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C UNICATIONS

from the
International
Brecht Society

Vol. 21 No. 2



Viol. I
Viol. II
Fl. I
Fl. II
Clar. I
Clar. II
Bassoon
Oboe
Horn I
Horn II
Trombone I
Trombone II
Trumpet I
Trumpet II
Soloist
Bass

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die kuff ist kille u. jeseche
der jib u. Pjes-u

INTERNATIONAL BRECHT SOCIETY
COMMUNICATIONS

Volume 21 Number 2

November 1992

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EDITOR'S NOTE

My remarks are brief, though all the more heartily encouraging you to send me articles, play reviews, production photos, poems, provocations, cartoons, satires, political commentaries, conference announcements, relevant newspaper clips... As you can see on p. 28, you may now also write to a newly formed Brecht Society in Bogotá, Colombia, which just started the publication of its own journal, *Interruptus*, with the first issue appearing in June 1992.

Let me only add one note on the articles: This particular issue contains exclusively conference proceedings. Although most papers have undergone some revision, the two articles on musical subjects by Joachim Lucchesi and Leonard Lehrman were originally delivered as papers in December 1991 at the MLA in San Francisco; and the essays by Tatsuji Iwabuchi, Vladimir Koljazin, Jan Olsson, and Knut Arntzen were read a few weeks earlier that same December as papers at the conference of the International Brecht Society in Augsburg, Germany.

As usual, the last two pages contain information on joining our society, both nationally and internationally. The deadline for submissions to the next issue of *Communications*, scheduled to appear in May 1993, is March 15. Looking forward to hearing from you,

Vera Stegmann



Front and Back Cover: Kurt Weill. ["Auf nach Mahagonny!/ Die Luft ist kühl und frisch./ Dort gibt es Pferd- und Weiberfleisch.../ ...Whiskey und Pokertisch." "There is no whiskey in this town./ There is no bar to sit us down./ Oh!/ Where is the telephone?/ Is here no telephone?/ O sir, God help me, no."] Openings of two numbers from the *Mahagonny-Songspiel*, one at the beginning, the other toward the end of the *Songspiel*. Reprinted with the permission of European-American Music Corp. All rights reserved. Many thanks to David Farneth, archivist at the Kurt Weill Foundation in New York, for granting access to a copy of this original score, handwritten by Weill.

OFFICERS' REPORTS

President's Report

For this Report I had hoped to be able to provide some definite news concerning links with the EBG and suggestions for a future symposium. And while I am uncomfortably aware of the possible applicability to the present situation of Ambrose Bierce's definition of the verb *to plan* (= to bother about the best method of accomplishing an accidental result), nevertheless plans, and discussions about plans, are taking place.

To date all the useful liaison and discussions have been courtesy of others - notably Marc Silberman and John Rouse. During his time in Berlin, Marc spent a great deal of energy and time exploring possible avenues and establishing contacts which we are following up. So far, there is no definite news concerning either formalized links with the EBG, the floated proposal for cooperation with relevant bodies for an event in Augsburg in 1995, or the venue/date for the next Symposium. I have taken up Marc's suggestions of possible German contacts and written to them with some general queries and comments, and I hope to have something more definite to report for the next volume of *Communications*.

As far as membership is concerned, the Committee will be redrafting the membership brochures in the near future and would be grateful for any suggestions from IBS members concerning the best means to achieve circulation which might then be translated into membership applications. A solid, and preferable, expanding membership base will not only ensure the Society's future, but will also allow the discussion of a wider range of issues and questions - not only "Brecht and XYZ" but the relevance and applicability of Brecht's views and practice to contemporary theatre, theory (social and aesthetic) and the arts in general.

Better that sort of debate than the lines already apparently being drawn up in advance of the appearance of John Fuegi's *Brecht & Co.* and of the BBC TV series based (or not, as the case may be) on the outcome of his research. Members may not have caught up with Irving Wardle's piece for *The Independent on Sunday*, so I am presuming on their interest - and on the relevance of the terms of the debate - by including it as part of my Report.

Bertolt Brecht is one of the great originals of theatre. Or is he?

According to a Brechtian scholar, large chunks of his work

were written by the women who shared his bed and his Marxist

ideals. The book which carries these charges has not yet

been published. But it has already had a remarkable influence on a book by another author. Is history repeating itself?

BY IRVING WARDLE

ARTS

Immature poets imitate; mature poets steal.
T S Eliot

FOR MORE than half a century Bertolt Brecht has been regarded as one of the most powerful voices of the modern stage. He is the creator of *Mack the Knife*, *Arturo Ui*, and *Mother Courage*; the man who freed theatre from the bonds of three-act *politesse* and reinvented it as a political force. Even those who find the dogma hard to stomach have acknowledged Brecht's originality; while his admirers have turned Brechtian scholarship into an industry. But now one of those scholars has come up from the coalface with the claim that large chunks of Brecht's work are not his own, and that he used "a harem of lovers" as "unpaid, uncredited collaborators".

The whistleblower is John Fuegi, a deceptively unassuming university teacher and film maker born in London but long resident in the United States. As an editor of the *Brecht Yearbook*, Fuegi is one of the industry's senior figures. Some years ago he became exasperated with the way Brechtian scholarship consisted of "a mountain of theory and a molehill of practice". In an attempt to bring it down to earth, he embarked on a study of Brecht as a director. *Chaos According to Plan*, the first book on this subject in any language, came out in 1987 (Cambridge University Press). It was an ey-

opener - particularly in its detailed illustration of how readily Brecht threw his theoretical cargo overboard when he had a production to keep afloat. But the really surprising thing, in a book of only 200 pages, was its persistent reference to personal matters. The fact was that in researching the subject, Fuegi had stumbled on a mine of material that had no place in the book he had planned.

So he planned another - a "doorstopper" sequel, *Brecht & Co*, which would tell all about Brecht's relations, personal, professional, and unprofessional, with his mistresses. His unpublished book was taken up by the BBC, which was preparing an eight-part series on the life of Brecht. It was a big project: the main script-writer was to be Jorge Scmrpun, the Spanish Malraux (author of the screenplay for *Z*, and then Spanish minister of culture), and, besides Fuegi, the supporting cast was to include "two other major authors", later named as Michael Hastings and Elaine Feinstein. Probably nobody alive knew more than Fuegi about the injustices done to Brecht's collaborators; but Feinstein was to give him some first-hand experience to add to his knowledge.

FUEGI'S discoveries sprang from a piece of detective work which was cunning in its simplicity. The first stop for researchers is the Brecht estate in east Berlin. Fuegi duly approached the custodians of the estate; but instead of applying for access to the archive, he asked only for a list of the items that researchers are not allowed to see. Armed with a catalogue of items marked *privat* or *politisch*, he went to Harvard, where he was able to read whatever he wanted in the duplicate photocopied archive deposited there by Brecht's son.

In Berlin Fuegi had already been told (by the director Benno Besson) that Brecht had

precious little to do with the Ensemble adaptations of *Don Juan* and *Trumpets and Drums*; and it is no secret that much of his work was written in collaboration -- in particular with Elisabeth Hauptmann (author of the "Whisky" song in *Mahagonny*), Margarete Steffin, and Ruth Berlau. Brecht was famously contemptuous of the bourgeois concept of "intellectual property". The critic Eric Bentley describes him "swaggering" round Berlau's flat declaring: "Anyone can be creative; it's rewriting other people that's a challenge." But what Fuegi uncovered at Harvard reinforced his belief that the implications of this claim had never been faced: and that it was time to restore some of the property to its rightful owners. "People talk about Brecht's Collected Works," he says. "Collected from where?"

Fuegi answers his own question by reeling off a spectacular list of stolen goods. At the top comes *The Threepenny Opera*: Fuegi estimates Brecht's input at "about 15 per cent", with the other 85 per cent supplied by Elisabeth Hauptmann. Then there is *Saint Joan of the Stockyards*, "most" of which is Hauptmann; and her Arthur Waley translations for the *Lehrstücke* -- among which *The Yes-sayer* is 100 per cent Hauptmann. The Hauptmann material survives partly because, while Brecht fled the country on the day after the Reichstag Fire on 27 February 1933, she risked her life by remaining in Berlin to rescue their manuscripts.

Ruth Berlau, as revealed from her correspondence in the archive, emerges as joint author of *The Caucasian Chalk Circle*, *Days of the Commune*, and *The Visions of Simone Machard* -- for which she was contracted to receive 20 per cent of the film rights, which (Fuegi claims) was diverted into buying Brecht a house in California. Royalties were also persistently withheld from Hella Wuolijoki for her equal co-authorship of *Puntilla and his man Matti*.

Margarete Steffin's contribution is the most difficult to document. Brecht removed some of the evidence from Moscow when he left, and the rest of her papers were later ransacked. But Fuegi says Brecht appropriated her poems, and points to Steffin's considerable work on *The Good Person of Setzuan*, *The Resistible Rise of Arturo Ui* and *Mother Courage*. Brecht repeatedly apologised for failing to deliver work "because Steffin's not here" and would send her erotic sonnets in raw form to be completed by a lover "with a better sense of metrics".

Fuegi also makes the wider claim that until he met Hauptmann in 1924, Brecht's plays were oriented towards a homo-erotic circle; and that only afterwards did the "female counter-voice" -- beginning with the Widow Begbick in *Man Is Man* and ultimately leading to *Mother Courage* -- appear on his stage.

(HISTORY has been kind to Brecht. The received image is of "poor" Bert the undernourished medical student, shrewd politician, and considerate lover. In fact, according to Fuegi, Brecht inherited his father's instinct as a factory manager, coupled with Olympian powers of sexual magnetism which enabled him, from his indulged youth, to cheat both women and men and get away with it. More damagingly, his literary collaborations consisted of "sex for text" transactions, after which Brecht would publicly mount the keenest guard over what he now saw as his own intellectual property, while privately admitting the creative debt to his collaborators -- whose lives became littered with illnesses, alcoholism and attempted suicides. The tubercular Steffin discharged herself from hospital for fear of losing him, and then sacrificed her health to his deadlines until her early death in 1941. Fuegi describes this as "the Zelda Syndrome", after Zelda Fitzgerald's mental

STEFFIN STEFFLING



MOGEN VOLTILENO



Bertoll's women: working with Elisabeth Hauptmann (opposite); Margaret Steffin (top) and Ruth Berlau

collapse following the publication of her stories under her husband's name.

Why did the women put up with it, and how did the literary harem operate? One possible answer lies in the fervent political atmosphere of the time. All three women, and Helene Weigel whom he married in 1929, were Communist party members (which, famously, Brecht never was), drawn to communism by its promise of sexual equality. By party logic, the egalitarian aspiration then expressed itself in enslavement to Brecht, to whom they entrusted their collective voice. To insist on recognition for their individual contributions would be to slow down the millennium. Marxists, moreover, were not supposed to experience jealousy. Which is not to say that nobody was jealous.

Hauptmann faded out of the collective in the Thirties -- partly because Brecht and Weigel had undermined the production of *Happy End*, with which she had hoped to make her own name; but also because the working-class prodigy Steffin had displaced her from Brecht's bed. Steffin's own work, now coming to light in Germany, includes plays and a miscellany with the telltale title *Confucius, You Understand Nothing about Women*. Brecht's wartime champion, Eric Bentley, tells of visiting him in Berlin in 1949: "Brecht and Weigel were in a suite at the Adlon Hotel with Berlau a few doors down the hall. We were all Marxists, but there was plenty of jealousy all round, and Ruth didn't mind admitting it." As for Brecht's complicated round of sexual engagements, Fuegi suggests it can be summed up in Mack the Knife's remark: "It's Thursday, so it must be Turnbridge." That, perhaps, is one line in *The Threepenny Opera* that he did write.

FUEGI'S line of argument has brought him into collision not only with Brecht's daughter, Barbara, but with former colleagues such as

the English Brecht scholar John Willett, who describes Fuegi as the victim of a feminist gripe and views the publication of his book "with a sense of horror". Willett's own books are careful to acknowledge the role of Brecht's collaborators. But the key question for him is: Where are their plays? What evidence is there that they could have made it as independent writers? Considering the mid-century theatre's resistance to any woman writer, however gifted, maybe their greatest stroke of luck was to be exploited by Brecht.

Until the publication of *Brecht & Co* next year, these are bound to remain open questions. Meanwhile, one can at least cite the case of Marieluise Fleisser, author of two youthful masterpieces, whose career was broken by Brecht after he staged one of her decorous plays in a sexually suggestive way. After the revival of the long-neglected Fleisser, the re-discovery of Steffin's work may bring another big surprise. In Fuegi's defence, it can also be said that whatever his contempt for Brecht the man, he remains a powerful advocate for the work itself whoever wrote it; that no opponent has yet caught him out in a factual error; that Brecht's former friend and translator, Eric Bentley, declared that the critical industry was going to be "appalled" by the disclosures; and that it is unlikely that someone of Jorge Semprun's stature would have associated himself with the BBC project if it had been based on inadequate research.

Three months ago, due to ill-health, Semprun resigned from the BBC project. The serial, now being written by Michael Hastings, is still being developed. More than that the corporation will not say; but a phone call to Hastings revealed that it is no longer even based on Fuegi's research — the original cornerstone of the operation.

If the BBC requires the co-operation of the

Brecht estate, perhaps this is no great surprise. Elaine Feinstein also left the project after submitting her first scripts; and if some of this piece sounds familiar, it may be that you have been reading her recent novel, *Loving Brecht*, an imaginative account of his life with "the harem". Reviewers last March commented on its detailed portrait of Brecht the exploiter and his circle of "artistic, self-sacrificing women"; as well they might, considering that some of the detail came from Fuegi's research. When the novel reached him last month, he was shocked: "I believe there are several passages that tally with my manuscript and evidence of the use of my work throughout the book down to details such as the size of the hole in Steffin's lungs, which I discovered in Danish hospital records, and quotations from her unpublished poems."

Feinstein, when I relayed these points to her, agreed that she was heavily indebted to Fuegi, both for details and for the whole "hypothesis" of Brecht's exploitation of women. After spending a year on the BBC project she wanted to turn her work to account and, in writing the novel from her scripts, she had lost track of her original sources. Following this conversation, she contacted Fuegi, offering an acknowledgment in the paperback edition of the novel. More, in fact, is at stake than either writer's *amour propre*: Fuegi's aim is to devote 100 per cent of any film rights and 25 per cent of the book's earnings to a Steffin Foundation in Hamburg, which will award an annual prize to a work on some unjustly forgotten figure. "If a bad feature gets made," he says, "it will be impossible to follow it with a good one."

Meanwhile, as the writers discuss the small print, the whole episode takes on a Brechtian dimension in which, in the view of John Fuegi, years of his work have been plundered and used without due acknowledgment. □

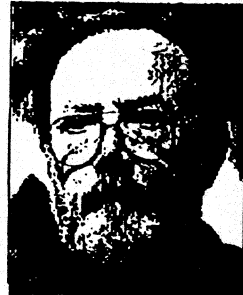
DRAMATIS PERSONAE

Elisabeth Hauptmann (1897-1973). Half German, half-American; freelance writer and English teacher. Her childhood included spells on the Isle of Wight. Met Brecht in 1924 and joined the collective as a secretary, translator, and co-author. Distanced herself from Brecht during the war, but returned to active collaboration at the post-war Berliner Ensemble.

Ruth Berlau (1906-74). Danish actor, writer and director. Met Brecht in Denmark 1933 and followed him into exile in America. Collaborator on several major texts, and photographer who created the complete pictorial record of Brecht productions, forming the basis for the Ensemble's "Model Books". After years of mistreatment by Brecht she became an alcoholic.

Margarete Steffin (1908-41). Poet and translator. Born into Berlin working class and left school at 14. Met Brecht in 1930 and joined the collective. A lifelong TB sufferer, died in Moscow during the Brecht family's flight to the United States.

John Willett (1917-). English arts historian, Brecht scholar and translator. Author of *The Theatre of Bertolt Brecht* (1959) and editor of *The Brecht Letters 1913-1956* (1990). Co-founder of *The Brecht Yearbook* with Eric Bentley, John Fuegi, and Reinhard Grimm.



EDWARD SYKES

John Fuegi (above; 1936-). London-born, Maryland-based lecturer, writer, and film maker. Co-editor of *The Brecht Yearbook*. Author of *Bertolt Brecht: Chaos According to Plan* (Cambridge University Press, 1987). Co-producer of *Beckett Directs Beckett* (stage plays, Paris, 1989); co-producer, co-director, co-writer of *Red Ruth*, a television biography of Ruth Berlau (Copenhagen, 1992).

