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COMMUNICATIONS

from the

INTERNATIONAL BRECHT SOCIETY

May, 1976

FROM THE EDITOR

The next few months will see an unusual array of Brecht related activities, for the IBS members to choose from. Carl Weber will be teaching a Brecht Workshop for directors and actors at New York University, from July 6 to August 12 (see page 8). Possibly, Weber will also be teaching at Epic West, Berkeley, California, some time this summer (see page 13).

In September, Werner Hecht of Berlin-GDR, will conduct a series of seminars and introduce a number of films at Epic West/Pacific Film Archive in Berkeley (see pages 2 and 12). And for November (as announced in the February issue), the Fourth Brecht Congress will take place at the University of Texas in Austin. A revised registration form is included in this issue on pages 19/20.

I hope that a great many IBS members will be able to attend these events. geb

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JUL 14 1976

UNIVERSITY OF ILLINOIS
AT URBANA-CHAMPAIGN

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EPIC WEST PRESENTS WERNER HECHT AND
FILMS OF BERTOLT BRECHT AND THE BERLINER ENSEMBLE

Epic West is proud to announce a series of films documenting the work of Bertolt Brecht and the Berliner Ensemble, to be held

from September 17 to 29, 1976.

The series will be introduced by Werner Hecht, a major authority on Brecht in the German Democratic Republic, who will also chair a group of seminars on Brecht, the stage, and the cinema.

For viewers in the United States, this series will be the first opportunity to view the legendary productions of the Berliner Ensemble firsthand. Included in the series are filmed productions of Brecht's THE MOTHER, MOTHER COURAGE, and SENORA CARRAR'S RIFLES, as well as the Ensemble production of Erwin Strittmatter's KATZGRABEN, directed by Brecht.

Rounding out the series are several documentaries on Brecht and his co-workers: BERTOLT BRECHT, HELENE WEIGEL, HANNS EISLER, and PAUL DESSAU. Incorporating rare documentary materials, these films sketch the processes of collaborative work in the theatre and on film. They also depict the continuing influence of Brecht's theories and activities in the country which he chose as his home following World War II.

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COMMUNICATIONS - THE BRECHT NEWSLETTER - Vol. V No. 3 (1976)

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Review

THE THREE PENNY OPERA

directed by Richard Foreman

by Lee Baxandall

Opened May 1, 1976. Translation by Ralph Manheim and John Willett. Directed by Richard Foreman. Musical Direction by Stanley Silverman. Scenic Design by Douglas W. Schmidt. Costumes by Theoni V. Aldredge. Lighting by Pat Collins. At the Vivian Beaumont Theatre of Lincoln Center. Produced by Joseph Papp.

This production had a lot going against its success. The six-year-long run of the Carmen Capalbo production of the fifties, at the Theatre de Lys, remains vivid in many memories, not only for the unforgettable performance of Lotte Lenya as Jenny, but altogether for the raw vitality and scathing finesse of the performances and music. Foreman's production, in contrast, depends on a new translation which is deflected and fussy in the English-vernacular style; one misses perhaps one-half the language, and that which does come across is ungestural and for the most part not amusing and incisive at all. In its claims to be more "abrasive" and political than the Blitzstein lyrics, the new translation manages mostly to club-foot about, including into some sequenced "shits" which just sound gross in these mouths, in this context. Blitzstein's deft and gestural language is infinitely preferable to this hodgepodge of Britishisms. Take the punch line of the second act finale, in Blitzstein's version:

First feed the face / And then talk right and wrong

This becomes, in the Manheim-Willett text:

Food is the first thing / Morals follow on

That scans alright in an academic prose context, although it is scarcely gripping; but Blitzstein's wording implodes into the mind, never to be forgotten. It is, so to speak, the difference between "the" and "theatre".

