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COMMUNICATIONS

from the

INTERNATIONAL BRECHT SOCIETY

May, 1973

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UNIVERSITY OF ILLINOIS

FROM THE EDITOR

With emphasis on USA and Canada, the query into what was being done, and how, to mark the Brecht anniversary, is continued here from the preceding issue. Thanks to the variety of material received, it was possible this time to pursue the question not only from the spectator's side but also from that of the director or producer, through reprints from their program notes. My hope, at the end of the second year of this publication, is that members will continue to make use of it for this kind of communicating with each other.

A warm welcome to the new members who joined us in recent months, and best wishes to all for a pleasant and productive summer.

ELISABETH HAUPTMANN IN MEMORIAM PAGE 3

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BRECHT FESTIVAL AT OBERLIN COLLEGE

Oberlin College, Oberlin, Ohio, has been having a "Brecht Festival" in honor of Brecht's 75th anniversary for the past two months, instigated by Marjorie Hoover, Professor in the German-Russian Department and an IBS member, and Prof. Walter E. Sanders of the English Dept. It is in three parts, with the third one still to come shortly:

Under the general heading of "The Epic Theater of Brecht and the Morality Play", Brecht works will be included in the following productions to be staged in May by Oberlin students:

May 9	}	4 p m	<u>Interlude of Youth</u> (medieval morality), <u>Cradle of Security</u>	Fairchild
May 10				Chapel
May 11	}	7 a m	<u>Abraham & Isaac</u> (medieval mystery), <u>Salzburg Dance of Death</u> (Brecht)	Top of
May 12				Filter Plant Reservoir
		4 p m	Same as May 9-10	
May 16		4 p m	<u>The Measures Taken</u> \$1.00	Filter Plant
May 16		8 p m	<u>The Exception and The Rule</u>	Little Theater
thru'			<u>The Elephant Calf</u> (puppet play)	\$1.00
May 19			Sc. 1,6,14 of <u>The Mother</u>	
			Scene fr. <u>Roundheads and Peakheads</u>	

On March 10 and 11, Carl Weber, formerly of the Berliner Ensemble, director of the recent New York production of Peter Handke's Kaspar, as well as Professor at the NYU School of the Arts, directed two open rehearsals with Oberlin students, using "The Murder in the Porter's Lodge" and two Romeo and Juliet scenes from the "Parallel Scenes" to Shakespeare by Brecht.

There were also some Brecht films included in the Oberlin Modern Drama Film Series this spring, starting with the Three-penny Opera (German version) on February 27, continuing with Kuhle Wampe, and with Mother Courage on April 15.

 COMMUNICATIONS - The Brecht Newsletter - Vol. II No. 3 (1973)

Published by The International Brecht Society

Editor : Gisela E. Bahr

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Oxford, Ohio 45056

E l i s a b e t h H a u p t m a n n

June 20, 1897

April 20, 1973

It is with great sorrow and a very acute sense of loss that I pass on to you what I have just learned. Elisabeth Hauptmann, Brecht's most important collaborator as well as a writer in her own right, died in Berlin on April 20. She had been ailing for quite some time.

This is but a very personal testimonial written under the immediate impact of the news. As so many others, I loved and admired Elisabeth Hauptmann for the wonderful kind of person she was, and have received inspiration, encouragement and sound advice from her on many occasions. She belonged to that generation which lived through the most crucial and cruel period in the recent German history, and she went through it with open eyes and a compassionate heart. Fragile, sensitive, and ailing, she nevertheless kept active and at work, being equally at home in the contemporary world as in the past. There was nothing one could not discuss with her, she was informed, understanding, and concerned. She had so much to give, and gave it generously. To me, Berlin will not be the same without her.

Gisela E. Bahr

Report

THE REHABILITATION OF F 100 or the translation and performance of bertolt brecht as debated demonstrated and declaimed within a framework of his messingkauf dialogues by certain inmates of mr disney's asylum on mcbean parkway at valencia 75 years after the playwright's own birth at augsburg bavaria on the tenth of february 1898 ...