Eric Bentley (1916-). Bolton-born, New York-based critic, playwright, translator and first champion of Brecht in the United States. Later fell out with the Brecht family. As Brecht's widow, Helene Weigel, put it to Fuegi: "Bentley is our enemy" ("Er ist ein ausgesprochener Feind von uns").



ROBERT FREEMAN

Elaine Feinstein (above; 1930-), poet, translator and biographer. Her best-known book is *The Border*. Author of a life of the poet Marina Tsvetaeva, and a study of the blues singer Bessie Smith. Her novel *Loving Brecht* is published by Hutchinson (£13.99).

To forestall any possible *ad hominem* inferences, let me prefix my own comments by saying that I have no personal axe to grind with John Fuegi and that I, along with many others, consider Irving Wardle to be still the most perceptive of British theatre critics. Clearly, one cannot adequately assess the argument of what will be substantial book without reading the full text. Equally clearly, if John Fuegi's aims are as Irving Wardle outlines them, there are a number of questions that raise both eyebrows and further questions.

One of the more ironic features of the current state of literary and cultural studies is that, while on the one hand, the hemi-demi-semiologists and post-mortem-modernists and -structuralists are to be seen processing in solemn satisfaction from the cemetery (having buried the author) behind a catafalque bearing massive leatherbound volumes of their own large texts on top of tattered paperback versions of the author's, there is, on the other hand, an equally zealous group rushing past in the opposite direction to dig up the barely cold corpse to examine its warts, peer into its entrails and conduct a psychological trepanning, much along the lines of the one Brecht himself ironically described to Tretjakow.

The author who could counter Eric Bentley's "The test of a literary critic is what he makes of an unsigned poem" with the assertion that "Zu dem 'Wert' eines Gedichts gehört das 'Gesicht' des Verfassers" would probably have had something valuable to say to the former group. As for the latter, I suspect he may simply have shrugged his shoulders and provided an inverse equivalent to his assessment of Rilke's work: "Ich muß hier zugestehen, daß ich von der Lyrik Rilkes (eines sonst wirklich guten Mannes) wenig halte." Or his wryly unsentimental assessment of the respective strengths of Kraus (whom he liked) and George (whom he disliked): "Kraus ist schwächer als George, das ist unglücklich. Er wäre so sehr viel besser sonst."

Perhaps members have some views on these questions? If so, *Communications* might be an appropriate forum to air them - especially since John Willett (quoted in Wardle's article) provided two rejoinders to the original piece, neither of which appeared, and since the title of the original piece ("Red Handed") does not require too much sensitivity to connotations to infer a rather disconcerting message.

Michael Morley
Flinders University, South Australia

Vice-President's Report

I'm pleased to report that our activities at ATHE and MLA continue to go well. The latest quarterly printout from the Association for Theater in Higher Education (ATHE) credits the IBS with 168 ATHE "members." Now, these are ATHE members who checked a box indicating their interest in the IBS when they paid their ATHE dues, and we can't require them to pay our dues as well. But I send every new name a form letter and a brochure, and Ward says that we are getting a small number of new members from the ATHE in ones and twos. So the effort to get us affiliated with ATHE seems to have been worth it.

We were well-represented at ATHE's annual conference in Atlanta this August 1-5; the usual reports appear elsewhere in this issue. Our business meeting there also resulted in several good suggestions for future panels. For 1993 we are planning a double panel on contemporary playwrights who work in one way or another with the "epic" mode. We have a Weimar panel in the works for 1994, and we're also discussing a panel on cabaret, including DDR cabaret and cabaret in the new Bundesländer. If these ideas appeal to any of you, or if you have other ideas, let me know. The 1993 ATHE conference is scheduled for Aug. 4-7 in Philadelphia, the 1994 conference for July 27-30 in Chicago.

Carrie Asman has single-handedly organized two highly promising panels for this December's MLA; check the list of titles and participants in this issue. Also, don't forget to look for the time and place of our business meeting under the schedule of closed committee meetings when this year's MLA program appears; information on the business meeting will appear only in this list; it will NOT appear in the day-by-day program listings.

Unfortunately, we have no one working on panels for MLA in 1993, and it's particularly important that we field good MLA panels next year. The MLA Program Committee is reviewing the status of each allied organization one-by-one in alphabetical order; they've worked their way through 34 organizations under the letters A & B. At this pace, they will probably reach us in 1993. Make no mistake: this will be a life-or-death review. The Committee can recommend that our allied organization status not be renewed: it didn't renew seven organizations during this last round and suspended another seven.

So: Anyone with MLA ideas, please get in touch with me immediately! MLA will demand preliminary panel information for 1993 about a week after the 1992 convention, so don't wait until you see me in New York this December! Ideally, I'd like to receive ideas for entire panels, but I'm willing to accept single paper proposals.

John Rouse
Tulane University

IBS Financial Report
(through August 31, 1992)

February 28, 1992

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*Ward Lewis, Secretary/Treasurer
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Receipts \$2755.63
Disbursements \$1440.03
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Receipts DM 250,57
Disbursements DM 158,40
Balance DM 2.093,09

IN BRIEF

Gesellschaft zur Förderung vergessener und exilierter Literatur e.V.

Immer noch gibt es viele zu Unrecht vergessene, verschollene, verkannte Schriftsteller und Schriftstellerinnen des 20. Jahrhunderts, deren Werke heute in keiner Ausgabe lieferbar sind, sondern allenfalls hin und wieder in Antiquariaten auftauchen. Besonders häufig trifft dies auf Autoren der Weimarer Republik zu. Mehr als zweitausend Schreibende wurden zwischen 1933 und 1945 verfolgt und vertrieben. Diese systematische Vernichtung der modernen Literatur der Weimarer Republik und ihrer - vielfach jüdischen - Protagonisten war eine Tragödie. Sie ist bis in unsere Gegenwart hinein spürbar und äußert sich in beachtlichen Defiziten an Werk-Präsenzen. Von umfassender geistiger Heimholung und Aufnahme auf breiter Basis in unserem literarischen Bewußtsein kann leider nicht die Rede sein. Um diesem eklantanten Mißstand abzuhelpfen, hat sich kürzlich die Gesellschaft zur Förderung vergessener und exilierter Literatur e.V. konstituiert. Ihr Ziel ist eine geistige Wiedergutmachung und Rehabilitierung, d.h. Bekanntmachung und Verbreitung zu Unrecht vergessener Literatur. Dies soll keineswegs aus rein museal-historischem Interesse heraus erfolgen, vielmehr bietet sich die Gelegenheit, unbekannte Meisterwerke zu entdecken, sowie bedeutende kulturelle Leistungen der Vergangenheit endlich gebührend zur Kenntnis zu nehmen.

Die Gesellschaft soll durch die verschiedensten Maßnahmen verwirklicht werden: vor allem durch Anregung und Finanzierung von Publikationen entsprechender Literatur; ferner durch Organisierung von Veranstaltungen wie Tagungen; des weiteren durch die Errichtung eines Dokumentations- und Forschungszentrums; schließlich durch ideelle wie materielle Unterstützung noch lebender älterer, einst verfolgter oder emigrierter Schriftsteller.

Für weitere Auskunft über Mitgliederbeiträge und Spenden:

Thomas B. Schumann
Vorsitzender der Gesellschaft zur Förderung vergessener und exilierter Literatur
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NEWS FROM BERLIN

The Berlin Ensemble

Referred to variously as the "Gang of Five" or the "old men's club," the managing team of the Berlin Ensemble - consisting of Matthias Langhoff, Fritz Marquardt, Heiner Müller, Peter Palitzsch and Peter Zadek - is moving slowly but surely to create the first season of the "new," non-profit private corporation called the Berlin Ensemble (GmbH). With a generous subsidy of 24.5 million DM/year guaranteed for the next five years from the Berlin Senate and with a rotating managing director from among the team, the theater is now in the hands of Heiner Müller, who has spent a good part of the summer negotiating with the technical staff, rebuilding the acting ensemble, and planning the repertoire that is intended to continue the Berlin Ensemble's tradition "in Brecht's spirit." Internal resistance from house actors and technicians as well as attempts at interference by the Brecht heirs (rights for a new production of the *Dreigroschenoper* could not be obtained on mutually acceptable terms, for example) have complicated a new start. In addition, urgent repairs to the backstage area, replacement of the lighting equipment, and renovation of the stage will postpone the opening of the 1992/93 season until January 1993.

Tentatively the 1992/93 repertoire will include only two Brecht holdovers, the celebrated Wekwerth production of *Galileo* and the less popular *Schwejk*. The season will open with a new Heiner Müller production of Brecht's *Fatzer* fragment in January and continue with Müller's *Anatomie Titus* (co-directors: Matthias Langhoff and Müller), the world premiere of Rolf Hochhuth's *Wessis in Weimar* and an original collage of texts by Müller, Gerhart Hauptmann, Lev Luntz and Aeschylus with the working title *Arbeiter, Soldaten, Bauern, Asylanten* (both guest directed by Einar Schleef), a new translation/adaptation of Shakespeare's *Pericles* by Holger Teschke and Peter Turrini's *Grillparzer im Pornoshop* (both directed by Peter Palitzsch), Horvath's *Sladek* (director: Fritz Marquardt), and, health permitting, Peter Zadek's long-awaited *Faust* by Goethe.

Under the direction of theater publisher Harald Müller the Berlin Ensemble will also be hosting the ongoing "Workshop junger Dramatiker." The Workshop is an opportunity for the BE to identify new plays that can be developed for its repertory as well as a way of integrating young theater authors into stage productions as dramaturgs and co-directors. The first "Autorentreffen" is planned for Fall 1992 with about 20 young authors from Germany, Austria and Switzerland.

Brecht Archive

Despite the excruciatingly long and drawn-out negotiations for the amalgamation of the Academy of Arts in West Berlin and the former GDR Academy of Arts under the terms of the Unification Treaty, the Brecht Archive - which belongs to the latter - continues to operate and receive scholars. At the time of this writing (August 1992) details are still not forthcoming about how various archives of the GDR Academy as well as the staff of bibliographers, librarians and

researchers attached to them will be integrated. Already the Brecht Archive's staff under the direction of Dr. Gerhard Seidel has shrunk from 11 full-time positions to 6, which has led necessarily to a redefinition of its tasks and structure. In the future the Archive staff will not engage in research on its own nor will the Brecht Bibliography be continued. Purchasing of all new materials to keep the Archive library holdings up-to-date has also almost come to a standstill during this time of transition. Nonetheless, both the entire Archive and library as well as the Brecht rooms with his personal library are open as usual to interested scholars and visitors.

Although the Archive staff is no longer in a position to search for and provide information to scholars through written or phone requests as in the past, they are committed to serving the needs of the public to the full extent possible. Günter Glaeser is responsible for the manuscript division; Erdmut Wizisla is the head librarian. Since the Archive's funds are still very limited, scholars are encouraged at least to notify the librarian of new publications and, if possible, to send offprints of pertinent articles or copies of newly published books on Brecht so that they can be included in the Archive collection. For further information, contact the Brecht-Archive, Chausseestr. 125, O-1040 Berlin (tel. 30/282 3103).

Theater der Zeit

A casualty of German unification and the subsequent devastation of GDR publishing houses was the highly regarded monthly journal, *Theater der Zeit*. The East Berlin publishing house Henschelverlag, on the verge of bankruptcy, dropped all its journal publications by late 1991, including *Theater der Zeit*. Although it was able to limp along through its March 1992 issue, it has since ceased publication. But there is good news. On May 16, 1992, an initiative to continue the journal was constituted under the direction of Martin Linzer (former editor of *Theater der Zeit*) and Harald Müller (head of the theater publishing house Autoren-Kollegium, specialized in young dramatists from the New Federal States). The initiative was underwritten by prominent theater people including Adolf Dresen, Dieter Görne, Christian Grashof, Alexander Lang, Heiner Müller, Volker Pfüller and Udo Zimmermann. Membership in the "Interessengemeinschaft Theater der Zeit e.V. Berlin" (DM 60,-/year) and information can be obtained from: Haus Drama, Clara-Zetkin-Str. 90, O-1080 Berlin.

Gesellschaft für Theaterwissenschaft

A new and the first academic society for Theater Studies was established in 1991 for the German-speaking countries. It plans yearly meetings/conferences and hopes to begin a journal publication in the near future. Membership (DM 50,-/year; students DM 20,-/year) and information can be obtained from "Gesellschaft für Theaterwissenschaft," Johann-Friedrich-von-Pfeiffer-Weg 3, D-6500 Mainz.

Theaterwissenschaftliche Fachbibliothek "Die Möwe e.V."

Located in a modern wing of the historically remarkable "Stadtpalais" of the von Bülow family (in the GDR a "private club" for intellectuals situated several blocks behind the Berlin Ensemble), this theater library is a jewel waiting to be discovered. Established in 1946 and originally funded through a decision of the four Occupying Powers in Berlin, it was a unique collection intended for the use of the intellectuals and artists from the surrounding theaters, the Academy of Arts and the Academy of Sciences who frequented "Die Möwe" club. Now it has become an independent, non-profit foundation, struggling to survive while seeking secure funding for the future. The collection includes over 55,000 bound volumes on international drama (but with special focus on German, American, British, Russian and French contributions), 100,000 German theater programs (almost a complete set from all GDR theaters), over 100 running subscriptions to international journals in the fields of theater, ballet, opera, film and general culture studies, and large holdings of theater posters, photographs and stage models. It lays claim to being the largest European theater collection on the continent! Since it was a restricted access library, the holdings (especially of journals) seem to be marvelously intact. Unfortunately the collection has not yet been computerized. For further information, contact the director, Harald Jupke, Künstlerklub Die Möwe e.V., Luisenstrasse 18, O-1040 Berlin (tel. 30/ 282 42 02, FAX 30/ 282 3065).

Zentrum für Theaterdokumentation und -information Berlin

The Center for Theater Documentation and Information maintains a collection of over 700 documents on productions by GDR theaters, opera houses, and children's theaters from the past 25 years as well as more recently from other German-language theater houses. Inspired by Brecht's and Walter Felsenstein's efforts to document their own work, directors Ruth Berghaus, Götz Friedrich and Thomas Langhoff initiated the Center in the mid-sixties. The documentation methodology is aimed at theater practitioners so that materials are usually assembled by the respective directorial team itself for deposit in the archive. The ongoing project chooses every year a number of productions by high profile and talented young directors to document. In addition, the center collects production reviews from German-language newspapers, play manuscripts, and libretti (mainly from the GDR, now the five new federal states), university dissertations on theater and drama, and videotapes of theater stagings. Finally, the Center houses the entire archives of the disbanded "Theaterverband der DDR." Since 1979, the Center has published over 20 volumes documenting key productions in the GDR (including 7 Brecht plays). Forthcoming are volumes on directors Frank Castorf and Peter Konwitschny. For information and to order volumes, contact the Zentrum: Clara-Zetkin-Str. 90, O-1080 Berlin (tel. 30/ 225 25 285).

The Brecht Yearbook / Das Brecht-Jahrbuch

Volume 17, "The Other Brecht I / Der andere Brecht I," is now being distributed by the University of Wisconsin Press. Guest edited by Hans-Thies Lehmann and Renate Voris, the organizers of the 8th IBS Symposium in Augsburg (1991), it includes the first selection of proceedings from the Symposium. Volume 18, "The Other Brecht II / Der andere Brecht II" (Spring 1993) will contain further contributions from the Symposium. Volume 19 (Spring 1994) is being planned around two major themes: Margarete Steffin and Brecht in Japan. Contributions are now being actively solicited (deadline for submission: October 1, 1993). For further information, contact the Yearbook's Managing Editor, Marc Silberman (German Department, University of Wisconsin, Madison, WI 53706).

The Other Brecht I / Der andere Brecht I

The Brecht Yearbook / Das Brecht-Jahrbuch 17 (Madison: International Brecht Society, 1992)

Hans-Thies Lehmann, University of Frankfurt: "Schlaglichter auf den anderen Brecht"

Renate Voris, University of Virginia: "Opening Remarks. The 'Other' Brecht?"

