan, and began to rework the play.<sup>39</sup> It is, therefore, extremely likely that discussions of some of these ideas were "in the air" while the script was being written and revised as well as during the actual rehearsals for *Juan Tamban*, and that they contributed to the question-posing nature of the *koro* and the play in general.<sup>40</sup>

Thus, the techniques of *Verfremdung* in *Ang Hatol* would have been especially well suited to match other practices being developed at roughly the same time throughout large segments of the Philippine nationalist cultural movement. In fact, it is precisely the overlap of Brechtian theater and its notions with this general thrust of the Philippine nationalist cultural movement, which may account for the fact that some members of PETA, including Malou Jacob herself, see few direct linkages between Brechtian techniques and *Juan Tamban*. Jacob does not feel that she used specific Brechtian techniques in the construction of her own play, simply affirming that "Brecht has always been a part of PETA. In the sense that theater should be more than entertainment ...emotionally you want to grab them--but you want to get them to think. To get them engaged in social issues critically."<sup>41</sup>

Similarly, when Brenda Fajardo or Lutgardo Labad admit that Brecht's theories of scenic design were important in helping to crystallize PETA's "Aesthetics of Poverty", it must be emphasized that this concept was already fairly well developed before the collaborations with Bennewitz. Due to the relative poverty endemic to many contemporary theater groups throughout Asia and Africa, PETA designers had, since the group's beginning, been forced to work on very limited budgets. The realization of their limitations led Fajardo and her collaborators to rely on their own resourcefulness and creativity to construct sets from inexpensive, commonly-used, and found materials, and this in turn led to an appreciation of the aesthetic qualities of even impoverished

surroundings:

The artist begins to choose deliberately particular nuances and tones of color and texture that would express the qualities that he perceives around him--economic deprivation, cultural pollution, senseless violence.<sup>42</sup>

This approach produced sets and scenic designs which could evoke quite economically the realities and sensory textures of contemporary Filipino life.<sup>43</sup>

Therefore, prior to 1977, PETA's design aesthetic paralleled Brechtian design concepts in a number of ways: the sparing use of properties; a conscious attempt to capture the essence of the social ambience; the use of common, well-used objects. Following the production, with Bennewitz, of *Ang Hatol*, these concepts began to become more clearly articulated through the notion of "scenic gestus". This new fusion was utilized by Fajardo in the design for *Juan Tambo* and in other, later plays. As she has written:

Because themes in PETA productions are of the poor, the costumes and props need not be expensive at all. Props need only to approximate the actual without being naturalistic. One only has to project the essence.<sup>44</sup>

A second point can also be raised here in relation to scenic design. Since PETA's membership consisted of both professionals and amateurs, and since it was committed to educating and training Filipinos in the theater arts, collaborative creation through the "pool" concept was an essential element of the group's operations. This included a writer's pool, a composer's pool and a design pool. For each production, teams are assigned to work on each area, music, design, and frequently, the writing. These teams must also closely coordinate efforts beneath the ultimate authority of the director. Such a system is again similar to Brecht's practice of collective creation in which the writer, composer, designer and others all contribute equally and mutually influence the others.<sup>45</sup> The main contribution of Bennewitz and the Brecht productions in this respect was to moderate the PETA tradition of ultimate directorial authority, while reinforcing the solidly collective work principle already present.<sup>46</sup>

Thus, while important, Brechtian theater was not the only nail used in hammering together the stage on which PETA performed. The main boards, upon which the actors walked, were milled from the grassroots movement. And the hammer that pounded this and other nails, was nationalism. A brief mention of two more plays with definite appropriations of Brechtian elements should serve to reinforce this picture and bring the present article to a close.

PETA has, since its beginnings, been working to create a national theater. A part of its project has been the attempt to revitalize traditional forms of Filipino theater as part of a living national heritage.<sup>47</sup> In the late 1970s and early 1980s, PETA indeed undertook to stage several plays which took traditional dramatic forms as their starting points: Domingo Landicho's *Dupluhang Bayan* (1975--based on the traditional *duplo*, a kind of poetic joust), Rody Vera, Al Santos, and Alan Glinoga's *Ang Panunuluyan* (1979--based on the nativity pageant episode in which Mary and Joseph search, in vain, for lodging at an inn), and *Pilipinas Circa 1907* (1982). The last of these was written by one of the Philippine's strongest advocates for the development of a "national culture", Nicanor Tiongson, who currently heads the Cultural Center of the Philippines. In *Pilipinas Circa 1907*, Tiongson attempted to revive the zarzuela, a musical drama form imported from Spain in the late 19th century. In the Philippines, the zarzuela became a kind of theater which catered primarily to urban elites, and presented musical and sentimental stories with a set of stereotypical good and bad characters who generally tended to reinforce traditional moral values.<sup>48</sup>

Tiongson's updated version attempted to deepen the typical central love story into a field of contestation in which the historical forces (then, i.e. 1907, and now, in the everyday reality of the audience) of U.S. imperialism and Filipino nationalism meet. The play assumes the zarzuela's "good guy- bad guy" opposition, situating these protagonists and antagonists not, however, along an axis of traditional moral behavior, but rather on one determined by loyalty to nationalism. As such, the main thrust of the work is to mock and ridicule both those who are perceived to be "selling out" Philippine resources and enterprises to American interests, and those who slavishly ape American cultural mores. In order to make sure that the point is made effectively, *Pilipinas*, in the tradition of the typical zarzuela, works the audience for a strong emotional response, and thus seems the antithesis of Brechtian theater.