Furthermore, what meaning Blitzstein's text may have muted for the sake of lyric or cutting felicity, the production values quite made up. Did the Army Song fail to mention the darker skin of the "population" subjugated? The mock-conquest enacted during the singing of the song left one in no doubt it was the British Imperial Army in question. The lyrics and lines of the Foreman production got no such help from the performance. And this was the other great obstacle to its success. Beautifully dressed

(Cont'd next page)

Cont'd from page 3 - THREE PENNY OPERA

though the Foreman production is, beautifully set and lighted, there is no living vitality in the character relationships. It is a petty-business world Brecht depicts in this work, and meant to be as lively as Orchard Street sidewalk marketing, with emotions and deals out-front and the gestures, the familiarity and hostilities, equally free. None of that in Foreman's version. You cannot believe Polly is the daughter of her parents; you scarcely can believe the Peachums are really in the beggar trade; you absolutely cannot believe that Macheath is the sensuous, seductive, murderous personage the lines tell us he is. The Theatre de Lys production by Capalbo scarcely had more than a board platform and a handful of actors and a couple of musical instruments as resources -- but it made us believe in the vitality of mankind and of business-dealings, so cheerful and shared were the happinesses among characters, so final and vengeful were the fights. Capalbo's actors connected. Foreman's talk and look past one another.

And yet, and yet. If perfection of language and authority of direction were all, theatre workers everywhere would remember and look to the production of The Three Penny Opera at Brecht's own Berliner Ensemble as the standard to reach. But one can't do that. I've never seen a more boring production of Dreigroschenoper than that at Brecht's own theatre, staged by Erich Engel.

Foreman's production seems to skirt that kind of formalistic stylization which no longer has a vital center. But Foreman avoids the disaster, for one reason alone: Rather than do a Three Penny Opera which lacks a vital center, he has done his production around a milieu of characters who lack that vitality. This distinction is sometimes hard to get clear. I think it is not always maintained in the production. But for the most part, and superbly at its best, Foreman's approach transforms the petty-bourgeois characters of Brecht into the high-bourgeois manners of his own universe of meaning. It's a sharp swerve in the characters themselves and in the meaning of the play. But it works rather wondrously well, by the end of the evening.

The price of giving Foreman his right of interpretation is the loss of that vitality of the small and struggling bourgeoisie. When Macheath speaks his final utterance about the injustice done to the petty crooks while the big crooks -- the bankers and other capitalists -- go scot-free, it becomes implausible, because this Macheath has looked and

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Report
BRECHT AND WEILL IN NEW YORK 1975/76

by Renata Berg-Pan

The second half of the 1975/76 theater season in New York City clearly stood under the aegis of a Brecht/Weill revival, for which the desperate financial situation of the city might very well be responsible. Many a visitor to New York this year might feel reminded of the Twenties in Berlin, with its host of unemployed, its inflation, and a sense of insecurity that found alleviation through escape into theater. Local newspapers and other reports commenting on the New York scene tell us that the arts have never flourished more brilliantly than now, despite (or because) of the unprecedented financial crisis and the sense of doom hanging over the city like a nuclear mushroom.

The La Mama Theater, unquestionably the most professional off-Broadway troupe in New York, performed Brecht's Good Woman of Setzuan early this year, charging the spectator the flat sum of \$5.00 for the privilege of sitting on the naked floor or standing up to see their show. La Mama is the only ensemble that can afford to do so without eliciting even a grumble from the spectator. Their version of the Good Woman, directed by Andrej Serban, based upon Eric Bentley's translation, substituted new musical compositions for the deft songs by Eisler and Dessau that Brecht lovers might have expected. Elizabeth Swados wrote new versions for all the songs in the play, borrowing themes, rhythms and a pinch of saccharine from American Broadway plays and musicals. These new American melodies provided sufficient alienation to shock the spectator into recognizing that Brecht, after all, has an international appeal, and is not merely the property of a few specialists.