Rainer Nägele, The Johns Hopkins University: "Augenblicke: Eingriffe. Brechts Ästhetik der Wahrnehmung"

Krassimira Kruschkova, Sofia/Vienna: "Die Erotik scheitert am Gestusdiskurs"

Hans Martin Ritter, Berlin: "Bertolt Brecht-Unterm Strasberg begraben. Abwicklung oder Entwicklung der Brechtschen Theatertheorie in der Schauspielausbildung"

Helmut Lethen, University of Utrecht: "Brechts Hand-Orakel"

Gerhard Neumann, University of Munich: "Geschlechterrollen und Autorschaft. Brechts Konzept der lyrischen Konfiguration"

Antony Tatlow, University of Hong Kong: "Analysis and Countertransference"

Michael Hays, Cornell University: "Erasing History: Brecht and the Discourse of Modernism"

Steve Giles, University of Nottingham: "Post/Structuralist Brecht? Representation and Subjectivity in *Der Dreigroschenprozeß*"

Benjamin Bennett, University of Virginia: "Brecht's Writing against Writing"

Emil Hrvatin, Ljubliana: "Das Theater im Kampf mit dem Realen"

John Edward McGrath, New York City: "The Pleasures of the Plural: Notes on Brecht's Double"

Patricia A. Simpson, University of Michigan: "Theater of Consciousness: The Language of Brecht's Body Politic"

Loren Kruger, University of Chicago: "Heterophony as Critique. Brecht, Müller, and Radio Fatzer"

(order from: University of Wisconsin Press, 114 M. Murray, Madison, WI 53715)

Marc Silberman

University of Wisconsin, Madison

Brecht-Archiv hat Originale

Berliner Zeitung
17.9.92

Professor Gerhard Seidel, der Leiter des Brecht-Archivs der Akademie der Künste (Ost), widersprach gestern gegenüber der Berliner Zeitung der Äußerung von Kultursenator Ulrich Roloff-Momin, daß seine Einrichtung nur Ablichtungen verwalte. Das Archiv in Brechts ehemaligem Wohnhaus in der Chausseestraße betreue wissenschaftlich mehr als 350 000 Dokumente, davon gehörten zirka 175 000 der Akademie, darunter die dreieinhalbtausend Bände von Brechts Nachlaßbibliothek, die die Akademie den Erben abkaufte. Von Brechts Bruder Walter habe man in den letzten Jahren originale Briefe und Zeugnisse erhalten. Es sei allerdings richtig, daß die wesentlicheren Archivalien im Tresor der Berliner Sparkasse liegen, diese nur in Anwesenheit von Mitarbeitern des Büros der Brecht-Erben entnommen werden dürfen. Die Erben entschei-

den, was freigegeben wird. Die Zusammenarbeit sei seit den achtziger Jahren gut. Als Archivleiter habe er freilich „eingeschränkte Autorität“. Politisch wäre zur DDR-Zeit „auf der staatlichen Ebene“ Einfluß genommen worden, so wurde beispielsweise die Veröffentlichung eines Spottgedichtes über den SED-Politiker Alfred Kurella verhindert.

Wie die Senatsverwaltung gestern nachmittag sich berichtend mitteilte, soll das Brecht-Archiv nun doch in die „Stiftung Archive der Akademie der Künste“ übernommen werden, durch Ankauf von Originalen „erheblich aufgewertet“ werden. Die Gespräche mit den Erben befänden sich auf einem guten Weg. Das Grundstück des Archivneubaus der Akademie (Ost) am Robert-Koch-Platz werde nicht von Alt-eigentümern beansprucht.

Detlef Friedrich

Ralph Manheim, 85, the acclaimed translator of German authors Gunter Grass and Bertolt Brecht, died Saturday. Manheim died in Cambridge from an unspecified illness. Several of his translations were of masterpieces of 20th century literature, including Grass' 1962 novel "The Tin Drum."

Minneapolis Star
October 1, 1992

1993 gemeinsame Akademie von Berlin und Brandenburg

Sitz wird Berlin-Tiergarten sein

Ab 1. Januar nächsten Jahres soll es eine gemeinsame Akademie der Künste von Berlin und Brandenburg geben, teilte Berlins Kultursenator Ulrich Roloff-Momin gestern mit. Angehören werden der Institution mit Sitz in Berlin-Tiergarten am Hanseatenweg die jetzigen rund 260 Mitglieder der Westakademie und die am 9. Dezember 1991 wiedergewählten rund 70 Mitglieder der Ostakademie. Die sechs künftigen Abteilungen Bildende Kunst, Baukunst, Musik, Literatur, Darstellende Kunst, Film- und Medienkunst sollen jeweils höchstens 75 Mitglieder haben. Wie Roloff-Momin formulierte, seien die beiden Landesregierungen übereingekommen, daß „das bestehende liberale Gesetz der Akademie der Künste des Landes Berlin im wesentlichen, insbesondere im Hinblick auf die Autonomie und Staatsferne, in seiner Grundaussage bestehen bleiben soll“. In den Haushalt 1993 werde Berlin knapp zehn und Brandenburg zwei Millionen Mark einzahlen.

Die Ostakademie werde „aufgelöst“, die Westakademie „übergeleitet“. Übernommen von der Akademie der Künste der DDR werde das noch aus der Preußischen Zeit stammende Meisterschülersystem, die

Zeitschrift „Sinn und Form“ und das Ausstellungsprogramm.

Das neue Personal wird aus 39 bisherigen Mitarbeitern West und 35 bisherigen Mitarbeitern Ost bestehen. Die Archive beider ehemaligen Institutionen werden in einer nicht-rechtsfähigen „Stiftung Archiv“ zusammengeführt, in der 65 Mitarbeiter beschäftigt sind, davon 62 aus der ehemaligen DDR-Akademie, die die umfangreicheren Sammlungen einbringt. Ausgenommen sei das „Brecht-Archiv der Akademie der Künste der DDR“, das es, so Roloff-Momin auf eine Frage der Berliner Zeitung, in Wahrheit nie gegeben habe, da nur Ablichtungen vorhanden seien. Die Originale hätten die Erben in einer Bank eingelagert. Verhandlungen über einen eventuellen Ankauf würden allerdings geführt.

Wie Roloff-Momin weiterhin sagte, seien auf alle Gebäude der DDR-Akademie Alteigentumsansprüche angemeldet, auch auf den Archivneubau am Robert-Koch-Platz. Die Akademiegalerie im Marstall werde vermutlich durch „komplexe Ansprüche der Bundesregierung“ verloren gehen.

Detlef Friedrich

Berliner Zeitung 16.9.92.

BrechtZentrumBerlin

O-1040 Berlin, Chausseestraße 125

Oktober '92

Di., 6.10.

20.00 Uhr

SCHNAUZE DEUTSCHLAND

Eine Lese-Aktion mit Jürgen Groß.

Sa., 10.10.

10.00 - 20.00 Uhr

Mentalität im Wandel?

Originalton, Momentaufnahme, Zwischenergebnis
Schriftsteller, Kulturwissenschaftler und
Soziologen aus Ost und West sprechen auf der

Grundlage von qualitativen Interviews über:

“Brüche in Biographien - Abgelegte Mentalitäten?” (Joochen Laabs, Olaf G. Klein)

“Kontinuität oder Wandel - Alte Leute in neuen
Behörden?” (Karsten Rogas, Christin Rößler,
Helmar Schöne)

“Wohnungseinrichtungen auf dem Müll und alte
Witze - Spurensuche nach schon vergessenen

Befindlichkeiten” (Eleonore Kalisch, Eckhard
Tramsen).

Projektleitung: Olaf G. Klein.

Fr., 16.10.

20.00 Uhr

Beispiele Lustiger Akustik

“Sehen Sie endlich, was Sie bisher nur hörten!”

Gespräch zwischen Frieder Butzmann und seinem
Tonbandgerät. - Eine Veranstaltung innerhalb
der NGL-Hörspielwerkstatt '92 “ÜberLeben”.

Fr., 21.10.

20.00 Uhr

Gespräche zur deutschen Geschichte der 50er (4)

Zur Diskussion um die Aufführung von Brecht/
Dessaus Oper “Das Verhör/Die Verurteilung des
Lukullus”. Zu Gast: Joachim Lucchesi, Herausgeber
der Dokumentation dieser Debatte.

Gesprächsleitung: Barbara Wallburg.

Di., 27.10.

20.00 Uhr

Karl Valentin in den Briefen

Präsentation des sechsten Bandes der kritischen
Gesamtausgabe der Werke Karl Valentins, erschienen
bei R. Piper & Co. Ein Gespräch mit Gerhard
Gönner.

Mi., 28.10.

20.00 Uhr

Karl Valentins Monologe

Ein Gespräch mit Dieter Wöhrle zum Band 1 der
kritischen Gesamtausgabe der Werke Karl Valentins,
der bei R. Piper & Co. erscheinen wird.

Fr., 30.10.

20.00 Uhr

Radikal wie die Wirklichkeit

Zu Texten von Elfriede Jelinek

Mit Beiträgen von Brigitte Classen, Ulrike Haß,
Marlies Janz, Käthe Trettin und anderen.

NEUERSCHEINUNGEN:

VERSUCHE weiterhin

Das BrechtZentrumBerlin und sein Almanach 1992

(Nach Brecht. Ein Almanach 1992 vom BrechtZentrumBerlin; mit Gedichten, Essays, Gesprächen, Collagen, Fotos, Zeichnungen und einem Faksimile; unter Mitwirkung von Gabriele Müller und Sigmar Gerund; herausgegeben von Inge Gellert; Argon Verlag GmbH, Berlin 1992, DM 29,80)

Im aufdringlichen Getriebe von Berlin zwischen Mauerfall und Jahrhundertwende schwankt der Boden unter den Füßen. Der Großstadtrubel droht zu erschlagen oder in Einsamkeit zu entlassen. Wie Inseln heben sich da Orte ab, die prinzipiell ermutigen, zum selbstbefreienden Mittun einladen und das nicht Vermarktbarere wagen.

Im BrechtZentrumBerlin in der Chausseestraße 125 konstituieren die fünf Mitarbeiter des Hauses, seine Autoren und Künstler in angestrengter und konzeptionell durchdachter Arbeit einen Werkstatt-Raum, dessen Türen weit offen stehen. In der Arbeit des Hauses und in dem Almanach 1992 *Nach Brecht* (Argon Verlag GmbH Berlin 1992), das darüber Auskunft gibt, wird ein Konzept von Kunst kritisch erprobt, das den Prozeß, das Unfertige, den Versuch im Brechtschen Sinne von Begegnung und Experiment fordert und fördert. Marianne Conrad, die Leiterin des Hauses Inge Gellert, Sigmar Gerund, Andreas Hahn, Gabriele Müller und Barbara Wallburg inszenieren ein monatliches Veranstaltungsprogramm mit freiem Eintritt, das das Stadtgetöse und den Zeitenwandel vor den Türen auf spielerische Weise und gegen die gewohnte Sicht mit sich selbst konfrontiert.

"Haben Sie schon mal die Begegnung einer Worthülle mit dem Kreischen von Straßenbahnschienen erlebt?", könnte man in Abwandlung einer Pressemitteilung von Frau Gellert fragen. *Brecht tage- und nächtelang* nennt sie das Programm ihres Hauses, wo Musik, Film, Theater, Lyrik, Dramatik und Theorie aufeinandertreffen und miteinander auf die Umwelt reagieren. "Kann Kunst verschüttete Wahrnehmungsfähigkeit wecken, sensibilisieren, das Alltägliche, die Wirklichkeiten, die Prozesse sichtbar machen oder verfremden, dem Ort, dem Vorgang, dem Zeitlauf das Gewohnte nehmen?" Die Kräfte der Verwertbarkeit sollen für die Entfaltung von Kreativität freigemacht werden und in ein Fest des Tuns fließen. "Es ist der Versuch der Utopie eines demokratischen Theaters."

Als das Brecht-Zentrum 1978 gegründet wurde, entwickelte es sich schon bald zu einem für DDR-Zeiten ungewöhnlichen Ort der Kommunikation. Ab 1989 zunächst von der Abwicklung bedroht, konnte sich die zeichensetzende und editionsfreudige Tätigkeit des Hauses durchsetzen. Seit Mitte dieses Jahres hat die 1991 gegründete "Gesellschaft für Sinn und Form" die Trägerschaft übernommen. Von der vormaligen Brecht-Rezeption im engeren Sinne wird nun

dazu übergegangen, Brecht als Anregung im weiteren Sinne zu verstehen, wobei seine Texte einen integrierenden Ausgangspunkt bilden können. Brecht "verpapstet" oder als "toter Hund" - Quelle für anregende Diskussion ist er allemal. "Von Brecht aus mit ihm weiter", faßt das Frau Gellert zusammen, die die Brechtedition *Schriften aus der Exilzeit 1933-1941* mit betreut hat und sich auch auf dem Gebiet der Philosophiegeschichte mit der Herausgabe von Frühschriften Hegels einen Namen gemacht hat.

So ist neben den anderen Berliner Häusern ein Literaturhaus eigener Art entstanden, eine dem 20. Jahrhundert gemäße Version aus Literatursalon, Theaterinstitut, Denkwerkstatt und Atelier. Damit ein sozial-kultureller Raum überhaupt. In der Gemeinschaft der Mitarbeiter, der mündigen und mittätigen Rezipienten, Autoren und Künstlern scheint das Geheimnis des Hauses zu liegen; seine Stärke in der Lust auf den Versuch und die Verwandlung. Autorenförderung und das Verbreiten zeitgenössischer Literatur bilden allerdings den Arbeitsschwerpunkt. Im Almanach liest man von der Störung gewohnter Rhythmen, aber auch von dem verzweifelten "der Gegenwart den Rhythmus des Sprechens und Denkens als letzten Halt" Entgegenstellen des Walther Petri. Das Thema des Hauses, das der Berührungen, ist bei Gert Neumann in die Frage "nach der Qualität der Repräsentation des in der Berührung erfahrenen Gegenstandes" gekleidet, in der Hoffnung auf Verhältnisse jenseits des herrschenden altneuen Zynismus.

Im Kapitel WEG finden sich Lyrik, Kurzprosa und Bildkunst aus dem Umfeld Berlin-Mitte u.a. von Kerstin Hensel, Gert Neumann, Walther Petri, Martin Pohl, Sabine Jahn und Heike Stephan. Das Kapitel UM bietet literaturwissenschaftliche und philosophische Essays, z.B. der von Jürgen Schebera zu Feuchtwangers "Moskau 1937" und Klaus Völkers Aufsatz über Elisabeth Hauptmann. In DANACH werden Theaterwerkstätten diskutiert, und in ANBEI ist ein Auszug aus der Werkstatt-Textgrundlage "BRECHTS KABBALA" von Stephan Bock zu lesen. Am 3. Juni haben sich die Mitarbeiter des Hauses mit großem Erfolg auf dem "Almanach '92-Fest" im Literaturhaus Fasanenstraße vorgestellt und dort ihr Buch selbst mehrfach verwandelt. Das Dokumentar-Video *Eine Berliner Elegie - agiles Erinnern* (Walther Petri, Roland Steiner, Inge Gellert) und die Illustrationsperformance *Die Reisen des Glücksgotts* (Jochen Berg, Ulrich Gumpert, Heike Stephan) haben das Material geliefert. Ein ähnlich austrahlendes Zeichen des BrechtZentrumsBerlin wie die Lesung aus verbrannten Büchern, auf dem Bebel-Platz am 10. Mai des Jahres.