Yet Brechtian elements do appear, even though at the service of a character scheme designed to cause a rather simple emotional identification (despite Tiongson's attempt to give the characters psychological motivations and personal histories).<sup>49</sup> One of the composers for the score of *Pilipinas Circa 1907* was Lutgardo Labad. In his work for this particular play, he attempted to incorporate lessons learned from Brechtian director Fritz Bennewitz during the production of *Leben des Galilei* two years earlier. He and the composers' pool worked to create music appropriate to each character, and to make sure that the music emphasized the main points in the arguments they were making, as well as to bring out the contradictions within such arguments.<sup>50</sup> Tiongson, too, attempted to make the play into something of a "teaching play" through the "historicization" of the romance plot and the musical debates in which each character's costumes, language, and music become emblematic of their political stance and affiliations.

However, Tiongson's concern to confine the main conflict to one of national

sovereignty and economic independence versus service of foreign (i.e. U.S.) interests forces the Brecht critical of class conflicts into the background, since the zarzuela's largely patrician orientation is left intact for the most part, and issues of potential class polarization within the population of the Philippines are scarcely acknowledged.

A final example of the way in which Brechtian traditions have always worked in conjunction with either a resurgent Philippine nationalism or the related grassroots cultural movement can be found in the Rody Vera/Alan Glinoga play of 1983, *Oratoryo ng Bayan (The People's Oratorio)*. Originally performed at the end of December, 1983 for the first large scale gathering of the Philippines' nationalist cultural movement, *Makiisa 1*, the play was conceived by PETA, according to Rody Vera, as a means for

Trying to synthesize different kinds of theater styles. It was the first time all these different cultural groups could come together. We were trying to define general goals, outlooks, trying to set up a network. So the Makiisa project was important in determining the form of the *Oratoryo*--it became an attempt to show what various things had been going on.<sup>51</sup>

Indeed, as Glecy Atienza has commented, the play, which presents various articles from the 1948 United Nations Declaration of Universal Human Rights in juxtaposition to the actual situation in the Philippines of the early 1980s, does highlight styles taken from the work of the cultural movement including dances, common characters, a narrator, and the "koro".<sup>52</sup> The lively parody and satire of street theater come through as well in a number of key cantos. However, Brechtian theater also played a significant role in determining some of the work's features.

Atienza has remarked that the general thrust of the play was to get the audience to be critical of the current prevailing state of human rights in the Philippines.<sup>53</sup> As one of the playwrights, Rody Vera has commented, each scene juxtaposed the "lofty" declaration, with which even dictators could agree, to the actual conditions in the Philippines, so that by the end of each canto, the given articles have to be reformulated and concretized, so as to fit the local conditions. As a part of the process, the koro repeatedly appeals to the audience to judge and measure the declaration and the reality against each other.<sup>54</sup> The overall effect is to make parts of the play read very much like a Brechtian *Lehrstück*. This is not an accident. Vera notes that members of PETA were interested in Brecht's *Badener Lehrstück vom Einverständnis* at the time.<sup>55</sup> Furthermore, Lutgardo Labad recalls that PETA members attending a workshop of the Asian Pacific Forum in Japan, prior to the creation of *Oratoryo ng Bayan*, saw the performance of an oratorio based on the Japanese constitution. To Labad, the music sounded like music, which he had heard, by Paul Dessau for a number of Brecht poems. The Japanese composer of the piece, a member of the Black Tent theater company, in

fact turned out to be an admirer of Dessau's. The entire experience inspired PETA to write its own "oratorio," for which Labad and his music pool collaborators produced the score. Labad has described the music as "Brechtian", terse and "alienating". The "oratorio" form provided a stimulating experimental structure in which the variety of issues and styles of the desired "theater network showcase" could be accommodated.<sup>56</sup> The needs of the emerging Philippines grassroots cultural network, and specific appropriations from the Brechtian tradition of theater, were combined to create a new and distinctive dramatic form.

### Notes

1. Cecilia Reyes Guidote, *A Prospectus for the National Theatre of the Philippines*. Unpublished M.A. Thesis (Dallas, Texas: Trinity University, 1967) p.88.
2. Eugene van Erven, *Stages of People Power: The Philippines Educational Theater Association* (The Hague: Center for the Study of Education in Developing Countries (CESO), 1989) p. 11.
3. Lutgardo Labad, Personal Interview, San Juan, 25 June 1991.
4. Lutgardo Labad, *PETA and Brecht: The Story of a Friendship* (Quezon City: Philippine Educational Theater Association, 1983) p.4.
5. Ibid pp. 5-6.
6. Priscelina Patajo-Legasto, *Philippine Contemporary Theater, 1946-1985: A Materialist Approach*, unpublished dissertation (Quezon City: University of the Philippines, 1988) pp. 227-240.
7. Ibid, pp. 236-7.
8. Bienvenido Lumbera, Personal Interview, Quezon City, 29 July 1991.
9. Patajo-Legasto, pp. 283-84. There were a few important exceptions such as the efforts of the Babaylan group's experiments with traditional forms of theater, and especially, the work of the U.P. Repertory under Behn Cervantes. Cervantes, however, was imprisoned for six months as a result of a performance of Bonifacio Ilagan's *Pagsambang Bayan* (People's Worship) in the Manila slum of Tondo (Van Erven, 1988: 13-14).