AND HOW IT CAME ABOUT

by John Willett

They got me to the California Institute of the Arts (sometimes rather unhappily called CIA - you can even get T-shirts bearing those initials) at the end of September primarily to teach a Brecht class. It is a mixed school, dealing with music, dance, film, design, art and theatre, as well as the so-called humanities (under which latter head BB and I apparently fell), so I got a mixed set of students, including actors, directors, stage designers and technicians, one or two film students, some stray humanitarians, and one invaluable musician. I tried to teach them in the first place by putting a lot of material in front of them, which would give them the essential character of Brecht's work. That is, first and foremost, poems, then songs (with Hanns Eisler's own singing as a particularly startling and instructive illustration), films (Dreigroschenoper and Kuhle Wampe), a session on the theory, in which Herbert Marshall took part - he was most interesting about BB's relations with Tretiakov, Eisenstein, etc. - a session of slides, to show B's visual preconceptions and his ideas of grouping, staging, etc. , and so on. I didn't go into the plays themselves in any great detail but left it to the students to do their own reading, hoping above all to arouse their curiosity and show them why this is worth doing. Very few had any notion of German, but part of the effect was to create a German class in the following term, conducted by Patty Lee Parmalee under the title "Ouchless German", with Mahagonny as the principal text for study.

It was the students' own suggestion that they should work up individual projects, ranging from the performance of particular songs and poems to the designing of a production of Die Maßnahme (a very brilliant job which, I think, Neher would have admired) and the photographing of places in the Los Angeles area associated with Brecht's life there and with some of the poems which he wrote on local themes. Out of their work on such projects we decided to construct a small performance, taking these as the "experiment or two" mentioned at the start of the Messingkauf dialogues and using the dialogues themselves as a framework. Patty Parmalee was cast as the Philosopher.

(cont'd next page)

(cont'd from page 4)

First the dialogues had to be adapted, cut, and supplemented so as to fit (a) the school setting (thus we replaced BB's eminently dispensable Actress by a CalArts student) and (b) the main problem as I see it, which is nowadays not so much to justify BB's kind of Thaëter as to find out how best to render and perform it in our own English language societies. Then various new items were introduced to accord with this direction of the inquiry: a scene from Die Mutter played straight and in the original Paul Peters adaptation, for instance, and a scene from Die Maßnahme to accompany slides showing our designs. I also wrote a short sketch for one of the actors to demonstrate the Stanislavskyan and Brechtian attitudes to hats (using the Rapaport essay which so annoyed Brecht, and his own "Ein alter Hut", together with a splendidly incongruous assortment of hats from the school's costume shop).

We had to decide where to put our performance on. The main theater space at CalArts is a so-called Modular Theater of great technical complexity, whose use is extremely costly and has as yet never been artistically mastered - or certainly not in the way its designer must have had in mind. It would have been hopeless for us, even if there had been a production built whose half-dismantled set we could have used. We considered some of the other stages, and wondered whether to build an artificially chaotic environment on one of them. Then one of the technical students (whose involvement in the whole scheme was a great help throughout) took a few of us into room F 100, a white-washed store room for props, bits of old sets, scraps of costume, and unbelievable junk of all sorts. It was a total mess, with a huge plastic crucifix, and a great tangle of tumbleweed somewhere at the back. Clearly this was the place, if we could bring in the necessary seating and lights, and shift a piano from across the corridor. We secured the tolerance or connivance of the various satraps concerned (we didn't ever have a budget, nor any place on the official programme for the year, so you could hardly call it support), and at some point somebody coined the phrase which we took for our title: The Rehabilitation of F 100.

Now we have done our two performances, and I think they worked, both as instruction and as entertainment. The Messingkauf, and the pseudo-Messingkauf passages which I grafted on, were a bit sticky at times, but the songs were remarkably well done, as were the poems. We had projections throughout, most successfully with the Maßnahme designs which looked lovely, and the color photographs of the ex-Laughton garden in Pacific Palisades, which accompanied the reading of "Garden in Progress", ending very effectively with four pictures of the cliff down which his rose garden slid onto the old Pacific Coast Highway at the bottom. There were three exercises in the use of different

(cont'd on page 8)

THE MEASURES TAKEN (I)