Dörte Mierau
Amsterdam

" H E P P E D E P P E N I "

bertolt brecht

Die Erfindung des Namens des Dichters

10.2.1898 Eugen Berthold Friedrich Brecht (Geburtsurkunde) + 1913 Berthold Eugen + 13. Juli 1916 Bert Brecht + 20er bert| bertolt brecht + Exil bertolt brecht + |+ Eugen ("Aigin", wie die Mutter Sofie ihn rief) war sehr herzkrank (so der Bruder Walter). + "Werde ich ein großer Lyriker, nenne ich mich Bert, wenn ein großer Dramatiker, Bertolt." (Eugen Brecht zu Paula Banholzer. "Die Bi", wie "bidibert" sie nennt.) + "Jedes Kind bekäme beim Schuleintritt eine Nummer und werde so lange nur als Nummer angesprochen, bis es sich...das Recht auf den persönlichen Namen erworben hätte.....Die Erde müsse als ein durch astrale Beeinflussung bewegtes Magnetfeld betrachtet werden...Im Herzen wäre ein magnetisches Organ... die nach Brechts damaliger Meinung erwiesenen Phänomene des Hell- und Voraussehens als Beweis". (Hans Otto Münsterer) + "'Der Malik-Verlag fängt an, meine gesammelten Schreibereien herauszugeben. Ich überlege mir: ist 'Bert' richtig?' Alle Welt nannte ihn so. Ich war inzwischen gewöhnt, mit den merkwürdigsten Fragen konfrontiert zu werden. Machte Brecht sich einen Spaß, oder war die Frage wichtig für ihn? 'Bert oder Bertolt? Bertolt Eugen Friedrich? Was meinst du? Gefällt dir Bert?' Man mußte schnell denken und schnell antworten bei ihm. Mir fiel damals nichts anderes ein als: 'Willi statt William wäre seinerzeit wohl auch nicht richtig gewesen...' Brecht antwortete mit einem Grinsen. So verwandelte sich in Dänemark der Bert in den Bertolt." (Ruth Berlau|Lai Tu) + Testamentarische Verfügung: Nach dem Tod den Brustkorb, dann die Berschlagade: zu öffnen. (Der Eingriff erfolgt am 15.9. 1956.) + |+ "BERTHA|Nhd. Becht, Bert, Berht, Bracht, Brecht." (Altd. deutsches Namenbuch|Ernst Förstemann. 2. Aufl. Bonn 1900) + "bert, bercht, brecht, bracht: glänzend, hell, hehr".... "Bert(us), Bertes, Bertel, Brecht, Brechtel sind KF für Zs mit Bert- als 1. Teil - meist Berthold...oder mit -bert (-brecht) als 2. Teil - Albert" (HANS UND GRETE. 2500 Vornamen erklärt von Dr. Ernst Wasserzieher. Siebzehnte, neubearb. Auflage, 111.-125. Tausend. Bonn. Dümmlerbuch 8305) + bidi-bidibidi (Gebrüder Grimm) + |+ bert ist, gemäß deutscher Namensgeschichte, mit brecht identisch, beide sind dialektal verschiedene Formen (wie die Variante "Berdbert"). "Wie Sie's drehen und wenden, immer die gleichen Enden." Eugen Brecht hat sich einen Dichter-Namen verfaßt, der gebaut ist wie Otto, Anna, maom: ein Palindrom also. Bert Brecht ist ein Namensamulett - laut Pentateuch (und uraltem Volksglauben) bester Schutz. Gegen Dämonen, Gog Magog, den Tod. + |+ bert|olt|brecht, die poetische Gravur des metrisierten Herzschlags bértbrècht|bértbrèc

Was keinem Römer gelang, schreibt: bb -
DAS MAGISCHE QUADRAT|DIE LIEBE

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(Selbstanzeige: D. Stephan Bock: BRECHT'S
KABBALA oder bb's geheime Programme. In:
NACH BRECHT. Ein Almanach. Hrsg. vom
BrechtZentrumBerlin Argon-Verlag 1992)

cr: dsb ' Stunt nuts!
0234:337275+Königsallee 39+W4630 Bochum!

Joachim Lucchesi, Hrsg.: *Das "Verhör in der Oper." Die Debatte um Brecht/Dessaus "Lukullus"*. Ca. 300 Seiten, mit Fotos und Dokumenten, ca. 26,- DM. Voraussichtlicher Erscheinungstermin: November 1992 im BasisDruck Verlag GmbH, Schliemannstraße 23, O-1058 Berlin. ISBN 3-86163-05204. Dies ist der erste Band der von Barbara Wallburg herausgegebenen Reihe über "Kunst- und politische Debatten im geteilten Deutschland."

In diesem Dokumentarband hat der Herausgeber Joachim Lucchesi (Akademie der Künste zu Berlin) erstmals alle relevanten Dokumente zur kulturpolitischen Kontroverse um die Oper *Das Verhör des Lukullus* zusammengetragen und kommentiert. Diese scharf geführten Auseinandersetzungen um Brechts Operntext, stärker jedoch um Paul Dessaus Musik, fielen zeitgleich zusammen mit der gerade beginnenden offiziellen Antiformalismus-Kampagne in der DDR des Jahres 1951. Die hier veröffentlichten Dokumente reichen über Arbeitsnotizen, Briefe und Diskussionsstenogramme bis hin zu Regierungs- und Parteiprotokollen, die nun durch die offenen Archive erstmals zugänglich sind.

Der folgende Ausschnitt ist eine unveröffentlichte Parodie des Brechtschen Operntextes durch den in Berlin lebenden DDR-Schriftsteller Walther Victor. Dieser war damals neben Bodo Uhse und Rudolf Leonhard einer der drei Vorsitzenden des Deutschen Schriftstellerverbandes (DSV). Der Text ist nicht nur ein Reflex Victors auf Brechts und Dessaus Oper, sondern zugleich ein aufschlußreiches kulturpolitisches Dokument jener Zeit.

Walther Victor an Egon Rentzsch¹
Berlin, 13. Oktober 1951

Lieber Egon!

Entschuldige, daß ich Dich in Deiner Privatwohnung überfalle, aber ich dachte, daß das Beiliegende vielleicht zum Wochenende zu Deiner Erheiterung beitragen wird.

Mir geht es gesundheitlich nicht sehr gut und außerdem fehlt es ja, wie gewiß auch bei Dir, nicht an manchem Ärger und Aufregungen. Aber die gestrige Premiere², besonders ihr musikalischer Teil, haben dazu geführt, daß ich in einen Zustand wohlthätiger Verblödung gefallen bin, in dem das anliegende Elaborat nur für Dich und nur in diesem einen Exemplar geschrieben, entstanden ist.

Wie gern würde ich einmal eine Stunde mit Dir plaudern, aber dazu hast Du wohl keine Zeit. Die herzlichsten Grüße von Haus zu Haus.

Dein
 Viktor

¹Leiter der Abteilung Kultur beim Zentralkomitee der SED.

²Von *Die Verurteilung des Lukullus* an der Deutschen Staatsoper Berlin (im Admiralspalast).

[Handschrift Egon Rentzsch:] Adam/Weigel³ zur vertraul. Kenntnisnahme + Rückgabe Re

Einziges Exemplar. Nicht zur Verbreitung bestimmt!
Die Verurteilung des DSV

(An bestimmten Stellen fällt der Küchenschrank mit den Töpfen um, die auf den Steinfußboden schlagen - das Büro war früher eine Küche, - das ist die Musik)

DSV: Ich bin der große DSV,
Ich bin die Organisation, die bestimmt ist,
Die neue
Die fortschrittliche römische Literatur zu schaffen!
Seht hier, der große Wandfries in der B.Z.⁴
Zeugt von meinen Taten!
Hier zeige ich Euch den
Großen Dichter⁵, von dem
Kein Sklave in Rom
Je ein Gedicht gelesen hat!
(Musik wie oben)
Eben hat er dafür einen Orden⁶ bekommen!
Hier seht Ihr, wie Rom die Dichter
Zu großen Taten anregt.
Ich beschwere mich!
Ich beschwere mich!
(Musik wie oben)
Ist denn kein Sekretär da,
Mich zu empfangen?

*Eine mickrige Stimme⁷ aus dem Orchester, die früher eine Sängerin war:
Der Baum ist entpflanzt.*

³Mitarbeiter der Abteilung Kultur.

⁴Die Berliner Zeitung.

⁵Bertolt Brecht.

⁶Brecht erhielt am 7. Oktober 1951 den Nationalpreis der DDR.

⁷Anspielung auf eine in Dessaus Partitur geforderte und im Orchester zu plazierende Sängerin.

Der Sekretär ist sekretiert.
Er vertritt den Kranken Koch in Saarow!⁸

DSV: O, mein Koch!
Nicht mal das winzigste Speislein
Hast Du für Deinen großen Verband!
Ich beschwere mich!
Ich beschweeee - eere mich!
(Musik wie oben!)
Dieser Platz ist verödet.
Wo ist die Sekretärin, frage ich,
Wo ist die Kraziöse⁹ Sekretärin?
Ist denn keine Sekretärin da,
Mich zu empfangen?

Die mickrige Stimme aus dem Orchester, die früher eine Sängerin war:
Die Blume ist entblättert.
Die Sekretärin ist sekretiert.
Sie probiert, was der Koch in Saarow gekocht hat.

DSV: O, mein Koch!
Nicht mal das winzigste Speislein
Hast Du für Deinen großen Verband!
Ich lege Verwahrung ein!
Ich beschweeeeere mich!
(Musik wie oben)

Der Richter macht sich den Schal um:
Wo sind Deine Zeugen?

DSV: Ich verlange, daß der große Kaiser Claudius II.¹⁰
erscheinen soll, der Mann der Messalina, der
auch einen großen Orden hat!

⁸In Bad Saarow befand sich ein Haus des Schriftstellerverbandes, in dem Arbeitstagungen stattfanden.

⁹Hanna-Heide Kraze, DDR-Schriftstellerin.

¹⁰Anspielung auf Matthias Claudius, der ebenfalls den Nationalpreis der DDR erhalten hatte.

Der Richter macht sich den Schal wieder ab:

Dieser Zeuge ist hier unbekannt,
Ebenso seine fremdäugige Königin
Und ihre schönen Schenkel.
Selbst Hölla vom "Neuen Leben"¹¹ hat sie abgelehnt!

DSV: Ist denn kein Zeuge für mich da?
Was seid Ihr für Römer!
Das mir, dem großen Verband!
Nicht mal eingeladen werde ich, zuzusehen,
Wenn Rom Geburtstag¹² hat
Und Orden verleiht!
Ich beschwere mich!

(Er ist heiser. Die Musik hat aufgehört, da die Sklaven die Scherben der Töpfe nicht mehr einsammeln konnten. Der Dirigent¹³ wackelt mit den Armen. Ist der Ohnmacht nahe, er schwenkt das Taschentuch, man hört ihn Unverständliches stammeln. Es klingt wie: "O, Mahler!")

Der Schöffe, der ehemals ein Sklave war, stellt einen Antrag:

Ich beantrage, daß der Sklave Victor
Als Zeuge auftritt.
Er wenigstens muß doch da sein!
DSV heißt doch: Der Sklave Victor!

DSV: Ah ja, endlich kommt der Fürsprecher!
Meine süße dicke schwarze Kirsche
Wie gut schmeckt sie!
Wer brachte sie nach Rom?
Ich! Ich! Ich!
"Seid nicht zu bescheiden!",

¹¹Der Berliner Verlag *Neues Leben*.

¹²Am 7. Oktober, dem Gründungstag der DDR, wurden alljährlich hohe staatliche Auszeichnungen verliehen.

¹³Hermann Scherchen.

Sagt der größte Ordensträger¹⁴ von ihnen allen!
Ich, der große DSV,
Habe den Sklaven Victor nach Rom gebracht!

Ein abgeehrter Sklave tritt auf, was vom Baum übrig geblieben ist, vor sich hertragend. Es sieht aus wie ein gerupfter Besen:
Seht hier, Ihr Totenschöffen,
Alles was übrig geblieben ist
Von der blühenden Pracht!
Der Fürsprecher ist erdrückt von all der Anerkennung
seiner Leistungen, bei
Dr. Baumann¹⁵ in Behandlung, kann nicht erscheinen -
Bald wird er aussehen wie dieser Kirschbaum ...

*DSV: ist mit einem letzten Krach in die Scherben gefallen.
Die klassischen Erben ziehen betrübt
von dannen und schütteln die Köpfe ...*

*Egon Rentzsch an Walther Victor
Berlin, 15. Oktober 1951*

Lieber Walther!
Mit herzlichem Dank habe ich zum Sonntag "Die Verurteilung des DSV" bekommen und schmunzelnd gelesen. Aus manchem Wahren darin schien mir doch eine gewisse Resignation zu sprechen, die möglicherweise auch mit Deinem zur Zeit nicht guten Gesundheitszustand zusammenhängen dürfte. Nun, der Ärger und die Aufregungen gehören zum Leben, ich habe sie ebenso wie Du, und sonst ist alles in Ordnung.
Immerhin ist erstaunlich, welche Reaktion der *Lukullus* bei Dir ausgelöst hat.
Kurz und gut, Du wirst lachen und staunen, ich habe tatsächlich die Stunde Zeit für Dich und bitte Dich, da ich annehme, daß Dein Telefonanschluß inzwischen in Ordnung ist, möglichst bald einmal anzurufen. Allerdings am Donnerstag, Freitag und Sonnabend dieser Woch wird es schwierig sein, daß wir uns ausprechen, da ich auf der ZK-Sitzung bin.
Mit sozialistischem Gruß!
Zentralkomitee der SED
Kulturabteilung
[Rentzsch]

¹⁴Vermutlich Anspielung auf Johannes R. Becher.

¹⁵Der in Berlin praktizierende Arzt Dr. Rudolf Baumann.



The editors of *Interruptus* wish to inform us of the formation of S.B.B., the Colombian Brecht Society. They are very interested in an intellectual exchange with the IBS and also in an exchange of books, journals, and newspaper reports. (They have already very generously sent us books and articles on recent developments in Colombian theater.)

Currently they are preparing the second issue of *Interruptus*, on the subject of "Theater-Dance and Postmodernism in Theater." They encourage submissions not only in Spanish, but also in French, German, and English, which would then be translated and edited for the journal. For this following issue, they are particularly interested in texts, interviews, and recent statements by Peter Brook, Eugenio Barba, Robert Wilson, Tadeus Kantor, and especially Heiner Müller. Should you have materials for submissions or further questions about the society, please write to:

Fernando Duque Mesa
Editor S.B.B.
Apartados Aéreos 47347
Santafe de Bogotá
COLOMBIA, S. A.

Santafé de Bogotá, 2 de Septiembre de 1992.

Editor:

VERA STEGMANN

INTERNATIONAL BRECHT SOCIETY

COMMUNICATIONS.

EDITORIAL

Estimado lector:

Brecht fue un autor de piezas de extraordinario éxito que durante su vida y producción estética jamás llegó a ocuparse de América Latina, sin embargo, no es difícil hallar una más decisiva y marcada influencia sobre el teatro contemporáneo de nuestro continente.

Por ello, en este orden de ideas, con la creación de la Sociedad Bertolt Brecht para el Teatro Colombiano, nos proponemos abrir y posibilitar una instancia de estudio e investigación, no sólo en torno a las incidencias y los desarrollos de su poética en el contexto de nuestra práctica, sino también la relación y articulación de éstas con las más diversas y divergentes técnicas que desarrollan y dinamizan la escena mundial.

Dentro de estos propósitos Interruptus se encargará de recoger las más variadas opiniones de dramaturgos, directores, actores, así como de los especialistas encargados de elaborar los diferentes códigos del espectáculo, que se expresan en la escena mediante su arte y disciplina cotidiana, para el debate estético permanente.

SOCIEDAD BERTOLT BRECHT PARA EL TEATRO COLOMBIANO.

bb Sociedad Bertolt Brecht
para el teatro colombiano.

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HAMLET MACHINE
de Heiner Müller

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CONFERENCE REPORTS

**"THEATRE AND CULTURAL PLURALISM"
ASSOCIATION FOR THEATRE IN HIGHER EDUCATION
Atlanta, August 1-5, Omni Hotel**

**SUNDAY, AUGUST 2 1:15PM-2:30PM
WRITING ABOUT PERFORMANCE I**

In a two panel series, scholars and dramaturgs discuss the problems of documenting historical and contemporary performance.

Chair: **Jim Carmody, *Univ. of California - San Diego***
Margaret Drewal, *Northwestern Univ.*
History and the politics of Representation: Reconstructing
Performance at the Chicago World's Columbian Exposition of 1893.
Joseph Roach, *Tulane University*
Writing About the Mardi Gras Indians
Elissa Adams, *La Jolla Playhouse*
The Writer as a Performer: Holly Hughs

**SUNDAY AUGUST 2 2:45PM-4:00PM
WRITING ABOUT PERFORMANCE II**

In a two panel series, scholars and dramaturgs discuss the problems of documenting historical and contemporary performance.

Chair: **Jim Carmody, *Univ. of California - San Diego***
B&W Glossies, Color slides, Video:
Visual Documentation Degree Zero
Marvin Carlson, *CUNY*
Investigating the Spectator's Reception
John Rouse, *Tulane Univ.*
The Present as History: Problems of Contemporary Documentation

**MONDAY, AUGUST 3 5:45PM-7:00PM
THEATRES OF THE REVOLUTION 1789/1989**

Examines issues of theatrical performance in times of extreme social change, using France in 1789 and Germany in 1989 as examples.