10. Eugene van Erven, *The Playful Revolution: Theatre and Liberation in Asia* (Bloomington: Indiana University Press, 1992) pp. 80-83.
11. Mindanao Sulu Pastoral Conference Secretariat Drama Team, *MSPCS Creative Dramatics Training Kit* (Davao City: MSPCS, 1978) pp. 1-9.
12. Nestor Horfilla, "Theater in Mindanao 1983" in *The Politics of Culture: The Philippine Experience* (Manila: Philippine Educational Theater Association and People's Resource Collection/Philippine Assistance for Rural and Urban Development, 1984) p. 69.
13. Eugene van Erven, *Stages of People Power*, p.75, Note 1 to Chapter 4. In this footnote, van Erven has given the date of the workshop as 1969. In his later work, *The Playful Revolution: Theatre and Liberation in Asia*, van Erven omits the reference to the 1969 workshop, placing it, apparently, in 1974 instead, which seems more plausible given the fact that PETA was only beginning to develop its creative dramatics workshop formats in 1973 (Fajardo and Topacio 1989, 3).
14. Viola Spolin, *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques* (Evanston, IL: Northwestern University Press, 1963) pp. 3-46.
15. Van Erven, *Stages of People Power*, pp. 27-28.
16. MSPCS Creative Dram Team, p. 1.
17. Conscientization is Freire's term for "awakening critical consciousness."
18. See Spolin, pp.6-8, 19-20. For Freire's formulations, see Paulo Freire, *Pedagogy of the Oppressed* (New York: Continuum, 1990) pp. 57-118.
19. MSPCS Creative Drama Team, p.6. The original quote, as translated into English by John Willet, is somewhat different. It reads:

The development tended towards a fusion of the two functions, instruction and entertainment. If such preoccupations were to have any social meaning, then they must eventually enable the theatre to project a picture of the world by artistic means: models of men's life together *such as* could help the spectator to understand his social environment and both rationally *and emotionally* to master it. (Brecht, *Brecht on Theatre*, p.133.)

The italicized phrases represent phrases missing in the MSPCS training kit citation. The first seems to represent a rather simple editing for conciseness and to emphasize slightly the dynamism of the possibilities of action. The second is more problematic. It could be a simple error of omission, or perhaps it suggests, in a way similar to that of the radical urban cultural workers of Manila's "first quarter storm", that progressive Mindanaoan cultural workers tended to de-emphasize Brecht's attempt to accommodate the emotional side of theatrical experience in his theory and practice, since they perceived the emotional content of most Filipino traditional cultural products to be a serious roadblock to the conscientization of the groups they worked with.

20. Kulturang Atin Foundation Inc., *Community Theater: The Mindanao Experience* (Davao City: Kulturang Atin Foundation Inc., 1983) pp. 13-16. See also David Wurfel, *Filipino Politics: Development and Decay* (Ithaca: Cornell University Press, 1988) pp. 155, 174.

21. Van Erven, *Stages of People Power*, p. 27.

22. Ibid, p. 27. See also Brenda Fajardo and Socrates Topacio, *Bitaw: Basic Integrated Theater Arts Workshop* (Manila: PETA, 1989) p. 3.

23. For a more detailed statement of the O-A-O approach's rationale and goals, see Van Erven, *Stages of People Power*, p. 28-29; Fajardo and Topacio, *Bitaw*, pp. 13-14 (This passage occurs as part of a somewhat edited reprinting of Lutgardo Labad's essay "Towards a Curriculum for a People's Theater." The original essay can be found in Lutgardo Labad and Cecilia B. Garrucho, *PETA Theater Studies 3: "An Invitation to Growth" and "Towards a Curriculum for a People's Theater"* (Quezon City: Philippine Educational Theater Association, 1983) pp. 19-28). For an outline of the MSPCS system upon which the O-A-O was based, see MSPCS Creative Drama Team, pp. 14-15.

24. MSPCS Creative Drama Team, p. 55.

25. Lutgardo Labad, *PETA and Brecht: A Story of Friendship*, pp.7-9.

26. For several accounts of the play's effect and the venues and processes of other stagings, see Chris Millado, "Text and Context: From *Caucasian Chalk Circle* to *Hukom Sang Badlis nga Lingin*"; *Makiisa* Vol.1, No. 1 (First Quarter 1988) pp.16-17 + 41; and Maria Luisa Torres-Reyes, "Anticipating Hegemony: Brecht and the Philippines Today"; *Makiisa* Vol.1, No. 1 (First Quarter 1988) pp. 16-17 + 41. Torres-Reyes' "Brecht and the Philippines: Anticipating Freedom in Theater" in *Brecht in Asia and Africa: The Brecht Yearbook XIV* (International Brecht Society, 1989) pp. 134-151 is a considerably expanded version of the above article.

*Communications*

27. Labad, *PETA and Brecht*, pp. 9-11. In addition, see Brenda Fajardo, *The Aesthetics of Poverty: A Rationale in Designing for Philippine Theater*, (Quezon City: Philippine Educational Theater Association, 1985?). This information was also confirmed by an interview with Brenda Fajardo, Manny Pambid, and Apolonio Bayani Chua which occurred on 28 June 1991 in San Juan, Metro Manila.
28. Labad, *PETA and Brecht*, pp. 13-18.
29. The choice of plays was suggested by a list of plays which Maria Luisa Torres-Reyes mentions in her article "Brecht and the Philippines: Anticipating Freedom in Theater" (in the Brecht Yearbook XIV, pp. 141 and 145) as having been "influenced" by Brechtian dramaturgy. Later reading of a number of plays, as well as conversations with several PETA members confirmed and expanded this list.
30. Malou Leviste Jacob, *Juan Tamban* (Quezon City: Philippine Educational Theater Association, 1984), p.4.
31. See *Juan Tamban*, pp. 4-22 for an excellent account of how the play was constructed from beginning to end.
32. Lutgardo Labad, Personal Interview, 25 June 1991, San Juan, Metro Manila.
33. Labad, *PETA and Brecht*, p. 11.
34. Brenda Fajardo, Personal Interview, 28 June 1991, San Juan, Metro Manila.
35. Brenda Fajardo, *The Aesthetics of Poverty*; pp. 11-21.
36. See *Juan Tamban* p. 136 (sidebar) on this point. Also, *BITAW*, pp. 46-63 in which the *dula-tula* is characterized as the focus of the activities for the second day of an average Basic Integrated Theater Arts Workshop.
37. Fajardo and Topacio, *BITAW*, pp. 59-63.
38. Jacob, *Juan Tamban*, pp. 136-42.
39. Jacob, *Ibid*, p.8.
40. Of course, Brecht's notion of the theater as a tool with which, by means of artistic representation, reality could be presented, understood, and mastered, was a part of the Mindanao cultural practice, as explained above. However, this appropriation of Brecht

would have been less visible in the case of Mindanao due to its overlap with certain features of Freirian pedagogical practices.