The La Mama cast which is highly trained, though not in Brechtian theater, consists of members of many different races and assigns their respective parts in the play according to talent and affinity rather than suitability based on race or sex. While Shen Te, for instance, was played by a Caucasian woman, Wang, the water carrier, was represented by an Oriental woman. The result of this performance was that the spectator came to see a truly Americanized Brecht whose humor, sensuality, and dramatic sense were transmitted more powerfully than his dramatic theories. The play was a success and, judging by the popularity of the performances and the responses of the audience, the New Yorkers got the message.

Late in February, the John Brownlee Opera Theater presented the New York audiences with a rarely performed "American Opera" by Kurt Weill, i.e. Street Scene, a work which is about New York, pure and simple. The musical and acting talent was provided by the Manhattan School of Music

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whose students performed one of the most delightful American Weill pieces I ever saw. Street Scene has all the ingredients of typical American theater, i.e. romantic love, commercial love, homicide, adultery, tap dance -- and a libretto written by Langston Hughes, bristling with a New York slang that is still "in", although the opera was written more than twenty-five years ago. There is almost nothing of Brecht in this work. In fact, composed along the lines of Aristotelian theater, the action covers less than twenty-four hours (dramatic time) and all the classical unities -- time, place, and action -- are preserved. Street Scene is a very American contribution of Weill's and provides an almost uncanny example of how well Weill succeeded in adapting himself and his craft to the artistic requirements and moods of his new home country.

On May 1st, 1976, appropriately, Richard Foreman's version of the Threepenny Opera opened at New York's "cultural ghetto" -- i.e. Lincoln Center, at the Vivian Beaumont Theater. The best part of this version is the new translation by John Willett and Ralph Manheim, which will be available to the general public in February 1977 as part of the Random House edition of Brecht's complete (?) works. Joseph Papp produced this new work, and perhaps it is due to the immense Brecht scholarship generated in recent years or, more likely, because of the new translation, that this version comes closer to the Brecht connoisseur's expectations than any other English rendition I have ever seen. At last Brecht's raucous language gets a fair hearing. The Blitzstein translation of the production played during the late Fifties in New York was famous for its clean-up job, i.e. it had avoided many of Brecht's four-letter words (in English) and other direct expressions of his anger or overflowing sense of humor: Where Blitzstein, in the "Anstatt daß-Song" wrote

Instead of, instead of / Goin' about their business
and behavin' / They make love, they make love / Til the
man is through / And she's sorry that she gave in

Willett/Manheim translated as follows:

No, they can't, non, they can't / See what's good for
them / And set their minds on it. / It's fun they want,
it's fun they want / So they end up on their arses in
the shit

The performance of the 3PO itself will -- nevertheless - disappoint everyone who thinks he knows how it should be played, that is to say, the way we all know it from the film and from the performances of the Berliner Ensemble. The harsh sounds

(cont'd on page 8)

A LETTER FROM JOHN WILLETT

London

Thoroughly recommended : Wolfgang Gersch, Film bei Brecht. (Henschel Verlag, Berlin). Covers practically every aspect of the subject, and does so sensibly, informatively, and not at too great a length. Some little-known illustrations. Useful list of films, etc.

Frisch & Obermeier, Brecht in Augsburg (Aufbau Verlag) has some new information and new early texts. It stops when Brecht leaves Munich university (it gives the courses he attended there term by term). Is particularly interesting on his activities in 1919 Bavarian revolution--when Müllereisert and Walter Brecht were on the other side--and the question of his military service in the 1914-18 war. The whole thing compiled from available records and from the memories of those who knew him (e.g. Bie Banholzer, Rose Marie Arnan, Hedda Kuhn et al.). A longish book, but cheaper than you might expect.