Chair: Craig Kinzer, *Northwestern Univ.*

Julie Stone Peters, *Columbia Univ.*

The "Right to Culture" in Theatres of the Revolution: Performing Cultural Rights

Yvonne Schafer, *Univ. of Colorado - Boulder*

Volker Braun *Between Worlds*

Rebecca Rovit, *Berlin, Germany*

From the Theatre to the Streets: New Theatrical Expression for Berlin's Audiences

ATHE REPORTS

WRITING ABOUT PERFORMANCE I & II: CHAIR'S REPORT

Co-sponsored by the IBS and Theory & Criticism, this two-panel series illustrated the IBS policy of developing programming in collaboration with other organizations in the ATHE FORUM (similar to MLA divisions). Jim Carmody had organized the panels to deal not only with questions of performance research and documentation, but also with the notion of "performance" itself. The serial organization reflected this. Papers on the first panel dealt with cultural performances in a broader sense: The Mardi Gras Indians perform in the streets of New Orleans, and the Chicago World's Columbian Exposition organized its exhibits and the way spectators passed through and between as a performance reinforcing specific Western cultural prejudices. The second panel considered issues relating to performance inside traditional Amero-European theatrical spaces. Both presenters in the first panel illustrated their talks with slides, unlike either of the presenters in the second session.

I took over as chair from Jim Carmody, who stayed home in California waiting for his wife to give birth to a baby girl. (She did--just after the conference!) Elissa Adams of La Jolla Playhouse was also unable to attend. Each panel therefore presented two rather than three papers, but the presenters took advantage of the extra time to expand their discussions a bit, and the spectators filled the remaining time with questions and comments. Both panels took place in the same room, which was filled to capacity (43 people) for the first panel and nearly full for the second. Not everyone stayed through both sessions, and the new people coming in for the second session gave its question session an interestingly different character from that of the first panel.

John Rouse

Tulane University

THE ACADEMIC AND CULTURAL POLITICS OF "THEATRE AND CULTURAL PLURALISM"

The IBS was one of a select few FORUM groups represented on a plenary panel dealing with the theme of this year's ATHE conference, "Theatre and Cultural Pluralism." Held the morning of the conference's second day, the panel had been planned as a response to the conference's "Kick-Off Panel: "How do We Teach Theatre and Cultural Pluralism?" The session ended up being far less a response than a continuation, taking up the general recommendations of the high-visibility dignitaries in the kick-off panel and discussing how to implement these recommendations in classroom and departmental practice. Rather than just discuss among ourselves on a podium, we moved off the dias onto the floor and asked the 150 people attending to pull their chairs into circles and join with us in the discussion. This discussion, which continued some half hour beyond its scheduled two hours, ranged from nuts-and-bolts issues such as how a white instructor might best teach plays by Afro-American authors to white students to questions of restructuring theatre departments so that they might take a leading role in general humanities education rather than clinging to the narrow function of training actors for the dying "professional" theatre as represented by Broadway and most regional repertory companies. The specifics were in some ways less interesting than the clear agreement on the part of many ATHE members with the thrust of both the Kick-Off and follow-up panels: Theatre Departments are entering a crisis period. What we claim to do best--training students for the profession--most departments in fact don't do well at all--certainly not well enough to justify their existence if it comes to administrative crisis cost-cutting. Meanwhile, theatre departments too often remain on the margins of multi-cultural education, whereas they could become central to such a mission by offering study of cultural performance in the widest sense, using actor-training techniques to help students role-play race and gender issues, and developing student and faculty interaction with progressive and ethnically diverse performance organizations in their communities.

John Rouse

THE PRESENT AS HISTORY: PROBLEMS OF CONTEMPORARY DOCUMENTATION (Paper Abstract)

Anyone who has tried to glean substantive information on a theatre production from reviews and other sources will have discovered the degree to which the term "historical" can be applied to productions which have just closed as easily as it can be applied to productions which closed a hundred years ago. At the same time, the rise of new technologies, such as the videotape, and the establishment of an admittedly few archives devoted to documenting contemporary production have brought us to the point where we might well want to reconsider the goals, methodologies, and methods of such documentation.

The bulk of my paper tries to work through some of these issues by critiquing the information brochure of the Zentrum für Theaterdokumentation Berlin. The brochure lists thirteen

kinds of material to be collected for each production documented; an introductory description of the Zentrum provided elsewhere in this issue of COMMUNICATIONS includes a summary of this list. I compare the brochure's list with the partial material provided in one of the Zentrum's published documentations, of Wolfgang Engel's 1990 FAUST production in Dresden. I focus on two problem areas. First, the Zentrum relies on production dramaturgs to provide notes from the pre-rehearsal and rehearsal periods. But such notes tend to be scattered and one-sided, and any insider to a production can take for granted an events or decisions that might prove critically important to a later researcher. I wonder aloud why the Zentrum doesn't at least send in someone to conduct interviews at various points in the production process, then turn on myself to consider the limitations of this kind of documentation.

The second area I consider is documentation of "reception," which I broaden to include documentation of the social context. Engel's FAUST serves as a useful example here; conceptual work was undertaken in late 1988, and rehearsals lasted from January 1989 to late August 1990. That is, the production was in rehearsal during the so-called October revolution, during which Engel and his company participated in the Dresden demonstrations. I for one would like to consider the ways in which the pre-rehearsal "concept" did or didn't change in response to these events and the ways in which spectators read the production as a result of their own experiences. In the last part of my paper I provide my own interpretation of these responses and consider how the material provided in the Zentrum's documentation helps and hinders such interpretation.

John Rouse
Tulane University

TOWARDS GERMAN UNITY: PERFORMANCE WITHIN THE THRESHOLD
(Paper Abstract)

It is interesting to suppose that the process of German Unification towards true consolidation may incorporate a grand-scale performance which involves all the Germans. This paper focuses on the weave of theater and politics in Berlin to examine the "social drama" of German Re-Unification. References to performance theory and semiology support the theoretical premise that likens the Unification process to a performance. The paper demonstrates how post-unification Berlin may be viewed as a microcosm of German society-in-transition. Within the rapidly changing setting, former East Germans--as primary role-players and improvisors--seek cues from their surroundings to guide their interactions, and to validate their particular roles in a new social system. The author suggests that ex-GDR society may be described in terms of social facades, which prompted social masking to occur among individuals. The author concludes by indicating an existent disjunction between these everyday "performances" and Berlin's stage performances.

Rebecca Rovit
Indiana University

BRECHT CONFERENCE IN BOURGES, FRANCE

Brecht aujourd'hui (celebrating the 25th anniversary of the sister-city relationship between Bourges and Augsburg)

1. colloque: *L'actualité de Brecht* (organized by John Willett) Oct. 22-24
2. *Le Débit de Pain (Der Brotladen)*, directed by Pierre-Etienne Heymann
3. *Anna Prucnal dit Brecht* (by Anna Prucnal)
4. Guest performance of *Baal* by the Augsburger Theater
5. an exhibition, "Brecht in Augsburg"

plus readings, a cabaret, films, and other stage productions.

UPCOMING EVENTS

MLA Convention
New York
December 30, 1992

I. BRECHT - BENJAMIN

"Precision and Mystery: Benjamin's Commentary on Brecht's Poetry"
(Volker Kaiser, University of Virginia)

"Benjamin and Brecht: Radio, Film, Theater"
(Hans Thies-Lehmann, University of Frankfurt)

"Gestural Criticism: Critical Gesture"
(Carrie Asman, University of California, Davis)

II. BRECHT AND MEDIA THEORY

"Implosion of Meaning: Types and Stereotypes"
(Roswitha Mueller, University of Wisconsin, Madison)

"Distancing Brecht: Cinematic Transformations"
(Gertrud Koch, University of Bochum)

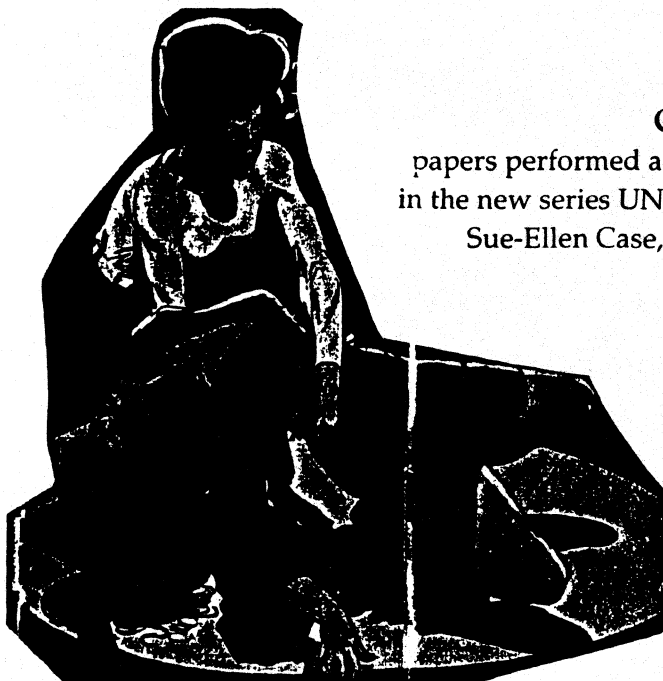
"A Savage Spectacle: Narrative and Violence in Brecht's *Baal*"
(Renate Voris, University of Virginia)

"The Abandonment of Courage / Die Verlassenheit der Courage"
(Helmut Lethen, University of Utrecht)

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papers/abstracts/inquiries/proposals to

Sue-Ellen Case, English Department,
UC/Riverside, Riverside, CA 92521
by October 15, 1992

PERFORMANCE REVIEWS

Erfolg für Brechts *Galilei* am Türkischen Nationaltheater

Das herausragende Ereignis der Theatersaison 91/92 in Ankara ist die Gastinszenierung des international renommierten deutschen Regisseurs Heinz-Uwe Haus mit einem der widersprüchlichsten Stücke Brechts. Entstanden 1937/38 und mehrmals verändert angesichts des Baus und der Anwendung der Atombombe, ist es nicht nur auch eine biographische Reflektion von Brecht eigenen Anpassungen und Verdrängungen, sondern ein aktueller Spiegel für das prinzipienlose Verhalten der intellektuellen Kollaborateure von totalitären Regimen. Der Fall des Renaissanceforschers, der für sein Wohlleben und die gesicherten Forschungsbedingungen das bürgerliche Florenz gegen das inquisitorische Rom eintauscht, sieht sich seit dem Sturz des Stalinistischen Imperiums wie eine Geschichte seiner Intelligenzia an.

Galilei wußte, was ihn erwartete und welche Kompromisse er in Rom eingeht, wenn er seinen Deal mit dem dortigen Hof macht. Brechts eigenes persönliches Drama, mit diesem Stück vorweggenommen, besteht darin, daß er sich ebenfalls der eigenen Pfründe wegen bewußt zum (wenn auch in Nebensachen widerborstigen) Höfling des DDR-Unrechtsregimes machte. Wie jener, der meint, die *Discorsi*, sein Hauptwerk, nur mit solchen Zugeständnissen schreiben zu können, schafft sich dieser mit dem *Berliner Ensemble* eine Theaterwerkstatt, die Kollegen und Publikum in der freien Welt vor Neid erblassen läßt. Wie Galilei, der Seite für Seite seine Gedanken der Zensur zum Verschluß übergibt, aber heimlich Kopien für die Nachwelt anfertigt, um sein Gewissen zu beruhigen, verbreitet auch Brecht mit seiner Methodik ein Instrumentarium für jenseits von Gut und Böse. Beide wählen für ihre Selbstverwirklichung die absolute autoritäre Macht, glauben manchmal, diese überlisten zu können und verkommen doch nur moralisch.

Haus konzentriert sich auf die Widersprüche des Verhaltens, um die Tragik der Figur vor Augen zu führen. Er nutzt Brechts besseres Wissen und seine Schmerzen, die im Text (und seinen Veränderungen) deutlich werden, um eine rücksichtslose Abbildung der Selbstverstümmelung der Figur betreiben zu können. Er spielt die sogenannte 3. Fassung, die Brecht gewissermaßen als "Vermächtnis" hinterlassen hat. Grell werden die gesellschaftlichen Mechanismen herausgestellt und die Schritte zur schließlichen Selbstverleugnung und gesellschaftlichen Verkommenheit nachvollziehbar gemacht. Das läßt das Publikum nicht kalt, sondern fordert es heraus, nicht voreilig mit sich ins Reine zu kommen. Doch in keinem Moment denunziert der Regisseur die Titelfigur, noch die anderen Charaktere und ihre sozialen Abhängigkeiten und Interessen. Auch werden nicht die sogenannten "Modellösungen" wiedergekaut, doch er bekennt sich zu Brechts künstlerischen Methoden und nutzt deren Impulse, wo sie der theatralischen Umsetzung dienen können. Wie Brecht glaubt auch Haus an die Bildhaftigkeit des Theaters. Beziehungen zwischen Figuren sind mit den Augen zu lesen wie in comic strips oder auf Breughels Bildern. Die Aufführung vertraut den Schauspielern und ihrer Imaginationskraft. Sie stellt in keiner Lösung die politische Mündigkeit und Demokratiefähigkeit

des Publikums in Frage. Bei aller Leidenschaftlichkeit des eigenen Standpunktes wird niemals der Zeigefinger erhoben oder vom hohen Roß herunter verurteilt. Haus baut hingegen die "Jahrmarkts"-Szene aus, indem er sie zur Klammer, zur "komplementären Perspektive" eines Karnevals, eines *dance macabre* macht, der die ungetrübte und befreiende Sicht der kleinen Leute auf die Vorgänge gibt. Damit kommt eine plebejische Unterhaltungstradition ins Spiel, die auch an hiesige Traditionen anknüpft. Haus verwendet Masken, Gesang, Tanz, eine hölzerne Plattformbühne, weit in den Zuschauerraum hinein gebaut (Bühnenbild Güven Öktem), so daß das Geschehen zügig und durch die Mobilisierung der Phantasie aller Beteiligten abläuft. Eislers Musik wird von einer Combo gespielt und von allen Schauspielern gesungen. Kerim Afshar, Star und Publikumsliebbling, spielt unpathetisch gegen seinen Typ all die fragwürdigen Züge der Titelfigur aus, die uns entsetzen, und integriert sich in das brillante Ensemble, wodurch die verschiedenen Fabelstränge ihren erzählerischen Charakter behalten. Die doppelbödigen Texte Brechts haben ihre Stärke als "Sklavensprache". Für uns "Nachgeborene" gewinnen die Vorgänge universellen Charakter, dem sich keiner entziehen kann. In einem Interview äußerte sich der Regisseur, der selber als politischer Aktivist des "Demokratischen Aufbruchs" 1989/90 an der Zerschlagung des ostdeutschen SED-Regimes teilgenommen hat, über sein Konzept: "Indem die Verantwortung derer, die die Wahrheit kennen, nicht weggespielt, sondern auf dem schmalen Grat von Überlebenstraining und Verrat vorgeführt, dargestellt wird, kann auch die 'Notwendigkeit' der Geschichte' und ein 'Irren ist menschlich' nicht als Entschuldigung herangezogen werden." Eine wahrlich auch Brechtsche Haltung!

Bilal Erpago

The Caucasian Chalk Circle
University of Delaware, Newark
Directed by Heinz-Uwe Haus

On March 28, 1992, Brecht's "Caucasian Chalk Circle," directed by Heinz-Uwe Haus, was shown at the University of Delaware. Participants in the *International Bertolt Brecht Symposium* greatly admired the skillful production, the performance of the extremely well-trained actors and, above all, the director's skill. Haus proved again his extraordinary ability to mediate and relate Brecht's play to reality. As Haus explained in a discussion on the following day, after the fall of the Berlin wall, the original message of the play seemed no longer appropriate. Above all, a new prologue was needed focusing on children's welfare rather than on an utopian way of making justice. Cast members gathered information from newspaper clippings, media reports and various other sources for "their" new prologue expressing concern for the children in war-torn countries. The play opened with 28 cast members lined up in the background, delivering, in military cadence, comments on the cycles of violence as eight children were shown fighting. The fragmented language in the new prologue differed considerably from Brecht's simple narrative

style in the original, yet it adequately reflected the speakers' distress, their lack of coherent thought when faced with such haunting visions. As the cast members expressed concerns about our current world situation their stamping feet acoustically reproduced the marching steps of soldiers, reminding the audience of the horrors of totalitarianism. Both vocal expression and body language in this prologue, invented by Haus and the cast, exemplified mastery of Brechtian "Gestus."

The director's familiarity with Brecht's theories and his "alienation" effect was evident throughout the play. Two different sizes of masks, big colorful heads worn by the governor and his wife and smaller half masks indicating a lesser social status of the wearer, served as distancing devices. Hiding emotions and individuality the masks effectively helped fight any notion of realism. For instance, in the beheading scene, the governor's oversized head suddenly seemed to float balloon-like at the end of a long stick changing a potentially gruesome scene into a light-hearted farce. Particularly successful was Haus' idea of having the narrator doubling as Azdak who signaled his stepping in and out of a role by putting on or removing his mask.