41. Malou Jacob, Personal interview, 5 July 1991, Manila. This underscores the complexity of the relationship which I am trying to describe: Jacob and PETA were long familiar with very general Brechtian ideas such as "alienation," which could be used to position the audience critically. However, the effective realization of Brecht's general notions in Philippine theatrical practice had to await specific Philippine techniques based on local conditions and traditions. The outcome seemed colored by the Brechtian tradition of theater, but was also a new reconstruction of that tradition.

42. Brenda Fajardo, *The Aesthetics of Poverty*, p. 2.

43. Ibid, pp. 3-4.

44. Ibid, p. 18. See also Fajardo's comments in *Juan Tambo*, pp. 150-51.

45. Ibid, pp. 6-7.

46. Ibid, 11-13.

47. See Labad and Garrucho, *An Invitation to Growth*, pp. 10-15. See also Nicanor Tiongson, *What is Philippine Drama* (Quezon City: Philippine Educational Theater Association, 1982?) and Nicanor Tiongson, "Playwright's Notes", pp. 11-14 in *Pilipinas Circa 1907* (Quezon City: Philippine Educational Theater Association, 1985).

48. For more information about the zarzuela, see the following sources: Doreen Fernandez, *The Iloilo Zarzuela: 1903-1930* (1978); Amelia L. Bonifacio, *The Seditious Tagalog Playwrights: Early American Occupation* (Manila: Zarzuela Foundation of the Philippines, 1972); John A. Larkin, "The Campampangan Zarzuela: Theater for a provincial elite," in *Southeast Asian Transitions: Approaches through Social History* (New Haven: Yale Press, 1978) pp. 158-190; Alfred W. McCoy, "Zarzuela and welga: vernacular drama and the growth of working-class consciousness, Iloilo City, Philippines, 1900-1932," in *Society and the Writer: Essays on Literature in Modern Asia*, ed. by W. Gungwu et. al., (Canberra: Australian National University, 1981) pp. 35-66.

49. Nicanor Tiongson, "Playwright's Notes," in Nicanor Tiongson, *Pilipinas Circa 1907*, pp. 11-14.

50. Lutgardo Labad, "Composer's Notes," in *Pilipinas Circa 1907*, pp. 15-16.

*Communications*

51. Rody Vera, Personal Interview, 17 July 1991, San Juan, Metro Manila.

52. Glecy Atienza, Personal Interview, 17 July 1991, U.P. Diliman, Metro Manila.

53. Ibid.

54. This was stated by Rody Vera, Personal Interview, 17 July 1991. It is also amply confirmed by the text of the play as printed in Nicanor Tiongson, ed., *The Politics of Culture: The Philippine Experience*. See for example pp. 224, 227, 228, 230, 232, 234, and 237. These repeated calls to evaluate and judge conditions appears in most, though, perhaps, significantly, not in all the Cantos of the play.

55. Rody Vera, Personal Interview, 26 June 1991, San Juan, Metro Manila.

56. Lutgardo Labad, Personal Interview, 25 June 1991.



The Week in  
Germany  
November 26, 1993

The Volkstheater Rostock was the scene Sunday (November 21) of the first production of what is probably the last unstaged work by renowned poet and dramatist Bertolt Brecht (1898-1956). Brecht based the 1919 "Prairie" on a novella by Knut Hamsun and conceived the 45-minute piece as an "opera without music." The Rostock production did, however, incorporate a score prepared by Austrian composer Wolfgang Flory. "Prairie," directed by Michael Baumgarten and with scenery by Anna Cumín, shared a program with two other works of Brecht's, "The Rise and Fall of the City of Mahagonny" and "Lux in Tenebris." Our photo shows the artist as a young man.