The Director's Theses to the Performance - Andrzej Wirth

1. The distinction between training and performance is artificial
2. The so-called "mystery of the theatre evening" should be sought, if desired, outside of the campus which is an educational factory
3. The play is performed for the benefit of the players
4. The house is built from the stones which are available
5. The distinction between actor and dancer is relative
6. A play without leads corresponds better to the ethics of learning than a play for stars
7. Politically relevant is a play which deals with the same issues as graffiti in a subway
8. The noise of the Bronx subway which disturbs the players stresses also the message of the play, that is to say, it is political
9. As an individual you can't change the world; you join a mass movement and you are no longer one
10. The progressive tendencies are tripping up the people. Bread is thrown with such vehemence at them that many are killed (Brecht about Stalin's forced collectivisation)
11. The form of politics: discussion; the form of ideology: discourse
12. Non-believers can learn from the play written by a believer
13. Indoctrination as pornography: adults seduce youth to the activism they are themselves incapable of
14. Paradox: The believer speaks the idiom of operators. Seducer and seduced: Hear the speech patterns of the Leader and of the Young Comrade
15. "It is a fearsome thing to kill." More fearsome is to be killed
16. Two basic human needs: to submit, to revolt
17. To be free: to understand what is necessary (paraphrase of Marx)
18. Acquiescence: agreement with what is considered necessary
19. After The Revolution, what? Revolution
20. The play for the benefit of the players
Compare: Brecht's Lehrstück, American encounter groups
21. Change the Bronx, it needs it

Report

MASSNAHMEN ZUR VERÄNDERUNG DER BRONX

Unter der Leitung von Andrzej Wirth, Professor für Drama und Komparatistik am Lehman College (City University of New York) in der Bronx, dem nördlichen Stadtteil, wurde im März dort Brechts Lehrstück Die Maßnahme aufgeführt. Was ich zu sehen Gelegenheit hatte, war nicht die eigentliche Aufführung, sondern eine im Goethe-Haus veranstaltete, von Wirth kommentierte Demonstration. Manches konnte aus Raumgründen nicht so ausgeführt werden wie in der ursprünglichen Inszenierung, doch die Art des Experiments wurde deutlich, und ein Experiment war es.

Wirth brachte Die Maßnahme als Ballett heraus, wobei die Rollen der Agitatoren von vier Tänzerinnen auf einer absichtlich klein gehaltenen Plattform in sehr stilisierter Weise getanzt und gesprochen wurden, während der Kontrollchor in einiger Entfernung und auf einer höheren Ebene placiert war, um ihn "überlebensgroß" erscheinen zu lassen. Wirth berief sich dabei auf neue Forschungsergebnisse, nach denen es auch für dieses Stück ein Vorbild unter den No-Dramen gäbe, die Brecht in Walseys Übersetzung gekannt und benutzt hatte. Insbesondere die Figur des Jungen Genossen, betonte Wirth, sei in einem dieser Dramen deutlich vorgebildet. Aus diesem Tatbestand bezog er die Anregung für seinen Versuch, "gewisse Elemente des Kabuki-Theaters für die Interpretation nutzbar zu machen" und Brechts Lehrstück als "soziales Ballett" aufzuführen. Es sollte sich dabei keineswegs nur um ein ästhetisch-formales Experiment handeln, sondern um die Übertragung der Darstellungsweise des im Hinblick auf den Buddhismus ideologisch gemeinten "asiatischen Vorbildes" auf das marxistische Lehrstück. Die grundsätzlich politische Absicht des Regisseurs Wirth ging auch aus seinen "Thesen zur Aufführung" hervor (s. Seite 6), in denen er nicht nur auf derzeitige Verhältnisse in und um seine Wirkungsstätte anspielt, sondern auch deutlich macht, daß es ihm um die Charakterisierung einer Ideologie - aller Ideologien - als "Verführung" zu tun war. Deshalb ließ er auch die marxistischen Lehren des Stücks von den Darstellerinnen in sirenenhaftem Singsang vortragen.

Abgesehen von den Unzulänglichkeiten einer Studentenaufführung bin ich der Meinung, daß Wirth bei seinem Unternehmen einem Kurzschluß erlegen ist. Durch die übermäßige Betonung des Asiatischen wurde die Verfremdung so total, daß der Erkenntnisschock, auf den der V-Effekt doch abzielt, hier ausbleiben mußte. Indes versuchte ich, noch auf andere Weise das Resultat dieser Aufführung abzuschätzen. Im Vertrauen auf Punkt 3 der "Thesen" befragte ich die Darstellerinnen nach dem, was sie gelernt hätten. Ihre wesentlichste Erkenntnis war die der gegenseitigen Abhängigkeit, da sie zu viert mit der kleinen Plattform fertig werden mußten. Auch die Bewältigung von Text war für die Tänzerinnen etwas Neues. Hatten sie auch aus dem Text, also aus dem Stück selber, etwas gelernt? Nach einer verlegenen Pause: eigentlich nicht, jedenfalls "nichts von Bedeutung". Dann wird wohl die Veränderung der Bronx noch auf sich warten lassen.