The Academy's Bibliographie Bertolt Brecht. Titelerzeichnis Band I. A lot of work has gone into this, as well as some rather daunting numerology, but the volume is not much use on its own. It deals with collected editions and texts of the plays (in German only), and a lot of this is post-1948 or even post-1956 stuff of only secondary importance. What you can get here already is the contrast of the various compilations (like Theaterarbeit, different editions, or the BB 'Lesebuch für unsere Zeit') and the total numbers published of the different plays, up to 1972 when the volume sets its limit. But for everyday use one still needs Nubel.

Next volume in the Random House edition of the Plays will be no. 2: Mann ist Mann, DGO, and Mahagonny. We hoped to have Happy End in an appendix, but this is apparently not yet possible.

An exhibition is to be held at the new National Theatre building, probably in the autumn, on the theme of BB's relations with England. Productions, publications, visits, influences, etc. Money permitting, there will be a decent catalogue.

Recent productions : Schweyk at The Other Place, Stratford on Avon, April, directed by Howard Davies. Trumpets and Drums at Nottingham Playhouse, also in April. In the Jungle of Cities, Bristol U. Drama Dept, in March (I think).

There is to be a BB film season (Including TV film) in the autumn at the National Film Theatre in London. - BBC TV have prepared a semi-biographical program about BB, written by David Cautz (?) I rather think this goes out in the autumn, too. - Theatre Quarterly propose to publish a 'casebook' of the Adelaide Threepenny Opera production at the end of this year.

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of Lotte Lenya's "Sailor Jenny" will continue to ring in our ears as long as Lenya lives, although Ellen Green's rendering of Jenny Towler under Foreman's direction is better than that of most other actors and actresses in the performance, despite the fact that she sentimentalizes the Pirate Jenny Song into a sweet and hushed romance with revenge. Nevertheless, listening to and watching the new production of the 3PO in New York is also an enjoyable experience, if for no other reason than that a professional performance of this work is very hard to come by in America, and because, clearly, the audience in New York was ready to listen; it applauded enthusiastically upon hearing the famous lines: "What is a jimmy compared to a bank share," or "What is robbing a bank compared to the founding of a bank?"

There were also a number of small shows in this city. Kurt Weill songs were presented at a coffee house for three weeks recently, and the songstress was Marilyn Brasch who seems to have pleased those who heard her. And as if there was not yet enough of Weill in New York, at the moment a Kurt Weill Cabaret is running here also, staging scenes from his Broadway shows and other works.

Last -- but not least: Carl Weber, a former student of Brecht's and ex-director of the Berlin Ensemble, is offering a Brecht Workshop at New York University this summer, during which he will teach Brechtian technique. This workshop is open only to directors and actors. Anyway, unemployed academics would not be able to pay the fee charged for the six-week venture (from July 6 to August 12, 1976): \$ 400.00.

Well -- with all this ado about Brecht -- who knows -- some day the Threepenny Opera might actually be performed at the Metropolitan Opera.

A NOTE TO IBS MEMBERS

Brecht-Jahrbuch 1976 will be very much on time. The manuscript is ready to go to the printer next month.

PUBLICATIONS

Brecht, Bertolt. Prosa IV. Me-ti. Buch der Wendungen. Herausgegeben und mit einem Nachwort versehen von Werner Mittenzwei. Berlin u. Weimar: Aufbau-Verlag 1975.

Berckman, Edward M. "Brecht's Quarrel With God: From Anti-theodicy to Eschatology." Comparative Drama, Summer 1976

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Kopelew, Lew. Verwandt und verfremdet. Essays zur Literatur der Bundesrepublik und der DDR. Frankfurt/M: S. Fischer Verlag, 1976

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Milfull, John. From Baal to Keuner. The 'Second Optimism' of Bertolt Brecht. Australian and New Zealand Studies in German Language and Literature, No. 5. Bern & Frankfurt/M: Herbert Lang & Cie. 1976

Mittenzwei, Werner. "Der Streit zwischen nichtaristotelischer und aristotelischer Kunstauffassung. Die Brecht-Lukács-Debatte." Dialog und Kontroverse mit Georg Lukács. Der Methodenstreit deutscher sozialistischer Schriftsteller. pp. 153-203. Leipzig: Philipp Reclam jun., 1975