## Selected Current Bibliography

- Alt, Arthur Tilo. "Zur Phänomenologie literarischer Vorläuferschaft bei Friedrich Hebbel, Bertolt Brecht, Gottfried Benn, Franz Kafka und anderen." In: *Begegnung mit dem "Fremden". Grenzen - Traditionen - Vergleiche*. Akten des VIII. Internationalen Germanisten-Kongresses Tokyo 1990. Hrsg. von Eijiro Iwasaki. Band 10. München: iudicium verlag 1991, 269-379.
- Bellin, Klaus. "Halbzeit bei Brecht". [Zur Werkausgabe im Aufbau-Verlag Berlin und Weimar und im Suhrkamp Verlag Frankfurt a.M.]. - In: *Weltbühne*. Berlin 88 (1993) 6 (9.2.), 180-182.
- Berg, Günter. "Im magischen Quadrat der Männlichkeit. Bertolt Brecht und seine Leidenschaft für das Boxen." In: *Süddeutsche Zeitung*. München. Nr. 36, vom 13./14. Februar 1993, Feuilleton-Beilage SZ am Wochenende.
- . "Kommentare und Register in wissenschaftlichen Studienausgaben. Bertolt Brechts Werke in 30 Bänden". In: *Kommentierungsverfahren und Kommentarformen*. Hamburger Kolloquium der Arbeitsgemeinschaft für germanistische Edition 4.-7. März 1992, autor- und problembezogene Referate. Hrsg. von Gunter Martens. Tübingen: Max Niemeyer Verlag 1993, 216-222.
- ; Jeske, Wolfgang: "Zu Dramen habe ich die Kraft noch nicht..." Brechts Schüler-Tagebuch von 1913. Manuskript zur Sendung "Funkfeuilleton aus Darlsruhe." Sendung: 25. September 1989. In: *Bert-Brecht-Kreis Augsburg e.V. Rundbrief* 29. Augsburg [1990].
- Bräuer, Gerd. "Der Tod des Seiltänzers. Ein essayistisches Fragment." In: *Wissenschaftliche Zeitschrift*. Jahrgang 1 - Heft 2. Pädagogische Hochschule Zwickau (1992), 12-25.
- . "Der Tod des Seiltänzers. Ein essayistisches Fragment." In: *Korrespondenzen: ... Lehrstück ... Theater ... Pädagogik. Arbeitsfelder der Theaterpädagogik*. Hannover. Heft 11/12/13. 1992, S. 22 - 27.
- Brecht, Bertolt. "Warum eine deutsche Akademie der Künste dieser Jahre ihre Mitglieder nicht nach der formalen Staatsangehörigkeit wählen sollte." In: *"Die Regierung ruft die Künstler". Dokumente zur Gründung der "Deutschen Akademie der Künste" (DDR) 1945-1953*. Ausgewählt und kommentiert von Petra Uhlmann und Sabine Wolf. Akademie der Künste. Stiftung Archiv. Berlin: Henschelverlag GmbH 1993, 103-105 (Dokument 43).  
[Faksimile des Typoskripts mit hs. Korr. von Bertolt Brecht]
- [Briefwechsel zwischen dem Aufbau-Verlag Berlin und Bertolt Brecht, 1951-1955, Auswahl]. In: *...und leiser Jubel zöge ein. Autoren- und Verlegerbriefe 1950 bis 1959*. Hrsg. von Elmar Faber und Carsten Wurm. Berlin: Aufbau-Taschenbuch Verlag 1992, 55-60.

- Choi, Seok-Hee. Wie fremd ist Brecht in Korea? In: *Begegnung mit dem "Fremden". Grenzen - Traditionen - Vergleiche.* Akten des VIII. Internationalen Germanisten-Kongresses Tokyo 1990. Hrsg. von Eijiro Iwasaki. Band 6. München: iudicium verlag 1991, 375-381.
- Claßen, Wolfgang. "Vom Einebnen der Gebirge. Zum Umgang mit dem Werk Brechts - nicht nur in der Schule der DDR." In: *Wissenschaftliche Zeitschrift.* Jahrgang 1991 - Heft 2. Pädagogische Hochschule Zwickau (1992), 89-104.
- . "Die Dialektik sitzt in der Ecke und grinst". Gespräch mit dem Literaturwissenschaftler Hans Mayer. In: *Publizistik & Kunst. Zeitschrift der IG Medien.* Stuttgart 1993. Nr. 6 (Juni), 8-11.
- Drucksache. Berliner Ensemble.* Hrsg. vom Berliner Ensemble. Redaktion: Heiner Müller. - Berlin: Druckhaus Mitte GmbH. 1993.
1. 1993 (Januar). Heiner Müller: Mommsens Block. Matthias Langhoff: Brief an einen Senator. 24 S. [Beilage:] Ansichtssache.
  2. 1993 (Februar). Einar Schleef: Heimkehr. 25-48. Mit Abb.
  3. 1993 (April). Fritz Marquardt: Dokument oder Widder im Dornbusch. 49-96.
  4. 1993 (Mai). 1953 - Syberberg filmt bei Brecht. Mit Beiträgen von Hans Jürgen Syberberg, Käthe Reichel, Egon Monk. 97-152. Mit Abb. [Fotografien]
  5. 1993 (Juni). Oscar Wilde: Der Sozialismus und die Seele des Menschen (1891). Pier Paolo Pasolini: Völkermord (1974). 153-200.
- Fiebach, Joachim. *Von Craig bis Brecht. Studien zu Künstlertheorien in der ersten Hälfte des 20. Jahrhunderts.* 3. erweiterte und überarbeitete Auflage. - Berlin: 1. Taschenbuchausgabe Henschel Verlag GmbH 6 [1991]. 463 S.
- Funke, Christoph; Jansen, Wolfgang. *Theater am Schiffbauerdamm. Die Geschichte einer Berliner Bühne.* Berlin: Ch. Links Verlag 1. Aufl. 1992. 254 S. Mit zahlr. Abb.
- Götz, Susanne von. "Ich habe der Arbeiterklasse ins Antlitz geschaut". Ein Gespräch mit Hermann Henselmann, Architekt der Stalinallee, über Brecht und den 17. Juni 1953. In: *Der Tagesspiegel.* Berlin, 17. Juni 1993, 3.
- Grimm, Reinhold. *Ein iberischer "Gegenentwurf"? Antonio Buero Vallejo, Brecht und das moderne Welttheater.* Kopenhagen, München: Wilhelm Fink Verlag 1991. 90 S. Publications of the Department of Languages and Intercultural Studies Aalborg University Vol. 6 (=Text & Kontext Sonderreihe, Band 28).
- Handbuch der Gemeinschaftspraxis Herz Schmerz Glück.* Brecht-Tage '93. Die weige Suche nach dem Glück. Eine poetische Begegnung von Hölderlin, Brecht und anderen im Jetzt. Hrsg. vom Brecht-Zentrum Berlin, 1992. - Berlin: Druckerei Graetz o.J. 48 ungez. S. 8 Mit Abb.