Likewise, the controlled body movements and positions replacing the natural facial expressions or physical gestures successfully de-naturalized the dramatic figures and "distanced" the audience. The haughtiness of the governor's wife, Azdak's cowardice in the face of the impending execution, the farmer's desire for Grushe were reduced to a few essential highly stylized physical gestures. The two love scenes: the departure and rejoining scene by the river contained a ritualistic element which could be used as a model of how to rethink Brecht.

Another anti-illusionary device was a large white parachute cloth covering the stage floor allowing buildings, mountains, valleys and rivers to be instantly sculpted. Thus, the ever changing scenery on Grushe's long journey with the child was illustrated through the shaping and re-shaping of the silken cloth, never suggesting realistic scenery and yet inspiring the audience's imagination.

With a running time of slightly over three hours and with new elements incorporated into the text some cuts were necessary. Everybody agreed on how successfully the director had integrated the contemporary elements from the new prologue into the Brechtian play. Thus, the helmets, first used by the children, and a motorcycle were kept in the story as Azdak's theatrical props turning him into a timeless savior figure.

Asked how it was possible to produce such a wonderful performance with acting students Haus discussed some of this strategies. Costumes and masks drawn from photographs from Asia and Mongolia and adapted to the actors' faces were made available early during the rehearsal. This allowed the actors to familiarize themselves with the props. The youth of the cast, their agility and energy certainly were an important factor. The most valuable asset, however, was Haus' long experience. Having worked with Brecht and having staged Brecht's plays on both continents over a long period of time certainly has been the key to his success. As Carl Weber put it: "It was a wonderful nostalgic event - it was an aesthetic experience to watch on stage."

Gudrun Tabbert-Jones
Santa Clara University

The Good Person of Setzuan in Chicago

The Goodman Theatre's recent production of *The Good Person of Setzuan*, translated by Sheldon Patinkin (with Goodman dramaturg Tom Creamer), hit on some current Chicago events, and this device cooperated with Brecht's intentions. Why was there a flood in the city? Not because the people weren't pious enough. "That's ridiculous. They let their tunnel system fall apart." The audience, who was still putting up with a semi-functional public transport system after a devastating flood in the basements of downtown buildings and subways, loved it. And it made Brecht's point as well. People are responsible for their own situations. Problems cannot be blamed on the gods.

The play was directed by Frank Galati, best known in the U.S. for his recent adaptation of Steinbeck's *The Grapes of Wrath* to the stage. Considering Galati's apparent interest in progressive social methods, his production of Brecht's play includes several choices that are puzzling. The Goodman production cut the elderly couple from Brecht's script as well as the loan they make to Shen Te. As a result, her giving Yang Sun his money has no tension about it, as she cheated nobody to do so. Instead, Brecht's question as to whether capitalism can ever be used for good was asked in another way. Shui Ta was turned into a heroin dealer and the tobacco business is his cover. At first the familiar and unambiguous "Just Say No" message seemed to be an unnecessary addition. On later reflection, however, it occurs to me that Galati was facing the task of convincing the audience of Reagan/Bush America of the outlandish notion that capitalism might not be a good thing. Extreme tasks require extreme measures. So the heightening of Shui Ta's "business" to heroin dealing does make sense as a more powerful image of capitalism-at-work in the American city. The question becomes, "Can drug-dealing ever be used to do good for people?"

But a disturbing and controversial choice was made by Galati in casting the production. What might have been intended as "color-blind" casting can be read as deliberate and political. The casting associated black people with deviance. Two men appeared in drag, one playing Mrs. Shin (whose 'bitchy-queen' delivery made the audience laugh at first, but rapidly became tedious) and the other was a transvestite prostitute, who did look gorgeous in a green satin dress. Both were played by African-American actors. There was one male prostitute in another scene, also played by an African-American actor. Even the child arrested for stealing from the bakery was played by an African-American actor. There was one stereotyped image of whites: the policeman was played as a redneck with a thick Southern accent. Perhaps this was meant to balance the implied criminality of blacks. Yes, academics are especially sensitive to this issue in the current political climate. But so are audiences. After hearing that I was reviewing the show, the woman sitting next to me in the theatre asked me to point out that a startling number of Chicago productions this season had contained racism disguised as race-neutral casting. She said that she and her friends had decided not to buy any more theatre tickets, except to shows produced by black companies, until things changed.

In addition to the casting, other elements of the show reflected what at least was a lack of thought about race and semiotics. When she is working as a prostitute, Shen Te wears an

"Oriental" costume which she later discards to don "respectable" Western clothing. When Shui Ta is at first a "respectable" capitalist, he wears Western clothes, then switches to "Oriental" clothing when he takes up heroin-dealing. Of the three gods, two were white--a woman and a man--who appeared to be rich, spoiled and ill at ease in Setzuan. These two were pulled around in a rickshaw by the third god: an Asian man, not too bright and afraid of spiders to boot. Even gods, it seems, live within a racial hierarchy that puts whites in charge.

The Goodman's *Good Person* raises these current issues of race and image through what appears to be carelessness, rather than meaningful artistic plan. Though the issues Brecht intended to get the audience going about may have been lost in the confusion, the production did succeed in getting them talking about race and theatrical representation. At least it got them thinking about *something* political and relevant. In America these days, the parable is always about race.

Ilona Koren-Deutsch
Northwestern University

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1992 Season

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Hochzeit im Chaos

Brecht auf der Hamburger Ohnsorg-Bühne

Brecht auf Platt? Ein Volksschauspieler in der Mutterrolle? Ein Ensemble, das dem spießigen Kleinbürgertum auf drastische Weise den Spiegel vorhält - und das alles im Hamburger Ohnsorg-Theater? Na, und wie! Die gelungene Premiere auf der niederdeutschen Bühne bewies zur Freude des Publikums: Mit Einfühlungsvermögen und Können sind adäquate Übertragungen ins Niederdeutsche möglich, und kleine Bühnenexperimente nehmen die Zuschauer auch in einem traditionellen Haus gerne an. Vorausgesetzt, Inszenierung und Darstellung sind so überzeugend wie in „Un fiert ward tohuus“ (Und gefeiert wird zu Haus), der plattdeutschen Fassung von Bertolt Brechts „Kleinbürgerhochzeit“.

Eine niederdeutsche Version des 1919 verfaßten Einakters lag

nahe. Brechts 1926 uraufgeführte Farce auf die Fassadenwelt des Spießertums trägt Züge des Volkstheaters von Karl Valentin, nutzt das Prinzip der komischen Enthüllung menschlicher Verhaltensweisen.

Ivo Braak ist es in seiner Übertragung gelungen, den Widerspruch zwischen Schein und Sein des Kleinbürgertums angemessen zu vermitteln. Unter der Regie von Ilo v. Janko entstand so ein Stück deftiger Theaterkost.

Eine bunt gemischte Hochzeitsgesellschaft sitzt an der gedeckten Tafel. Was zu Beginn wie ein Ritual bürgerlichen Anstands wirkt, endet in Streit und Chaos. Die selbstgebauten Möbel des Bräutigams gehen zu Bruch, die geheim gehaltene Schwangerschaft der Braut wird verraten.

Brita Janssen

Offenbach Post, Nr. 91

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Contextualizing *The Threepenny Opera*: Music and Politics

Joachim Lucchesi
Akademie der Künste zu Berlin

In October 1955, when Bertolt Brecht was discussing the upcoming production of *The Threepenny Opera* in Milan, the director Giorgio Strehler was able to allay his fears: Italians don't sing beautifully, he explained, their songs resemble morning shaving chants. What he meant was that in no way would the actors make the *Threepenny* songs into Italian belcanto or grand opera.¹ Brecht was relieved, for who would crave heroic cantilena with the proverbial "knife at the throat"? He knew all too well that you sing differently at knife point. Strong mimetic expression and emotionally laden gestures can have painful and bloody consequences. Yes, at knife point you do sing differently.

How does one sing to a packed house the denunciatory Moritat about a mass murderer named Macheath, who himself is listening carefully with a knife in his pocket? Certainly not in the posture of a culinary presentation which resonates with the 300 or so adaptations circulated by the entertainment industry, most recently even at McDonald's. And what is he singing about anyway?

We hardly listen to the words anymore. The audience hungers for its edible "hit;" misunderstanding is pre-programmed. Has anyone ever asked whose deaths he is singing about in Germany in the Summer of 1928? "An der Themse grünem Wasser/ Fallen plötzlich Leute um!/ Es ist weder Pest noch Cholera/ Doch es heißt: Macheath geht um."² Who is this Macheath? who are the dead? and where is the Thames? Perhaps it also flows through Berlin where it is called the Spree or the Landwehrkanal. Rosa Luxemburg and Karl Liebknecht, leaders of the German Left, were fished out of Berlin's waters in 1919, murdered by counter-revolutionary officers. And Walther Rathenau, the Jewish industrialist and Foreign Minister of the Weimar Republic, was assassinated in 1922. The fifth stanza goes: "Und Schmul Meier bleibt verschwunden/ Und so mancher reiche Mann."³ Brecht uses the image of a murdered, rich Galician Jew, set to music during a streetcar ride by Kurt Weill, the son of a Jewish cantor from the central German city of Dessau. Who thinks of this today while listening to the catchy, familiar tune? And Alphons Glite, the teamster in the seventh stanza: doesn't he truck his greens later for the cauliflower monopoly in *Arturo Ui* as well? Aren't Al Capone-like murders committed around the garages and docks of Cicero? This is Macheath in the mask of Arturo Ui, who holds his steady hand ready. Brecht conceived of *Ui* as a fairgrounds story in the grand style, similar to *The Threepenny Opera*, and he recommended organ, trumpet and drum effects drawn from the German fairgrounds that also run through the *Opera*. Played together, I think we would recognize the development of the figures in the two plays: Macheath grows a black mustache a la Hitler, and in the honky-tonk music of the *Ui* prolog we hear, like an acoustic phenomenon of technical progress (and according to Brecht's stage directions), the staccato shots of machine guns.

After World War II, Brecht added several stanzas to the "Threepenny Song" for future audiences in Germany. They are not politicized addenda by a retrospective, knowing Brecht; no, they are the continuation of the endangered history of 1928 which played a role in the writing of *The Threepenny Opera*. In 1933, Brecht stated in a self-interview:

What do you think explains the success of the *Threepenny Opera*?

I am afraid all those things that didn't interest me: the romantic plot, the love story, the musical elements. After *The Threepenny Opera*'s successful stage run, it was made into a film. Everything I had mocked was used in the film, the romanticism, the sentimentality, etc., but the mockery was left out. That made it an even greater success.

And what would have been important to you?

The social critique.⁴

An image begins to emerge. In 1930, while *The Threepenny Opera* is celebrating its international triumph, Kurt Weill listens to a speech by Adolf Hitler in Brecht's home town, Augsburg. When Hitler begins his tirade against the Jewish composer, Weill moves away from the crowd, unrecognized, and leaves quickly. This biographical snapshot provides the morbid negative image of victimizer and victim: read Brecht's stage direction for the "Moritat": "The whores laugh, and from among them a man emerges and moves away across the square."⁵ Mackie Messer on the Augsburg river Lech, or what does this city have to do with *The Threepenny Opera*?

Let's remember. In the sixteenth century the Augsburg banker Jakob Fugger (by the way, isn't there a Hakenfinger Jakob in the play?) owned the most powerful bank in Europe. Finance, international trade, early entrepreneurship and ships with "fifty cannons" were the stuff of politics and the power of kings and popes. Today still there is a Fugger Bank in the city, and Brecht knew its history well: "What is a passkey compared to a blue chip stock?" The Fuggerei, constructed in 1519, is the logical analogy. It is, after all, the oldest "social housing project" in the world, built for the poorest of the poor. "Don't close your ear to misery" is Peachum's maxim, and it relates, however ironically, to the local history of Augsburg. This city knew its imperial parades and had heard the church bells tolling. Martin Luther had visited Augsburg, and the echo of his Bible translation reaches right up to the Berlin Theater am Schiffbauerdamm. Münz-Matthias--also a biblical name, and the thirty silver coins he earned for his betrayal resonate in it--enters the horse stall with a drawn revolver in the Augsburgian Bethlehem where Mac and Polly's wedding is supposed to take place: "Sit down for awhile on the manger, Polly."⁶

There we have the imaginatively mixed and artistically vandalized, surreal (or, as far as I am concerned, even pre-postmodern) collage of Bible story, adventure novel and confirmation instruction, or on the musical level, the collage of street songs (Küchenlieder), Protestant chorales, and Bach's *Christmas Oratorio*. In 1944 still, in exile in California, Brecht recalled the strong impression Bach's Passions had made on him as a kid in Augsburg. Mac in jail about his friend Tiger-Brown: "I looked at him, and he wept bitterly."⁷ Isn't Macheath quoting here the Evangelist's recitative in Bach's *St John's Passion*, which Brecht's friend Hanns Eisler always played on the piano? Weill too learned about the theatricalism of Bach's recitatives from his teacher Ferruccio Busoni.

Later Brecht recalled this too: "What I heard sung in my childhood were lengthy songs about noble robbers and cheap hits . . . The women laborers in the nearby paper factory . . . sang complete songs or single verses with some irony and added quotation marks, so to speak, to the kitschy, exaggerated, unreal texts."⁸ It is understandable why Brecht found in Weill the congenial composer of *The Threepenny Opera*, a man who was able to combine musically Berlin and Soho, Augsburg and Chicago. Brecht wanted to use this music as a model for other plays, which is obvious when we consider *Roundheads and Pointedheads*, *Mother Courage* and *The Good Person of Sezuan*.

Brecht was not alone in shifting quickly from one meaning or language level to another in his plays; Weill used a similar technique in his music. Sparkling operatic gestures from the good old times are interspersed with the tonality of popular hits or children's songs. As in the plays, the stylistic allusion to the grand opera tradition sounds false and empty; exaggerated artistry becomes artifice. The baroque overture promises an elegant tone, but doesn't it sound in fact like a musical rummage sale? Empty fugato imitations roll by as if to demonstrate pedantically the craft while at the same time mocking the neo-baroque seriousness and program music of a Paul Hindemith. Brecht wrote in 1920: "Generations of innocent children are learning early on how to play the piano in our large cities."⁹ In the overture's mid-section Weill introduced in the shrunken sound of a village brass band the middle-brow memory of such piano lessons with Bach's "Inventions:" a musical joke, and Mozart may have been the godfather.

This exaggeration appears to have a correspondence at the level of trivial popularity, but only apparently. As is often the case for Weill, at a second glance the layers under the surface begin to emerge. The accompaniment becomes denser, richer, more complicated from stanza to stanza beneath the monotonously unrolling "Moritat" motif with its biggest interval being the falling ninth at "Messer," which describes metaphorically the act of stabbing. On the one hand, the singer's monotonous narration of the horrible deeds; on the other, dramatic intensification in the accompaniment by means of tonal development, imitations, and additional instrumentation. Macheath is introduced with musical lures. The spectators in the first rows, potential victims all, are invited to sing along with the merrily horrific tune.

Weill's music is a compilation of artistic skill and musical precision. Arnold Schönberg's ironic comment that Weill rehabilitated for us the 3/4 beat is typical for the misunderstanding that has dominated the reception of the *The Threepenny Opera* since its premiere more than 60 years ago. Weill's compositional achievement consisted in integrating the worn out and discredited formulas of entertainment music into a new context. Here he is not unlike Andy Warhol, who retrieved Campbell soup cans for the world of images from their unreflected consumption and provoked questions about their artistic value. Yet Weill's music also jeopardizes itself in a dangerous but calculated balancing act with the exhausted ornaments of the entertainment industry. His recourse to the musical traditions of the 18th and 19th centuries, however, is often overheard: the symphonic finales resembling Beethoven's endings ("First Threepenny Finale"), a brass quintet conjuring Gustav Mahler ("The Cannon Song"), idioms from Schubert's song accompaniments ("Melodrama"), fermatas reminiscent of Verdi's arias ("The Cannon Song"), recitatives schooled by Bach or the famous initial chords of Mozart's *Magic Flute* ("Third Threepenny Finale"). Weill's music plays with the listener's musical memory; if it fails, the music dissolves into a fashionable embellishment of the "golden twenties."