Gisela E. Bahr

THE MEASURES TAKEN (II) - QUESTIONS (1973)

1. Is the play archaic?
2. Does the play convince you that the ethical problem of violence in politics has been resolved? Guilt in politics?
3. Does the play indulge in the cult of the proletariat? The cult of the party? Do you have political measures?
4. Where is the worker in the structure of the situation?
5. Is history oversimplified in the play?
6. Is the young comrade fated to die?
7. About "supply and demand": what should we know about the relationship of economic and emotional needs and the resources available from the world?
8. Who or what is the subject of "self-sacrifice" in the final scene? What term(s) would you use to describe what happened to the subject?
9. Should a play like this present contemporary examples of agitation (I.R.A., Quebec, Chicago 8 Trial, trial of the "Angry Brigade")? Or show to what extent pre-revolutionary situations have specific qualities of human relationships?
10. What is unpredictable and/or familiar in the presentation of the play? (fr. Program notes, Simon Fraser U production)

(John Willett - cont'd from page 5)

translations where the actors tried, as logically as possible, to show what kind of interpretation flowed from each version, ranging from the austerity of Brecht's own incomplete shot at the first scene of Mann ist Mann (ending "You are only one and they are always four") to the repetitiousness and soggy emotionalism of the Theatre Union's Die Mutter. It was all fun; it didn't of course establish conclusions but it made people think; and it showed, in a lavishly-equipped, once rich school, just what could be done with minimal means. Total expenditure was \$65, over one-third of which was for making a sound track of the show.

We have been asked to stage it at UCLA before a larger audience. I hope we can find the right surroundings there. It is also to be made into a program for KPFFK, the Los Angeles subscriber radio run by the Pacific Foundation. And we are currently finding out whether we can make a portable version on videotape or 16 mm film, both of which techniques are competently practiced at Cal Arts but need financing. I think myself that if we could make an hour-long performance in one of these two forms it might well be useful to other teachers elsewhere, whether in German or in Theatre, if only as an example to discuss and disagree with. If anyone is

(cont'd next page)

Report

AN EVENING WITH BERTOLT BRECHT

by Betty N. Weber

Austin, Texas. On March 16 an amateur group from "The Militant Forum" presented "An Evening With Bertolt Brecht". After a brief introduction on Brecht's life and a reading of the poem "Poor BB", the group performed two scenes from the Private Life of the Master Race : "The Jewish Wife" and "The Informer". To close the program (which lasted an hour), the poems "Marie Farrar" and "To Posterity" were read.

With an audience of about fifty people, members of the group read and performed in a niche of the living room/dining room area of a small house which has been renovated to serve as a headquarters for the "Forum". Except for the tone of well-known Brecht songs (sung by Lotte Lenya) which were playing as the audience filled the room, the entire evening might be best characterized with the term "sober". Though the selection of texts already excluded humor, it was primarily the sedate performance which transmitted an intense purposefulness to the audience. In presenting the scenes from the Private Life of the Master Race, the group made no attempt to produce the V-Effekt, to incorporate topical issues, or to "modernize" the pieces. And yet, even with this rather conscientious rendition of Brecht's work, the group promulgated its own conviction to the audience : namely, that one should preserve one's composure while offering dogged resistance to a noxious social structure. The ominous warning against non-participation and neutrality were particularly clear because of the on-going campaign before local elections. (One of the actresses was an unsuccessful candidate for mayor.) In reference to these particular works, the performers implied, one need not ask oneself why one still understands Brecht.

(cont'd from page 8)

interested, could they contact me at CalArts (McBean Parkwas, Valencia, Cal.-phone 805-255-1050) as soon as possible, and anyhow before I leave at the end of May? After that time, best write to the Dean of the School of Humanities at that address. (Humanities is/are being abolished but a letter will find the right person, I hope).

As for the much grander scheme of a full-scale Brecht production, to be directed by Andy Doe as guest director with myself as consultant, this has fallen through for reasons I still have to fathom. The theatre school's budget has been cut; it is to lose its technicians, directors, and designers; the Dean has resigned; and we are to have Plautus instead of Brecht.