- Hüfner, Agnes. "Kein gültiges Zeugnis für die deutsche Kunst". Die Bundesrepublik und Brecht in der Zeit des Kalten Krieges. Feature. Unkorrigiertes Manuskript. Sendung: Dienstag, 9. Februar 1993, Deutschlandfunk. - o.O. 1991. 24 S.
- Jahn, Michael. "Einverstanden sein heißt auch: nicht einverstanden sein. Brechts Lehrstücke von 1930 im historischen und aktuellen Kontext." In: *Wissenschaftliche Zeitschrift*. Jahrgang 1991 - Heft 2. Pädagogische Hochschule Zwickau (1992), 26-32.
- Jaretsky, Reinhold. *Bertolt Brecht: Der Jasager und der Neinsager. Grundlagen und Gedanken zum Verständnis des Dramas*. Frankfurt a.M.: Verlag Moritz Diesterweg. 1. Aufl. 1991. 69 S.
- Jeske, Wolfgang: "Wenn sie einen Engel gehabt hätte..." Das kurze Leben der Margarete Steffin. [Kopie eines Sendemanuskripts vollständige Fassung - Sendung am 10. Juni 1991 im Süddeutschen Rundfunk, 2. Programm]. 50 S.
- Jesse, Horst. "Bertolt Brecht und Joseph Beuys: *Die dritte Sache*. Brecht: *Die Mutter*. Beuys: *Aufruf zur Alternative*: Frankfurter Rundschau vom 23. 12. 1978." In: *Wissenschaftliche Zeitschrift*. Jahrgang 1991 - Heft 2. Pädagogische Hochschule Zwickau (1992), 67-88.
- Johnson, Uwe. "Thema: Analyse eines Schauspiels von Bertolt Brecht *Der gute Mensch von Sezuan*." In: Johnson, Uwe: *"Entwöhnung von einem Arbeitsplatz". Klausuren und frühe Prosatexte*. Mit einem philologisch-biographischen Essay. Hrsg. Bernd Neumann. Frankfurt am Main: Suhrkamp 1992, 79-82.
- Jürgens-Kirchhoff, Annegret; Jürgens, Martin. "Brechts heutige Schwester. Versuch über Pina Bausch." In: *Korrespondenzen: ... Lehrstück ... Theater ... Pädagogik. Arbeitsfelder der Theaterpädagogik*. Hannover. Heft 6, 1989, 19-21.
- Kaiser, Joachim. "Großmütige Vision, kleinmütiger Schwindel." [Zu Bertolt Brechts Gedicht "Über Kleists Stück 'Der Prinz von Homburg'"]. In: *Frankfurter Allgemeine Zeitung*. Frankfurt a.M. Nr 37, 13. Februar 1993.
- Kempf, Franz R. "Brecht und Dürrenmatt als Dramatiker: Antipoden oder Dioskuren; Versuch einer Bilanz." In: *Weimarer Beiträge*. Berlin 37 (1991) 7, 1002-1017.
- Knopf, Jan. "Elegische Warnungen vor dem 'eigenen' Faschismus. Bertolt Brecht." [Zu den "Buckower Elegien"]. In: *Verrat an der Kunst? Rückblicke auf die DDR-Literatur*. Hrsg. von Karl Deiritz und Hannes Krauss. Berlin: Aufbau Taschenbuch Verlag 1993, 81-89.
- Kobel, Jan. *Kritik als Genuß. Über die Widersprüche der Brechtschen Theatertheorie und die Unfähigkeit der Literaturwissenschaft, sie zu kritisieren*. Frankfurt a.M.: Peter Lang 1992. 199 S. Europäische Hochschulschriften. Reihe I. Deutsche Sprache und Literatur. Bd. 1330.



- Koch, Gerd. "Methodische Anmerkungen aus Anlaß einer experimentellen Produktion des (*Badener*) *Lehrstücks (vom Einverständnis)* im Mai 1991 in Berlin (Fachhochschule für Sozialarbeit und Sozialpädagogik; in Kooperation mit der Gesellschaft für Theaterpädagogik e.V., der Gesellschaft für Theaterpädagogik Niedersachsen e.V. und dem Brecht-Zentrum Berlin)." In: *Wissenschaftliche Zeitschrift*. Jahrgang 1991 - Heft 2. Pädagogische Hochschule Zwickau (1992), 33-49.
- . "Methodische Anmerkungen aus Anlaß einer experimentellen Produktion des 'Badener' *Lehrstücks (vom Einverständnis)* im Mai 1991 in Berlin." In: *Korrespondenzen: ... Lehrstück ... Theater ... Pädagogik*. Hannover. Heft 11/12/13, 1992, 3-9.
- Koerber, Adrienne. "In den alten Büchern steht, was weise ist: sich aus dem Streit der Welt halten..." In: *Wissenschaftliche Zeitschrift*. Jahrgang 1991 - Heft 2. Pädagogische Hochschule Zwickau (1992), 57-66.
- Lee, Lang-Kyong. *Nô und das europäische Theater. Eine Untersuchung der Auswirkungen des Nô auf Gestaltung und Inszenierung des zeitgenössischen europäischen Dramas*. (Habilitationsschrift 1981). Frankfurt a.M.: Peter Lang, 1983. 272 S. Europäische Hochschulschriften. Reihe XVIII. Vergleichende Literaturwissenschaften. Band 32.
- Lee, Seung Jin. *Aus dem Lesebuch für Stadtbewohner. Schallplattenlyrik zum "Einverständnis"*. (Diss. Karlsruhe 1992). Frankfurt a.M.: Peter Lang, 1993. 190 S. Europäische Hochschulschriften. Reihe I. Deutsche Sprache und Literatur. Band 1390.
- Leiser, Erwin. "Der Meister als Mann: Bertolt Brecht und die Frauen." In: *Frankfurter Allgemeine Zeitung*. Magazin, 13. Nov. 1992, 68-76.
- Lucchesi, Joachim. "'...ob Sie noch deutscher Inländer sind': Der Komponist Kurt Weill im Exil." In: *Korrespondenzen: ... Lehrstück ... Theater ... Pädagogik. Arbeitsfelder der Theaterpädagogik*. Hannover. Heft 11/12/13, 1992, 42-44.
- . "Von der Zukunft der Musik oder Der Versuch eines Vergleichs." In: *Korrespondenzen: ... Lehrstück ... Theater ... Pädagogik. Arbeitsfelder der Theaterpädagogik*. Hannover. Heft 6, 1989, 4-5.
- Mangariello, Maria Esther; unter Mitwirkung von Ana Maria Cartolano und Nydia Higa. "Brecht in Argentinien. Zur Rezeption des Werkes von Bertolt Brecht in Argentinien." In: *Begrenzung mit dem "Fremden". Grenzen - Traditionen - Vergleiche*. Akten des VIII. Internationalen Germanisten-Kongresses Tokyo 1990. München: Indicium Verlag 1991, 364-374.
- "Die Masse schrie 'hurra!'. Der Autor Erwin Strittmatter über seinen Förderer Bertolt Brecht." In: *Der Spiegel*. Hamburg. Nr. 45, 1992, 279.