Wartenberg, Dorothy. "The Bird of Paradise and the Sparrow: George and Brecht in Poetic Confrontation." Colloquia Germanica 3-4/1974, 318-333. (Published November '75)

Cont'd from page 4 - THREE PENNY OPERA

moved and acted like a financier from his first appearance. Not only is it his monocle and fastidious garb, echoed by the garments and manners of the Peachums. It is even more in the posture and gait which Foreman gives to his characters -- stiff shoulders and waist, a dragging foot, all the body-armored stiffness of a bourgeoisie suffering from Reichian disorders of character, but combined with incredible elegance of movement within that space. These characters are Kleistian marionettes who however (like the monkey-man who makes a cameo appearance) pull themselves by their own strings; they are self-activated puppets of social conditions, who know it, and that is what decisively makes them upper- rather than lower-middle class representatives. They have strayed into Brecht's play of aspirant capitalism, perhaps because they (like Pirandello self-confessors) have no better place to display their existence. They are none the less awkward; but the awkwardness of late-capitalist, self-aware bourgeois enacting the roles of perhaps their grand-parents has its own pathos.

The pure culture of what Foreman brings to these characters comes through quintessentially in the astonishing mime work of Tony Azito, as Peachum's elongated and morose assistant, whose every unexpected slouch from rigidity, or slide out of stasis, conveys consciousness in servility, decomposition during duty. Ellen Greene's Jenny is a feminine counterpart to Azito's pirouettes of pain on the lip of the volcano. This, I say, is the pure culture of the alienation in the body which knows itself to be such but yet is graceful to a perfect pitch. I can watch it without wearying, yet when the subject is the loss of vital center, as it is for Foreman, I ultimately find less in these gestures than in the work of Brian Ferris, of Roxy Music, whose performance while singing is as nuanced as Azito's, but places the performance of alienation in a sea of energy which somehow redeems the fatality of the mannerism. The cramped elegant formality of the upper class at its leisure: this is what one gets in either case. The Foreman production is a better mirror to the behavior of the bourgeoisie in the Vivian Beaumont lobby than Brecht's characters, realized by Capalbo, could ever be.

Add to this the Russian Formalist Constructivism of the stage, and one could imagine one is sitting before a performance staged by, say, Meyerhold or Vakhtangov, in 1910 or 1925. Look at the theatre books for the illustrations of the poised, formalized stagings of those masters. The style was accomplished while the Tsar still ruled, and was displayed to a

(cont'd page

FORUM

Lane Jennings, 5516 Northfield Rd., Bethesda, Md. 20034
sent the following considerations:

"One of the things we talked about over drinks at the Brecht Society business meeting during the MLA convention in San Francisco, was how to attract new members into the Society. Most of the suggestions we discussed then had to do with the theatre side of Brecht's work. I wonder, though, if there might not be another group of potential members who would be interested in Bertolt Brecht as a poet.

"I'm not thinking of scholars now, but rather of the sorts of people who regularly read -- and publish in -- the so-called "little magazines" like Shenandoah, New York Quarterly, and The American Poetry Review. People who read and write poetry by choice are likely to be interested in everything that has to do with the mechanics of the art, provided that the information is presented in a way that emphasizes how they, the readers, can put these techniques into practice.

"A discussion of Brecht's sonnets and their place in the German poetic tradition would probably bore them stiff -- and me too, for that matter. But some translations of Brecht sonnets, together with a few words on how Brecht uses the sonnet form differently from the ways in which most English language poets have used it in the past, could be of great interest. Similarly, a discussion of how to translate Brecht's poetry, pitfalls to beware of, words with double meanings, even an evaluation of several existing translations on the basis of their effectiveness as poetry in English should touch a responsive chord in this special audience.