MAHAGONNY AND THE BIBLE

by Gregory Boyd

In (Brecht's) work, the biblical references play an important part. In fact, the central metaphor of Mahagonny - the rise and fall of the city itself - readily calls to mind several Old Testament allusions: civilization before the Deluge, Sodom and Gomorrah and Nimrod's Tower of Babel. Less obvious, perhaps, is the correlation between Begbick's "Town of Nets", founded in a "desolate desert" by three criminals as a shrine to the hedonistic life and the worship of money, and the visions Satan shows to Christ in the wilderness (Matt. IV-1-10). We also find throughout the early part of the Gospels the image of nets as a snare which pulls men into a new life, though Brecht has perverted the original sense of Christ and the Apostles as "Fishers of Men".

When Brecht's sin-city is threatened with destruction by (super)natural disaster in the form of the typhoon, comparable to the Deluge in Genesis, the playwright again gleefully corrupts the Biblical original. The hurricane makes a path around Mahagonny and destroys instead the virtuous center of law and order - Pensacola. Brecht spares his city, however, only to destroy it in the opera's surreal finale. Here Mahagonny meets the "purging doom" of Sodom: destruction by fire.

The language of the play many times imitates Biblical language. The men's hymn while awaiting the hurricane seems to take its text from Revelations:

On the mountain sits the hurricane waiting
And death comes from the watery void ...
Where is there a tower so I can hide?
Where is there a cavern to conceal me?

So, too, the opera's protagonist, Jim Mahoney, cries out in an inversion of Moses on Mount Sinai - "I, the joyous one, would rather smash your tablets and your laws. As the hurricane behaves, so I too will behave". The connection most carefully followed through is that between the passion of Jimmy and the Passion of Christ. In the finale of Act Two, after Jim's "betrayal" by Jenny, Trinity-Moses gives the command, "Bind him!" (in German, a direct quote from Bach's St. Matthew Passion). Reversing the sequence of the Christ story Brecht moves from Jim's arrest to his Gethsemane in the first scene of Act Three ("Let the night last forever, let the day never come"). His trial follows immediately, and as the men take the role of the Jerusalem mob with their final insistence on the death penalty, the point of the comparison becomes increasingly clear. Brecht is juxtaposing unheroic, petulant Jim with a series of great men, including not only Christ, but Tristan, Siegfried, Prometheus, in order to attack the idea of heroics in general. "Survive - if you can" is the law of this jungle. Jim cannot.

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BRECHT HEUTE, VOLUME III - CONTENTS

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- Lew Kopelow : Brecht und die russische Theaterrevolution
- Marjorie Hoover : Brecht's Soviet Connection: Tretiakov
- Stark-Weisenborn version of Die Mutter, with notes by E.L. Thomas
- Werner Mittenzwei : Brechts Verhältnis zur Tradition
- Fred Fischbach : L'Evolution Politique de B.B.
- Herbert Knust : Brechts Dialektik vom Fressen und von der Moral
- Keith Dickson : Brecht's Doctrine of Nature
- Antony Tatlow : The Hermit and the Politician: On the Translation of Chinese Poetry
- Charlotte Koerner : Das Verfahren der Verfremdung in Brechts früher Lyrik
- Interview with Peter Stein, conducted by Jack Zipes

Reviews by

Herbert Knust - Naomi Ritter - Antony Tatlow - Louise
J. Bird - Max Spalter - Marjorie Hoover - Edith Kern -
Ulrich Weisstein - Hans Mayer

Anticipated publication date : late October.

SUBMISSION OF ARTICLES

Articles for consideration for publication in Brecht Heute may be written in German, French, or English and can be sent to any one of the seven editors listed on the masthead. Once received by one of the editors, articles are then read by at least two other Brecht Heute editors. Where appropriate, additional expert critical opinion is sought by the editors.

Articles may be sent at any time of year. The editors normally send a finished manuscript of all accepted articles to the publisher, Athenäum, in March for the year's issue of Brecht Heute. In each volume published, the editors attempt to achieve international and genre or subject balance. This means that the editors reserve the right to hold accepted essays over from one year to the next if a better balance can thereby be achieved.

Further questions on procedures for submitting articles for consideration may be addressed either to the managing editor (John Fuegi) or to any member of the editorial team.

jf

SHORT ITEMS

In February of this year, Professor Hans Mayer of the Technische Universität Hannover, lectured in Milwaukee, Wis. on the topic, "Brecht heute". In his lecture, he drew on personal recollections of Brecht's own opinions on the role of theater in the modern world.