- Mehnert, Elke. "Er hat Vorschläge gemacht. Wir hätten sie genauer prüfen sollen." In: *Wissenschaftliche Zeitschrift*. Jahrgang 1991 - Heft 2. Pädagogische Hochschule Zwickau (1992), 5-11.
- Mews, Siegfried. "Brecht in Amerika: Zur Rezeption des *Kaudasischen Kreidekreises*". In: *Begegnung mit dem "Fremden". Grenzen - Traditionen - Vergleiche*. Akten des VIII. Internationalen Germanisten-Kongresses Tokyo 1990. Hrsg. von Eijiro Iwasaki. Band 6. München: iudicium verlag 1991, 356-363.
- Müller, Gerhard. "Warum schreiben Sie eigentlich nicht; Bernhard von Brentano in seiner Korrespondenz mit Bertolt Brecht (1933 bis 1940)." In: *Exil. Forschung Erkenntnisse Ergebnisse*. (Maintal) IX. (1989) 2, 42-53 (1). (Maintal) X. (1990) 1, 53-65.
- Müry, Andres. "'Ich mag Theater überhaupt nicht'. Fünf Weise des Theaterbetriebes sollen das Berliner Ensemble, von Brecht gegründet, mit neuem Blanz versehen. Bisher glänzen sie durch künstlerische Abwesenheit. Mit 'Fünftel-Direktor' Heiner Müller sprach Andres Müry." In: *Die Woche*. Hamburg. Nr. 21, 19. Mai 1993, 30.
- Nagavajara, Chentana. "Im Spannungsfeld zwischen Frankreich-Nähe und Frankreich-Ferne. Brechts Exilerfahrung und sein literarisches Schaffen." In: *Begegnung mit dem "Fremden". Grenzen - Traditionen - Vergleiche*. Akten des VIII. Internationalen Germanisten-Kongresses Tokyo 1990. Hrsg. von Eijiro Iwasaki. Band 8. München iudicium verlag 1991, 249-259.
- Peter Palitzsch. Hrsg. von Rainer Mennicken. Frankfurt a.M.: Fischer Taschenbuch Verlag 1993. 144 S. (Regie im Theater.)
- Raddatz, Fritz J. "Die Wohnung über dem Grab. Vier Häuser im einem: das Bertolt-Brecht-Haus in Berlin." In: *Die Zeit*. Hamburg. Nr. 30, 23. Juli 1993, 56.
- Reichl, Johannes M. "Möller und Brecht." [Zum Lehrstück]. In: Reichl, Johannes M.: *Das Thingspiel. Über den Versuch eines nationalsozialistischen Lehrstück-Theaters (Euringen - Heynicke - Möller)*. Mit einem Anhang über Bert Brecht. Frankfurt a.M.: Verlag Dr. Mißbeck 1988, 110-122.
- Rohrwasser, Michael. "Bertolt Brecht und die Schublade des Schreibtisches." In: Rohrwasser, Michael. *Der Stalinismus und die Renegaten. Die Literatur der Exkommunisten*. Stuttgart: Metzlersche Verlagsbuchhandlung 1991, 161-167.
- Schauber, Cornelius. *Spaziergänge durch das Hollywood der Emigranten*. Zürich: Arche Verlag AG, Raabe + Vitali 1992. 163 S. Mit zahlr. Abb.
- Schneidewind, Wolf-Engmar; Sowinski, Bernhard. *Bertolt Brecht. Der gute Mensch von Sezuan. Interpretation*. München: R. Oldenbourg Verlag GmbH. 12. Aufl. 1992. 187 S. Oldenbourg Interpretationen. Band 31.
- Schöttker, Detlev. "Geschichte als unbekannte Größe. Brechts experimentelle Dramaturgie." In: *Begegnung mit dem "Fremden". Grenzen - Traditionen - Vergleiche*. Tokyo 1990. Band 10. München: iudicium verlag 1991, 407-415.