In 1933 *The Threepenny Opera* suffered the second death in its reception history--that of temporary silencing. A different tonal system emerged on May 10 in front of the Berlin Opera House (Unter den Linden). German students in Nazi uniforms shouted their slogans against "the destruction of the soul by the sex drive" and against the "literary betrayal of World War soldiers." Crackling embers and shouts invoking fire now occupied the sound space. The Shimmy, the Boston, the Tango, the Charleston, jazz and *The Threepenny Opera* were sacrificed. Paul Zech began writing a novel in 1933 with the title *Germany, Your Dancer Is Death*; about the same time Brecht wrote in a letter to Paul Hindemith: "A music which tries to reflect faithfully the 20th-century world, undoubtedly a confused, complicated, brutal and contradictory world, will not be able to reckon with mercy."¹⁰

In 1929 Weill did something extraordinary in his "Short Threepenny Music" ("Kleine Dreigroschenmusik"), a suite for brass ensemble. He laid bare a sound pattern that was concealed under song, scenic action and plot. Now there appears--especially in "The Cannon Song"--a striking insight into the violence and death of an era. It is a sharp tone that no longer parodies the essence of soulful operetta dreams but rather almost anticipates the death in Auschwitz of Kurt Gerron, the actor who played Tiger Brown in the premiere. Sharpened music, composed by one of the victims.

Translated by Marc Silberman

Notes

1. Bertolt Brecht Archive 1379/13.
2. Bertolt Brecht, *Gesammelte Werke* (Frankfurt/M.: Suhrkamp, 1967), II:395.
3. Ibid.
4. Bertolt Brecht Archive 461/93.
5. Brecht, *Gesammelte Werke*, II:396.
6. Ibid., 406.
7. Ibid, 446.
8. Brecht, *Gesammelte Werke*, XIX:504.
9. Bertolt Brecht Archive 364/7.
10. Brecht, *Gesammelte Werke*, XVIII:221.

Bertolt Brecht's Influence on the American Composers
 Jerome Moross, Marc Blitzstein, Leonard Bernstein, Elie Siegmeister

Leonard Lehrman
 Jewish Academy of Fine Arts

Here's the city. I'm in business. Let me tell you what it means.
 Little punks out pushin' somethin' Don't pile up a hill of beans -
 They don't pile up a hill of beans.
 But the guy what owns their asses Gets the cash and holds it tight
 Real big business means that you own All the businesses in sight -
 That you own all the business in sight.
 ...Coppers come a dime a dozen When the fix is twice their pay
 Keep the whole force very busy Turning heads the other way
 When the vice is all in public, When the cops are sewn up tight
 Then the benefits are private And the laws go out at night!
 Al Capone makes it pay, Keeps it coming ev'ry way,
 And he'll crush the slob Who wanders out of line.
 He won't wander anymore With his guts spilled on the floor.
 Here's the city And it's all of it mine.

"Heavily Brechtian" is how co-lyricist John Hollander describes¹ the number you just heard excerpted: the Prologue to Jerome Moross' unproduced but just-recorded musical *Underworld* composed in 1959. Clearly there are echoes of *Arturo Ui*, perhaps *Happy End*, and certainly *Dreigroschenoper*: Moross had been rehearsal pianist for the latter during its brief fun in New York in 1933,² and an admirer of Blitzstein's translation (and other works)³ in its much longer 1950's run at the Theater de Lys. From 1932 to '33, Moross was an active participant in the Young Composers Group,⁴ presided over by Aaron Copland.

Two years later, as a founding member of "the most famous American socialist theater,"⁵ The Theater Union, Moross music-directed from the piano [with Alex North as second pianist] the ill-fated production of Maxim Gorki's *Mother* as adapted by Brecht and translated into English by Paul Peters. "Great poet, but an impossible man,"⁶ was Moross' assessment of Brecht. "He destroyed the theater." Yet Moross did credit the playwright with having inspired many of his own later works. In particular, the Brecht-Weill song-cycle ballet *The Seven Deadly Sins* provided the precedent for Moross' *Ballet Ballads*,⁷ and is also structurally mirrored in the second act of his then-unprecedented musical without dialogue, *The Golden Apple*.⁸

Overlapping with the Young Composers Group, both chronologically (from 1931 to 1935) and partially in membership, was the Composers Collective, comprised of at least twenty musician members⁹, with guest appearances at meetings by Copland¹⁰, George Antheil, and Hanns

Eisler.¹¹ Both groups included the songwriter Irwin Heilner and the composer Elie Siegmeister, who was, with Charles Seeger, the Collective's leading theoretician.¹² In his pamphlet, *Music and Society*,¹³ Siegmeister challenged audiences, much as Brecht had challenged his, not to settle for "music for those who shall on no account think." In numerous conversations with this writer over a 30-year period (1960-1991),¹⁴ Siegmeister recalled acting as translator for Eisler's lectures... When Eisler heard Siegmeister's "Strange Funeral in Braddock,"¹⁵ a powerful setting of Mike Gold's poem about an overworked steelworker who dozes off and is killed when a faulty lever at a steelmill cracks, Eisler suggested that the turbulent contrapuntal middle section might be further extended into a fugue, a suggestion the young American composer found rather Teutonically academic. More fondly recalled by Siegmeister was his story of how Marc Blitzstein came up to him one day in the library and asked "What's this workers' music I hear you're doing?"¹⁶

Blitzstein, like Copland and Siegmeister, had been a student of Nadia Boulanger in Paris (as well as of Arnold Schönberg, Eisler's teacher, in Berlin), but had returned home in 1934, in an at least semi-conscious quest for roots and purposefulness.¹⁷ He found them in *Parade*, a 1935 revue by Paul Peters and George Sklar with music mostly by Jerome Moross. As an interpolation, Eve Arden sang Blitzstein's "Send for the Militia." Having lectured for a living to ladies' clubs for so many years, the composer was writing about the milieu he knew:

Last club meeting, we ladies took up socialism.
 And you know, it's quite nice.
 We all sit around the fire drinking tea.
 Last year it was art - no, technocracy.
 But this socialism's so much more exciting. It's so daring
 With its equal rights and economic love and sharing.
 What's that you say? Did we ever stop one day
 And decide that the time had come to really try it?
 You mean socialism? Sounds like Communism!
 Send for the militia, the army, the navy!
 Quick! Bring out the Boy Scouts, ev'ry captain, ev'ry ace!
 The country's on the brink of disaster
 We better have the troops around us - in case!

...See that beggar? O, isn't he unpleasant!?
 Must they show such sights on the streets?
 I assumed that missions cared for men like him.
 I think he's a cheat. This is just his beat.
 Still my heart is very soft. In fact he couldn't look much thinner
 And so, Here, young man, now take this dime and buy some dinner.
 What's that you say? That a ten-cent piece won't pay for a dinner?
 Now see here, young man, I gave that ten cents

Out of the kindness of my heart
 And you have the nerve to stand there and say I'm a what!?
 Send for the militia, the army, the navy!
 Quick! Bring out the Boy Scouts! Why, the land is full of Reds!
 The country's on the brink of disaster
 And I can see we'll all be murdered in our beds!¹⁸

This was Blitzstein under the influence of Eisler, perhaps Weill, whom he had approached in Europe about the possibility of working on the English text for the latter's *Der Weg der Verheißung*¹⁹, most likely Brecht--whose writings Blitzstein's wife Eva Goldbeck had been translating in collaboration with the poet²⁰, and certainly Moross. The Left's message of 1935 could not have been more succinctly expressed than in this Peters/Sklar/Moross number, also from *Parade*:

Life could be so beautiful. Life could be so grand for all.
 If just a few didn't own everything, and most of us nothing at all!²¹

The song begins with the phrase

I'm sick and tired of livin' this way

which seems to have inspired Blitzstein in his setting of the *War Department Manual*, Volume 7, Part 3 early in 1935:

Mobs develop from crowds. A crowd lacks organization.
 ...When rifle fire is resorted to, the aim should be low...

This in turn grew into the main musical phrase of his song sung by a prostitute, "The Nickel Under the Foot."

O you can live like hearts and flowers
 And every day is a wonderland tour.
 O you can dream and scheme and happily put and take, take and put
 But first be sure that nickel's under your foot.

In late January, 1936, Brecht visited the Blitzsteins to discuss Eve's translation work with him. Blitzstein played this song for Brecht, along with a whole scene, part of which has never been performed since. Here it is:

(Pimp's pantomime. Then:)
 My big protector, the dirty swine.

He makes his livin' by takin' mine.
 Sure he protects me fine.
 If I could get away
 You bet I'd leave today
 and hop a train and maybe go to Frisco.²²

Brecht, having just completed the script of *Die Rundköpfe und die Spitzköpfe*, including "Nannas Lied," which Eisler would set nine months later (and Weill 3 years and 2 months after that)²³ suggested that Blitzstein use the prostitute's scene as "the 'core' for a series of related scenes of prostitution in general in this country - the moral sell-outs, the bartering of skills, talents, powers for money."²⁴ This became Blitzstein's masterpiece dedicated to Brecht, the 1936 play in music *The Cradle Will Rock*, the title song of which, in its image of the strike of the revolution to come, recalls the typhoon of *Mahagonny* or Copland's *Second Hurricane*:

Well you can't climb down and you can't sit still.
 That's a storm that's gonna last until the final wind blows
 And when the wind blows, the cradle will rock.

It also brings to mind the last song Brecht and Eisler wrote together, "Wie der Wind weht," from 1955. Perhaps the inspiration ran both ways.

The Boston premiere of *Cradle* in 1939 was conducted from the piano by Leonard Bernstein, who revived it many times after that. He also premiered (and later recorded) Blitzstein's *Airborne Symphony* (inspired in part by Brecht's *Lindberghflug*) and then conducted the first performance of Blitzstein's *Threepenny Opera* adaptation (which would later run for 2,611 performances off-Broadway), at Brandeis University on June 14, 1952, two days after conducting there the world premiere of his own *Trouble in Tahiti*, which he dedicated to Blitzstein. He also helped himself liberally to other inspirations from the older composer: "'Maria' in *West Side Story* was built on a motif from the opening of Act I to Blitzstein's 1949 Broadway opera *Regina*--which will be revived by N. Y. City Opera next season; "Tonight" and a number of other melodies (e.g. "A Quiet Girl" in *Wonderful Town*) were built on a Lullaby from Blitzstein's 1941 labor opera *No For An Answer*--which is eminently deserving of revival; Blitzstein was paid though not credited for writing lyrics to one of the most gorgeous of all Bernstein's songs, "Dream with Me," later cut from the incidental music score to the 1950 *Peter Pan*; and there are many other borrowings as well.²⁵

Blitzstein's next work, the 1937 autobiographical radio song play *I've Got the Tune*, which this writer adapted and produced in its Boston premiere in 1970 (with Bernstein and Blitzstein's nephew Christopher Davis in attendance), was really an opera for composers, the way *Threepenny* was an opera for beggars. The motif of the beggar who can "Bring a man to that unnatural condition where he is actually willing to part with money"²⁶ is lampooned in the classic song "Penny Candy" in *No For An Answer* and treated quite seriously despite an ethnic sort of *Verfremdung* in the Yiddish-accented characters of *Tales of Malamud*--Blitzstein's last-begun work

which some have called his best.²⁷ Here a poor man pleads with the rich Mr. Fishbein to help him send his retarded son to a better life in . . . California!

Who will close the door on a neighbor's misfortune?
 Where is open the door, there we go in the house.
 Mr. Fishbein, if you will give me 35 dollars, God will bless you!
 What is 35 dollars to Mr. Fishbein? Nothing.
 To me my boy Is everything.
 Enjoy yourself, enjoy yourself to give me everything.

Leonard Bernstein promised a Philharmonic Hall audience April 19, 1964 he would complete and orchestrate this work, left unfinished at Blitzstein's death earlier that year.²⁸ But by the end of the year he had given up.²⁹ The family turned to William Bolcom, David Diamond, and finally Elie Siegmeister; the latter suggested this writer, who completed the first part of the work, a one-actor called *Idiots First*, and then composed a companion piece *Karla*, based on another Bernard Malamud story.³⁰ At least one critic has found echoes of *Mutter Courage* in Blitzstein's powerful work³¹, which won the Off-Broadway Opera Award for "most important event of the season"³² in 1978 and is about to receive its orchestral premiere by the Brooklyn Philharmonic and the Center for Contemporary Opera in New York next March 19-21. Bay Cities Music intends to record it, if enough money can be raised to satisfy the unions! Blitzstein's translation of *Mutter Courage*, originally written for Geraldine Fitzgerald, got caught in the long, ugly Brecht Estate-Eric Bentley lawsuit, and was rumored to be incomplete; but it is in fact quite complete, and awaiting a production.³³ Blitzstein's *Mahagonny* translation could be completed. But the major work still awaiting completion is his *magnum opus*, commissioned originally for the Met, Blitzstein's grand opera, *Sacco and Vanzetti*.

Siegmeister never worked with Brecht directly, but amid his nine symphonies, eight operas and numerous orchestral works is an orchestral tribute to Brecht: the third movement of his 1971 *Five Fantasies of the Theater*. Years later he confided to this writer that he had originally thought of the trumpet motif as E-G-A instead of E-B-A but that then the *Moritat* reference might be a bit too obvious!

The other four movements are entitled Beckett, Ionesco, Pirandello, and O'Casey--another Marxist playwright who inspired both Blitzstein and Siegmeister: *Juno and the Paycock* was the basis for a Blitzstein musical, *Juno*, which is almost an opera; *The Plough and the Stars* became Siegmeister's first full-length opera, although it began life originally as a musical called *Dublin Song*. Straddling genres was perhaps another part of the Brechtian legacy.

Bernstein's 1971 *Mass* is certainly an example of that, and, together with Blitzstein's *Cradle* and Siegmeister's *The Face of War*, one of the greatest anti-war pieces ever written³⁴; his expansion of *Trouble in Tahiti*, the grand opera *A Quiet Place*, remains to be seen in New York. In the late 1960's Bernstein was moved to write "five or six songs" for a projected opera or musical for the Israeli actor Topol based on Brecht's *Caucasian Chalk Circle*.³⁵ Unfortunately, at this writing, these are not available, even for inspection. Neither is the music

to a slightly earlier Brecht project, a collaboration with John Guare, Jerome Robbins, Jerry Lieber and Stephen Sondheim³⁶ on a version of *The Exception and the Rule*, called at various stages "The Race to Urga" and "A Play by Brecht."³⁷ But tapes of various renditions of many of the songs and sketches are available. "The Trial Song," sung by Damon Evans,³⁸ accompanied by Michael Barrett at Alice Tully Hall Feb. 29, 1988, pretty well sums up the whole play.

[Words by Stephen Sondheim. Unfortunately we cannot reprint the lyrics, since permission to reprint this copyrighted text was not forthcoming.]

What would Bernstein or Blitzstein or Brecht or Moross have had to say about the recent Gulf War and the present "recession?" On his deathbed last January, Elie Siegmeister gave a clue. He suggested a very Brechtian solution to the then-impending crisis: Bush and Saddam should state that they had determined they were going to save thousands of lives by going on international television together . . . , and shooting each other. In that spirit, the composer Herbert Haufrecht, one of the few surviving members of the Composers Collective, is currently setting the Mark Twain War Prayer.³⁹ And by way of finale we offer this effort of our own: "The Glorious War Song."⁴⁰

Notes

1. Notes to "Prologue" from *Underworld* lyrics by John Hollander & Lester Judson, music by Jerome Moross, arr. by Leonard Lehrman, sung by Aldyn McKean & Ensemble on *Broadway Dreams*, PRCD 1016, Premier Recordings, Box 1214 Gracie Station, NYC 10028.
2. Lee Baxandall, "Brecht in America, 1935," *The Drama Review* (Fall 1967), p. 75.
3. Interview with Jerome Moross by this author, June 1982.
4. Other members included Arthur Berger, Henry Brant, Israel Citkowitz, Lehman Engel, Vivian Fine, Irwin Heilner, Bernard Herrmann, and Elie Siegmeister; visitors included Paul Bowles, Carlos Chaves, George Antheil, John Kirkpatrick, Virgil Thomson, and Marc Blitzstein. See Aaron Copland/Vivian Perlis, *Copland: 1900-1942*, St. Martins/Marek, NY 1984, p. 192.
5. Baxandall, op. cit., p. 69.
6. Interview by Mike Snell with Jerome Moross, 1978, quoted in notes to PRCD 1016 above. See also James K. Lyon, *Bertolt Brecht in America*, Princeton, 1980 and Lee Baxandall, "Brecht in America, 1935" *The Drama Review* (Fall, 1967), pp. 69-87.