Federal Republic of Germany Theater statistics show that Brecht, for the first time, outdistanced Shakespeare in the number of performances given in the 1971-72 season. There were 1,458 performances of Brecht plays in 76 productions to 1,311 performances in 73 productions of Shakespeare. Next in line was Molière with over 1,000 performances of his plays. In contrast, there were only 424 performances in the same period of plays by Schiller.

Mary J. Cronin, 33 Laurel Street, Watertown, Mass 02172 wrote: "I like the idea of members of the IBS taking an active role, and making it more than just another academic society. This fits in very well with the ideas in Brecht's own work. I would like to hear more about how this attitude can be put into practice. Are there any active members in the Boston area? Are regional meetings and discussions ever held?"

My thanks to all those who agonized with me about finding a new position after Rutgers University denied me promotion and tenure, but WORRY NO MORE. My new home and place of activity, as of September, will be: Dept of German, Russian and East Asian Languages, Miami University, Oxford, Ohio 45056.

Gisela E. Bahr

(cont'd from page 10)

On his "cross" - the electric chair - Jim repeats the words Christ spoke at His death, but he is empty, exhausted. He tries to make his last words ("Won't you give me a glass of water") sound profound; they are merely pitiable. Moses' word, "Finished", as Jim dies is the final verdict. There will be no victory over death here, and the chorus drives this home: "Cannot help a dead man, nor the living".

(From the program notes of the Berkeley production)

WORK IN PROGRESS

Bahr, Gisela E. On the genesis of Die Rundköpfe und die Spitzköpfe (working title of article) 1973

Fuegi, John. Book on Brecht's relationship of Soviet "Formalism"

DISSERTATIONS

Cronin, Mary J. Women in Brecht's Plays. (Explores the changes in Brecht's portrayal of women characters, especially in relation to his political development). Brown U. Fall, 1973

Kitching, Laurence P. Der Hofmeister: A Critical Analysis of Bertolt Brecht's Adaptation of Lenz's Drama. Indiana U. March, 1973

Kogge, Hans. Bertolt Brechts Mimesis-Kritik. Untersuchungen zu ihrer logischen und historischen Begründung. Dept of Germanic Langs & Literatures, U of Kansas. Spring, 1974

RECENT, AND FORTHCOMING PUBLICATIONS

Brown, Thomas K. "Brecht and Die Plebejer: An Interview with Günter Grass". In Monatshefte (Spring, 1973)

— "Verfremdung in Action at the Berliner Ensemble". In The German Quarterly (Fall, 1973)

Fuegi, John. "The Form and the Pressure: Shakespeare's Haunting of Bertolt Brecht". In Modern Drama XV (Dec. 1972) No. 3, 291-303

Mittenzwei, Werner. Brechts Verhältnis zur Tradition. (Literatur und Gesellschaft, hrg. von der Akademie der Wissenschaften der DDR, Zentralinstitut für Literaturgeschichte) Berlin: Akademie-Verlag 1972

— "Brecht und die Probleme der deutschen Klassik". In Sinn und Form, 25. Jahr (1973) Heft 1, 135-168

— "Die Produktivität eines klassischen Werkes". Festrede zur Eröffnung der Brecht-Woche am 10. Februar 1973 anlässlich des 75. Geburtstages von Bertolt Brecht. In Sonntag, 25. Febr. 1973 (27. Jg. Nr. 8/73), 4-5

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(Publications - cont'd)

McLean, Sammy Kay. The Bänkelsang and the Work of Bertolt Brecht. The Hague: Mouton 1972

Ramthun, Herta (Ed.) Bertolt-Brecht-Archiv. Bestandsverzeichnis des literarischen Nachlasses. Band 4: Gespräche. Notate. Arbeitsmaterialien. Hrg. von der Akademie der Künste der DDR. Berlin, Weimar: Aufbau Verlag 1973

Zaslove, Jerald & Mark Czernecki. "Bertolt Brecht: A Bibliographical Checklist, 1920-1969". In West Coast Review, Vol. VII No. 1 (June, 1972), 37-49

US AND CANADIAN BRECHT PRODUCTIONS

Brecht Operas and Songs

at The Brooklyn Adacemy of Music, Brooklyn, N.Y.