"There is bound to be some overlap between poetry buffs, theatre enthusiasts, and literary scholars but I see no reason why the International Brecht Society could not expand its membership by consciously attempting to provide in its meetings and publications for the interests of each of these groups separately.

"The only other aspect of the Society that I've become aware of that might tend to discourage some potential members from joining is the apparent tendency of some Society members to insist that no consideration of Brecht is possible -- much less useful or productive -- outside a Marxist context. If no non-Marxists need apply we might as well be a Johannes R. Becher Society.

"If there were to be some form of local chapter organization it might be easier to drum up enthusiasm for Brecht-related events of all kinds ... while at the same time making the Society more visible and associating it in peoples' minds with actions rather than words alone.

Cont'd from page 2 - EPIC WEST ANNOUNCEMENT

KUHLE WAMPE, the legendary film produced by Brecht, Slatan Dudow, and Hanns Eisler in 1931-32, will also be shown with Werner Hecht's recently completed documentary film FIGLEAF FOR KUHLE WAMPE. KUHLE WAMPE, one of the last films produced in the Weimar Republic, has been widely acclaimed for its successful synthesis of politics and aesthetics and is at this time the subject of revived interest in the United States. FIGLEAF FOR KUHLE WAMPE recalls the reception and censorship of KUHLE WAMPE by the Nazi-dominated cultural authorities and outlines the political implications of this censorship. It also reconstructs banned sequences and presents material never seen in the United States.

The Munich music-hall comedian Carl Valentin influenced Brecht's early development and inspired the conception of his "alienation effect." A 1922 performance of MYSTERIES OF THE BARBERSHOP, only recently rediscovered in Germany, will complete the series, presented with an East German production of Brecht's "calendar tale" THE TWO SONS.

Werner Hecht will personally introduce these programs, which will be presented at the Pacific Film Archive in Berkeley, California. His familiarity with Brecht's work spans both its literary aspects and its performance. In his capacities as Director and Dramaturg at the Berliner Ensemble, he has worked in close collaboration with Helene Weigel and many other Brechtian actors and composers. He is Editor-in-Chief of Brecht's Collected Works and has published many books and articles on Brecht. Two of the films presented in this series (FIGLEAF FOR KUHLE WAMPE and HELENE WEIGEL) were directed by him. His firsthand familiarity with unpublished documentation in the Brecht Archive will add immensely to the depth and quality of the seminar series that he will lead, recommended for all serious students of Brecht, cinema, German culture, and socially conscious art, as well as all other interested persons.

Series tickets for the films and the seminars will be available through Epic West in the fall, and further announcements will be made at a later date, including schedules.

For further information, contact Richard Prelinger at EPIC WEST, 2640 College Avenue, Berkeley, California 94704 Tel. (415) 549-1844

PRODUCTIONS

DER BROTLADEN - "Die Zentrifuge", Künstlerhaus Bethanien, West Berlin. March 1976. Director: Christian Bertram. Witwe Queck: Monika von Oertzen; Meininger: Michael Schöнке.

DER UNTERGANG DES EGOISTEN FATZER (World Premiere) - Schaubühne am Hallischen Ufer, West Berlin. March 4, 1976. Director: Frank-Patrick Steckel. Stage Design: Karl-Ernst Herrmann. Fatzner: Wolf Redl; Fanny: Ilse Ritter.

TURANDOT ODER DER KONGRESS DER WEISSWÄSCHER - German Dept., Ohio State University, Columbus, OH. March 5, 1976. 3 performances. In German. Director (and text adapt.): Henry Schmidt, with Jürgen Reindl. Stage Design: Art Krumsee; costumes: Margaret Redmond. Turandot: Cynthia Shilling; Gogher Gogh: Edward Weintraut.