- Schoor, Kerstin. *Verlagsarbeit im Exil. Untersuchungen zur Geschichte der deutschen Abteilung des Amsterdamer Allert de Lane Verlages 1933-1940*. Amsterdam - Atlanta: Editions Rodopi B. V. 1992. 281 S. Amsterdamer Publikationen zur Sprache und Literatur. Band 101.
- Schoor, Uwe. *Das geheime Journal der Nation. Die Zeitschrift "Sinn und Form". Chefredakteur: Peter Huchel 1949-1962*. Berlin: Peter Lang, 1992. 252 S.
- Szabò, Jandò. "Hay und Brecht. Die Geschichte einer Feindschaft." In: *Begegnung mit dem "Fremden". Grenzen - Traditionen - Vergleiche*. Akten des VIII. Internationalen Germanisten-Kongresses Tokyo 1990. Hrsg. von Eijiro Iwasaki. Band 8. München: iudicium verlag 1991, 242-248.
- Thiele, Michael. *Negierte Katharsis. Platon - Aristoteles - Brecht*. Diss. Düsseldorf 1982. Frankfurt a.M. [u.a.]: Peter Lang Verlag, 1991. 166 S. Studia Philosophica et Historica. Hrsg. von Wolfram Hogrebe. Band 11.
- Tschörtner, Heinz-Dieter. "Günther Weisenborn schreibt an Brecht." In: *Marginalien. Zeitschrift für Buchkunst und Bibliographie*. Hrsg. von der Pirckheimer-Gesellschaft im Aufbau-Verlag Berlin und Weimar. 127. Heft, 1992, 24-37.
- . "Zwiesprache zwischen Hauptmann und Brecht." [Zur Erstveröffentlichung des Textes *Biberhahn*, einer Gerhart-Hauptmann-Bearbeitung des Berliner Ensembles von 1950]. In: *Börsenblatt*. Frankfurt a.M. Nr. 66, 20. August 1993, 19-21.
- Vaßen, Florian. "Die 'Verwerter' und ihr 'Material' - Brecht und Baal." In: *Ja, aus der Welt werden wir nicht fallen*. *Grabbe-Jahrbuch* Jg. 8. 1989. Im Auftrag der Grabbe-Gesellschaft hrsg. von Werner Broer, Detlev Kopp und Michael Vogt. Bielefeld: Aisthesis Verlag 1989, Sonderdruck. 43 S.
- ; Gohlke, Jörg. "Von der Freundlichkeit - Erfahrungen mit gewaltfreiem Lehrstück-Spiel." In: *Korrespondenzen: ... Lehrstück ... Theater ... Pädagogik*. Hannover. Heft 7/8, 1990, 34-37.
- Weigel, Helene. [Briefe an Johannes R. Becher]. 27. Januar 1947; 27 April 1957. In: *Briefe an Johannes R. Becher. 1910 - 1958*. Hrsg. von Rolf Harder. Berlin und Weimar: Aufbau-Verlag 1993, 291, 552.
- . [Briefe an Karin Michaelis] aus deren Nachlaß in der Königlichen Bibliothek in Kopenhagen. [Vom] 18. 9. 1919; 19. 10. 1919; [Um 1942]; [1944]; [1944]; [1945/46]; 28. 1. 1947; 1. 6. 1947. In: *Die Künste und die Wissenschaften im Exil 1933-1945*. Hrsg. von Edith Böhne und Wolfgang Motzkau-Valeton. Gerlingen: Verlag Lambert Schneider 1992, 92-95.
- Wizisla, Erdmut. "'Krise und Kritik' (1930/31). Walter Benjamin und das Zeitschriftenprojekt." In: *Aber ein Sturm weht vom Paradiese her. Texte zu Walter Benjamin*. Leipzig: Reclam 1992, 270-302.
- . [Rezension zu] *Das Verhör in der Oper*. Hrsg. und kommentiert von Joachim Lucchesi. Berlin: BasisDruck 1993. [Typoskript für eine Sendung im RIAS Berlin]. - [Berlin, September 1993]. 13 S.

## IBS MEMBERSHIP

All IBS members receive the *The Brecht Yearbook and Communications from the International Brecht Society* as a benefit of membership and are invited to participate in the Society's symposia. The Society is officially multi-lingual; *Communications* welcomes contributions in English, German, Spanish, and French.

To join the IBS, fill out the form below, and send it to the Secretary/Treasurer. Make checks payable to the International Brecht Society in American currency only. Members in Europe may deposit dues in DM directly in the Deutsche Bank account indicated and should notify the Secretary/Treasurer of the date and amount of payment at the same time. Institutions may request an invoice for accounting purposes.

**Name:**

**Occupation / Institution / Affiliation:**

**Address:**

**Fields of interest** (e.g. acting, music, directing, research, politics, other "Brechtian" writers):

Membership category (check one)	Dues US \$	Dues DM
<input type="checkbox"/> Student (up to 3 years / bis zu drei Jahren) Regular Member / Ordentliches Mitglied	\$ 15.00	DM 24,--
<input type="checkbox"/> annual income under \$ 25,000 (DM 40.000)	\$ 20.00	DM 32,--
<input type="checkbox"/> annual income over \$ 25,000 (DM 40.000)	\$ 25.00	DM 40,--
<input type="checkbox"/> Sustaining Member / Fördermitglied	\$ 30.00	DM 48,--
<input type="checkbox"/> Institutional Member / Korporatives Mitglied	\$ 30.00	DM 48,--

### Method of payment

- Check enclosed in US \$ drawn on an American bank
- Invoice
- Direct bank deposit in Deutsche Bank Düsseldorf, Konto Nr. 76-74146, BLZ 300 702 00. (Please inform the Secretary/Treasurer of your deposit.)

**Send to:**

**Ward Lewis**, IBS Secretary/Treasurer  
Germanic & Slavic Languages  
202B Meigs Hall  
University of Georgia  
Athens, GA 30602  
U S A

# FASHION SHOW

**BOMBS *or* NO BOMBS**  
*Business As Usual.*



Was wir wollen, ist Revolution - nicht  
Kostüm-Termin nicht in der nackten  
Haut spielen? Gesellschaftskomödien  
sind tot - für die Kunst und für die  
Menschheit. Sie sind im Leichenwagen  
der Zeit auf dem Weg ins Grab.

Sean O'Casey