January 14, 1973

HE WHO SAYS YES ("Der Jasager") THE LESSON ("Lehrstück")

Music: Kurt Weill

Music: Paul Hindemith

Transl.: J.M.Potts

Transl.: G. Nellhaus

Adapted by Lukas Foss

Adapted by Lukas Foss

Staged by Maurice Edwards

Conducted by Lukas Foss

The Measures Taken

at Simon Fraser University, Burnaby 2, B.C., Canada

January 19, 1973 (2 performances)

Director: Jerald Zaslove

Music: Dennis Ziebart

The Rise and Fall of the City of Mahagonny

at University Theater, U of California, Berkeley Campus

February 11, 1973 (8 performances)

Stage Dir.: Jean-Bernard Bucky

Music: Kurt Weill

Musical Dir.: Michael Senturia

Transl.: A. Weinstein,

Stage Design: Henry May

L. Symonette

The Measures Taken and The Exception and the Rule

at Central Secondary School, London, Ont. Canada

March 1, 1973 (1 performance)

Director: J. Scott

Transl.: Eric Bentley

Cast: High School students

The Good Woman of Sezuan

at Theater, London, Ont. Canada

March 2, 1973 (8 performances)

Director: Joseph Shaw

Transl.: E. Bentley

Designer: Jack King

Music: Mitha Scott

Cast: Prof. & Semi-prof.

Cond.: Berthold Carriere

(cont'd next page)

Saint Joan of the Stockyards

at McGill University, Montreal, Quebec, Canada
 March 7, 1973 (4 performances) Music: Sheldon Reisler & Cast
 Director: Mike Bristol Transl.: R.H.Howe (w.B.Kuehl,
 Stage Design: Dan Hoffman D. Suvin)
 M: Graham Chartier J: Barbara Kuehl

The Measures Taken

at Herbert H. Lehman College (CUNY), Bronx, N.Y.
 March, 1973
 Director: Andrzej Wirth Choreogr.: Nancy Toph

The Threepenny Opera

at Kennedy Theatre, U of Hawaii, Honolulu, Hawaii
 March 30, 1973 (10 performances)
 Director: Glenn Cannon Engl. adapt.: Blitzstein
 Stage Design: Richard Mason Cond.: Floyd Uchima
 M: Alan Zimmerman J: Jody Mishan

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AN ABSTRACT FROM BRECHT HEUTE III

BRECHT HEUTE • BRECHT TODAY III will include the first contribution from a Soviet scholar. The following abstract indicates the wealth of new ideas on several of the most vexing problems in Brecht scholarship.

"Brecht und die russische Theaterrevolution":

The question of the interrelationship between the Soviet literary and critical avant-garde of the twenties and Brecht is of great importance for Brecht scholarship. Central to any such consideration are the roles played by Mayakovsky, the Formalists, and Meyerhold in shaping Brecht's aesthetics. Some scholars, such as Käthe Rülicke-Weiler, consider Mayakovsky to be the poet most akin to Brecht. There is no evidence that Mayakovsky influenced Brecht, yet there undeniably exists a deep spiritual bond between the two with regard to their language and iconoclastic stance during the early period of their literary careers. John Willett's judgment that Brecht was indebted to the Formalists for his concept of "Verfremdung" (dating from his 1935 Moscow visit) has been widely accepted by scholars. However, Brecht's aesthetic credo had been formulated at a much earlier date in such works as "Die Legende vom toten Soldaten, Trommeln in der Nacht, etc. Despite some common denominators, a thorough analysis of the aesthetic theories of Shklovsky, Tynyanov and Brecht would clearly demonstrate fundamental differences. In any case, Brecht arrived at his concept of "Verfremdung" independently. The similarity between Meyerhold's and Brecht's concept of the theater has often been discussed. Future research needs to take into account additional factors such as the variances of their basic approaches to theater, which were the expression of differences in their creative personalities: Meyerhold was basically a magister ludi, and Brecht was first and foremost a poet. However, we have evidence that Brecht's work was influenced by the friendship with Tretiakov and with his acquaintance with the works of Gorky as well as of Eisenstein and Pudovkin. There are no easy answers to any of these questions and there is still much to be done. However, it is beyond dispute that Russian sources and influences played a most decisive role at the pivotal points of Brecht's creative development.

Lew Kopelew (c) 1973