"BRECHT'S KORIOLANE" adapted by Darko Suvin - McGill Univ., Montreal, Canada. March 10, 1976. 4 performances. Transl.: R. Manheim. Director: Michael Bristol. Sets: Dan Hoffman. Costumes: Cathy Graham.

FROM EPIC WEST SCHEDULE OF EVENTS

June Proposed opening of "The Seven Deadly Sins"

July 12 Institute for Critical Cultural Praxis (tentative title)
Richard Lichtman, Patty Parmalee, Stanley Aronowitz, Cathy Gallegar.

- a. summer program, 4 weeks beginning July 12 (tentative), with 4 seminars per week, with forums on Monday and Tuesday eves. Seminars a.m., 3-4 hours.
- b. David Satterfield is contact for this.
- c. Also organizing plans for Ph.D. granting program in fall.

Summer Carl Weber: Epic Theatre workshops, tentative, during summer.

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Cont'd from page 10 - THREEPENNY OPERA

tight upper elite not unlike our own today. Is it surprising that Vakhtangov and Meyerhold continued to direct after the October Revolution, and indeed obtained their greatest results before the revolutionary intelligentsia of the post-Revolution? First, the groundwork of style and perception had already been laid, and the plays continued to focus on pre-revolutionary themes; and second, the revolutionary community was precisely the best to appreciate the highly conscious and repelling perceptions of the Constructivist theatre. Better than our own high bourgeoisie, a revolutionary cadre can make the best use, and relish the achievements, of a Foreman.

Strangely, this mocking tribute to the elegance and the alienation of the high bourgeoisie is owed to Brecht's son, Stefan, who controls all performance rights in the United States. Stefan Brecht is not enthusiastic about his father's politics, but he adores the happenings-like theatre of Robert Wilson, about which he has written at length and in which he acts. Foreman is a kindred figure to Wilson. In a sense, the younger Brecht has superimposed his own world of values on that of his father. It is not an uninteresting result, with some surprises, the chief of which seems to be the sense that we live at the end of the Tsar's reign, complete to the futurist and constructivist artistic styles that have once again come into view.

MEMBERSHIP 1976 cont'd

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Change of Address ?

Please notify Brecht-Jahrbuch, Dept of Comp Lit, University
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The Fourth Congress of the International Brecht Society

Sponsor: The University of Texas at Austin

Date: November 17-20, 1976

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

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Name _____ Address _____

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Fee _____

(\$20 standard; \$10 student)

I wish to participate as _____ speaker _____

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other (specify) _____

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Estimated Time Needed for Presentation _____

Note: All presentations must be made in spoken style, not in book style.
 Time limits are flexible, but once agreed on, they must be adhered to.
 In most cases, twenty to thirty minutes should suffice.

Announcements and Invitations:

1. Special invitations have been extended to colleagues throughout the world. Names of these participants will be announced in May. Dr. Siegfried Unseld will be in residence in Austin as guest lecturer in the Department of Germanic Languages at the time of the Congress.
2. Other participants are invited to submit a) a one page description of his/her talk, seminar or workshop proposal and b) a list of works by Brecht and of the most essential secondary literature examined (not more than one page). Deadline: May 15, 1976.
3. All presentations must be made in spoken style. If you wish to distribute a handout, and/or a more formal version of your informal presentation, please arrange for duplication yourself.
4. Final notification of all participants not later than August 31, 1976.
5. Program, abstracts available: September 15, 1976.

Financial Arrangements:

There are some funds for assisting participants, but they are limited. The registration fee, in addition to covering some of the administrative costs, will pay for some of the refreshments and for admission to theatre productions and films. Please plan to defray your expenses from private sources or through your university.

Address further inquiries to:

The Fourth Congress of the International Brecht Society
c/o Department of Germanic Languages
Box 7939
University of Texas
Austin, Texas 78712
Telephone:
(512) 471-4123

Arrangements Committee: Hubert Heinen, Betty Nance Weber

Please bring the Congress' to the attention of colleagues who may not see this notice.

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