7. Composed 1940-46, premiered 1948; texts by John LaTouche.
8. Composed 1949, premiered on Broadway 1954; Winner, Drama Critics Circle Award; text again by John LaTouche.
9. According to David King Dunaway, "Unsung Songs of Protest: The Composers Collective of New York." *New York Folklore*, V:1 (Summer 1979) pp. 1-19, who lists Henry Cowell, Norman Cazden, Charles Seeger, Marc Blitzstein, Wallingford Riegger, Lan Adomian, Elie Siegmeister, Earl Robinson, Henry Clarke, Herbert Haufrecht, Jacob Schaefer, George Maynard, Robert Gross, Alex North, and Herman Chauloff as members. Eric Gordon in his *Mark the Music: The Life and Works of Marc Blitzstein*, St. Martins, N.Y. 1989, pp. 98-99 lists the additional names of Ruth Crawford [Seeger], Irwin Heilner, and Amnon Balber. Carol J. Oja, in "Composer with a Conscience: Elie Siegmeister in Profile," *American Music* vol. 6 no. 2, Summer 1988, p. 165 adds the name Leon Charles.
10. "For five minutes," according to Copland/Perlis, op. cit., p.224 quoting from Blitzstein's minutes (at the State Historical Society of Wisconsin Blitzstein Archive) of a Collective meeting on April 11, 1935. This may explain why Copland professed to have no memory of the Collective at all when this author interviewed him about it at Tanglewood in July, 1974. Another explanation, though, may have been provided by Henry Clarke in Perlis' telephone interviews with him, May 14, 1982 and Sept, 15, 1983: "It was dangerous to belong to the Collective, and even more dangerous later on to have been connected with it." Copland/Perlis, p. 224.
11. Dunaway, op. cit. see also "We called him Hanns; Erinnerungen von Mordecai Bauman [sic] an Eisler," abridged transcript of a 1981 interview with Bauman by Jürgen Schebera in *Musik und Gesellschaft* (Henschelverlag), [East] Berlin, vol. 33 (1983) no. 7, pp. 420-422.
12. Dunaway, op. cit., p. 2.
13. N.Y.: Critics Group Press, 1938; reprinted N.Y.: Haskell House Publishers, 1974.
14. "I don't want to call you my disciple," he said, "because I don't believe in doctrine. You're my . . . continuator."
15. Siegmeister's first published composition, printed in Henry Cowell's *New Music Editions* in 1936. It concludes with the expressed desire to shoot "bullets into a tyrant's heart," which, Siegmeister later conceded, was perhaps more anarchistic than Communistic. But red it was, widely performed (especially by Mordecai Bauman) in the 1930s, and conspicuously unperformed in the 1950s. When at the beginning of the Cold War Leonard Bernstein suggested to Siegmeister that the song be done on a concert, the older composer withdrew in fear. Bernstein never did perform any Siegmeister, though once, in the 1980s, they teased each other about having years

earlier been "pinko" and "red." (Conversations with Elie Siegmeister and Alan Mandel.)

16. See also Gordon, op. cit., p. 99. Gordon dates this meeting as early in 1935. Yet Blitzstein's efforts at mass songs like "Into the Streets May First" and "People" - which later became "Joe Worker" in *The Cradle Will Rock*--and his children's cantata, "Workers' Kids of the World Unite," seem to date from at least a year earlier. See also Carol J. Oja, "Marc Blitzstein's *The Cradle Will Rock* and Mass-Song Style of the 1930's," *The Musical Quarterly*, vol. 73 no.4, pp. 445-75, especially p. 454, note 18.

17. In 1934, on Mallorca, "I was writing music. Practically in the middle of an eighth note I asked myself, 'What the hell an I doing here?' . . . Twenty four hours after the question we were packed and on our way back to the States." Charles Glenn, interview with Blitzstein on June 21, 1941, printed in *Daily Worker*, July 5, 1941.

18. "Send for the Militia," words and music by Marc Blitzstein, reconstructed by Leonard Lehrman from script in the New York Public Library Theater Collection and orchestra parts in the Beineke Library at Yale; recorded on PRCD 1005 *A Blitzstein Cabaret* by soprano Helene Williams, accompanied at the piano by Leonard Lehrman.

19. On January 15, 1935, Weill wrote to Dr. Rudolf Kommer, assistant to Max Reinhardt, who would direct the work: "Ein amerikanischer Musiker names Blitzstein war bei mir und hat mich gebeten, ihm einiges von dem Werk vorzuspielen. Ich habe ihm aber nur sehr wenig gezeigt, da ich es noch für verfrüht halte, wenn über die Musik jetzt schon gesprochen wird. Herr Blitzstein hat mich gefragt, ob er ev. bei der musikalischen Adaption der Übersetzung mitarbeiten darf. (Er ist vorige Woche nach New York abgereist). Ich habe ihm gesagt, er solle sich an Sie wenden. Ich weiß ja nicht, ob eine solche Mitarbeit überhaupt nötig ist, außerdem kenne ich Herrn Blitzstein zu wenig, um beurteilen zu können, ob er das kann. Er scheint mehr Musikschriftsteller als Musiker zu sein." The letter is in the Weill-Lenya Research Center (Quoted by permission of same), and appears, in part, in translation, in Kim Kowalke's "'The Threepenny Opera' in America," p. 87 of Stephen Hinton's Cambridge Opera Handbook to Kurt Weill's *The Threepenny Opera*, 1990.

There is no written evidence that Blitzstein translated any Weill-set texts except "Seeräuberjenny" until after Weill's death in 1950. Yet Blitzstein's student Harry Robin, in a telephone interview with this author Dec. 22, 1991, insists that he heard Blitzstein play and sing him his translations of various songs from *Dreigroschenoper* in the summer of 1936, thus confirming similar memories held by Blitzstein's sister, the late Josephine Davis, which she stated in a letter to Sally Lou Todd dated Nov. 28, 1977.

See Sally Lou Todd and Leonard Lehrman, "Bert Brecht and Marc Blitzstein," pp.16-17, unpublished paper presented at Special Brecht Session, Modern Language Association Convention, Chicago, Dec. 28, 1977.

20. Namely "The German Drama: Pre-Hitler," *The New York Times* Nov. 24, 1935 under Brecht's name alone, and "Criticism of the New York Production of *Die Mutter*," written for but not published by *The Daily Worker*--both reprinted without attribution to her by John Willett, ed., *Brecht on Theater*, Hill and Wang, New York, 1964, pp. 77-84; also "How the Carpet Weavers of Kujan-Bulak Honored Lenin," *The Daily Worker*, Jan. 21, 1936, which listed her as translator. There are also letters of Eva's in the Blitzstein Archive dated Feb. 13 and 20, 1936, concerning her plans to translate *Die Maßnahme* and *Dreigroschenroman* respectively. See Todd/Lehrman, op. cit., pp. 8-9.

Eric Gordon also indicates that Marc and Eva together translated Eisler's "On Killing." (Gordon, op. cit., p. 113). Although Blitzstein was later rumored to have been the author of the American English translations of Eisler songs in which he accompanied Mordecai Bauman and various choruses, both in performance and on recordings (see Lyon, op. cit., p. 17 and Schebera's interview with Bauman, cited above), those translations were in fact written by "a schoolteacher who would have lost his job had it been known" (Mordecai Bauman in telephone interview with author, Dec. 22, 1991). Bauman was reluctant, without permission from the man's family, to reveal the identity of said teacher even today, even though the latter is deceased.

21. "Life Could Be So Beautiful," from *Parade*, recorded on PRCD 1016 *Broadway Dreams* by soprano Helene Williams, accompanied at the piano by Leonard Lehrman.

22. An amusing alternate to the last three lines is pencilled in: "I passed a shampoo sign. My god that girl's the Ritz. They say your hair gets lovely like Jean Harlow." All unpublished Blitzstein material cited is in the State Historical Society of Wisconsin Blitzstein Archive, used by permission of the Blitzstein Estate.

23. Joachim Lucchesi & Ronald K. Shull, *Musik bei Brecht*, Berlin, GDR, 1988.

24. Blitzstein notes for Bethlehem, Pennsylvania, production of *The Cradle Will Rock*, State Historical Society of Wisconsin Blitzstein Archive, quoted in Todd/Lehrman, op. cit., p. 10.

25. See Gordon, op. cit., pp. 345, 364, 431, and 518; also Leonard Lehrman, "Leonard Bernstein's *Serenade* after Plato's *Symposium*: An Analysis," D.M.A Thesis, Cornell. August 1977, Part II, pp. 7, 29, 30, 53-54, 96-98, 134, 138, 140.

26. Peachum in Blitzstein's translation of *Dreigroschenoper*.

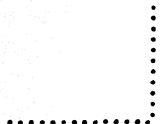
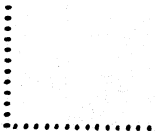
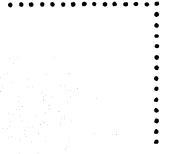
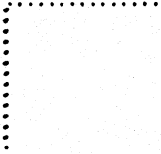
27. Ned Rorem, *The Final Diary*, NY: Holt, Rinehart and Winston, 1974, p. 88.

28. Harold C. Schoenberg, *The New York Times*, April 20, 1964.

29. "It could be done, they tell me. Done? With what notes?" (Bernstein's Commemorative Tribute to Blitzstein, December 1964 Proceedings of the American Academy of Arts and Letters, National Institute of Arts and Letters, Second Series, No. 15 NY, 1965, pp. 446-48, and Leonard Bernstein, *Findings*, NY Simon and Schuster 1982, pp. 225-26).
30. Leonard Lehrman, "A Musical Analysis of *Idiots First*, a One-Act Opera Based on a Story by Bernard Malamud, Libretto by Marc Blitzstein, Music Begun by Marc Blitzstein, Edited and Completed by the Author," Part II of M.F.A. Thesis, Cornell, June 1975; the opera *Karla*, based on Malamud's "Notes from a Lady at a Dinner Party," is part I of the D.M.A. Thesis cited in note 25 above. With two-piano accompaniment, both operas were performed in concert at Cornell in August 1975 and staged in Bloomington, Indiana, in March 1976 and by the Bel Canto Opera Co. in N.Y. City in January 1978.
31. David Sykes, "The Mark [sic] Blitzstein Opera That Bernstein Never Finished," *Ithaca New Times*, August 18, 1974, p. 8.
32. Leighton Kerner, *Village Voice*, June 19, 1978.
33. Telephone conversations with Geraldine Fitzgerald, Christopher Davis, and Jerold Coutour, attorney for Stefan Brecht, December 17-18, 1991.
34. But which does not seem to be so perceived in the popular mind: See Ben Arnold, "War Music and the American Composer during the Vietnam Era," *Musical Quarterly* Fall 1991, vol. 75 no. 3, pp. 316-335, where it is conspicuously absent from an otherwise extraordinarily large list of anti-war works. Arnold mentions Siegmeister's masterpiece, *The Face of War*, and its premiere at a "Composers and Musicians for Peace" concert May 24, 1968 in New York City, but does not mention
- a) that the performance, sung magnificently by William Warfield at Carnegie Hall, was recorded and made available on tape by the Fellowship of Reconciliation, and
 - b) that one of the most moving works on the program was the Aria of the Fishwife from Roger Sessions' opera *The Trial of Lukullus* (based of course on Brecht's play). Lack of knowledge of this controversial event is at least partly attributable to the fact that *The New York Times* did not cover it.
35. Quoted by John Gruen in *The New York Times*, cited by Joan Peyser, *Bernstein*, William Morrow, New York 1987, p. 391. See also Thomas Cole, "Can He Really Be 50?" *N.Y. Times* Aug. 18, 1968, Sec. 2 p. 15. Bernstein was asked, "Isn't Brecht awfully 1930's?" He replied, "Of course. But so am I" and related how in the 1950's he had been "refused a passport renewal during the McCarthy era and had to go to Washington and sit down with a man who wanted me to name names. I didn't. The irony is, I've always hated the Communist party!"

36. See Craig Zadan, *Sondheim & Co.*, 1974 & 1986, p. 115; Peyser, p. 390.
37. See Jack Gottlieb, ed., *Leonard Bernstein: A Complete Catalog of His Works*, 1988, Jalni, NY, pp. 38, 44, 46. The Israeli connection may have been a factor in the choice of both Brecht plays. *The Exception and the Rule* was first performed in May 1938 in what is now Israel.
38. Damon Evans is the stage name for the African American tenor Dickie Evans, who sang the role of Jimmy, adapted from the role of the Polish American Gus, in *The Cradle Will Rock* in its second Boston production, adapted, directed, re-orchestrated for a small ensemble (as per Blitzstein's original thoughts) and conducted by this writer at Harvard and Tufts in November, 1969.
39. Telephone interview with Herbert Haufrecht, December 18, 1991.
40. From Leonard Lehrman & Joel Shatzky's *Superspy!: The Secret Musical*, 1988-91, available on cassette: *Helene Williams Sings SONGS OF CONSCIENCE* by Leonard Lehrman & Edith Segal.

Dr. Leonard Lehrman translated, adapted, directed and music-directed the U.S. premieres at Harvard, Yale and Cornell of the Brecht-Eisler *Die Tage der Kommune* and *Die Rundköpfe und die Spitzköpfe* in 1971-73. Martha Schlamme used his translations in her 1981 Aspen music-theater workshop. In 1983 he conducted *Mutter Courage* in Bremerhaven (with music by Dessau and Eisler), and became Studienleiter and Kapellmeister at Theater des Westens in Berlin, where he was also a consultant to both the East and West Berlin premieres of *Rundköpfe*. Formerly Assistant Conductor of the Metropolitan Opera and Assistant Professor of Music at the State University of N.Y. at Geneseo, he is the composer of over 100 works, including 7 operas, the most recent of which is *New World: An Opera About What Columbus Did to the "Indians,"* semi-staged at Lincoln Center last October 12, and scheduled for a premiere in 1991. A faculty member of the Jewish Academy of Fine Arts, Ehrenkapellmeister of the Jüdischer Musiktheaterverein Berlin, and President of the Long Island Composers Alliance, he and soprano Helene Williams gave the West Coast premiere in December 1991 in San Francisco of his *E.G.: A Musical Portrait of Emma Goldman*.



Der Jasager und der Neinsager heute

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Im Jahre 1932 wurde in Tokyo originalgetreu die Schulooper von Brecht/Weill *Der Jasager* aufgeführt, derer Text auf der ersten Fassung des *Jasagers* basiert.¹ Ich nehme an, daß es die Uraufführung dieser Oper außerhalb des deutschen Sprachraums war. Diese unglaublich frühe Aufführung verdankt man dem deutschen Musikprofessor Klaus Pringsheim, dem Schwager von Thomas Mann, der als Professor an das Konservatorium in Tokyo berufen wurde und danach weiter bis zum Ende des Kriegs in Japan tätig war. Diese Vorstellung des *Jasagers*, der in der Musikhalle des Konservatoriums von den japanischen Musikstudenten nur einmal (auf deutsch) gespielt wurde, hatte zur Folge, daß die Aufmerksamkeit der Japaner auf die Vorlage der Oper, das No-Stück *Taniko* (Wurf ins Tal) gelenkt wurde. Im selben Konservatorium ist das No-Spiel eine selbständige Disziplin. Bis dahin war *Taniko* ein sehr selten gespieltes Stück. Im No-Theater sind etwa 240 Stücke aus dem fünfzehnten Jahrhundert überliefert. 120 davon gehören sozusagen zum eisernen Bestand des No-Spielplans. Dazu hatte aber *Taniko* nicht gehört. Gerade der deutsche Kollege in der Abteilung der westlichen Musik machte die japanischen No-Lehrer auf den Urtext des *Jasagers*, aufmerksam. Schon im Herbst desselben Jahres (1932) wurde das lange nicht gespielte No-Stück *Taniko* in Tokyo aufgeführt. Zwischen der Oper und dem No-Stück findet man eine merkwürdige Beziehung.

Wie gesagt, man spielte in Tokyo damals die Schulooper von Brecht/Weill originalgetreu. Das Lehrstück *Der Jasager* von Brecht weicht jedoch von dem ursprünglichen No-Stück weit ab. Der Grund liegt natürlich in der sehr freien Übersetzung des *Taniko* von Arthur Waley, die Brecht durch seine Mitarbeiterin Elisabeth Hauptmann kennengelernt hatte und als Vorlage des *Jasagers* benutzte. Aber Waleys Übersetzungen der No-Stücke, besonders *Taniko* und *Take no Yuki* (Der Schnee auf dem Bambus), sind in ähnlicher Weise gar nicht originalgetreu. Das No-Stück besteht ja bekanntlich aus zwei Teilen, und bei manchen Stücken wechselt die Rolle des Hauptdarstellers (SHITE) in der zweiten Hälfte. Bei diesen beiden Stücken unterschlug Waley den zweiten Teil einfach und schrieb kurz in summarischer Form hinzu, was danach im Original geschieht. Und gerade im zweiten Teil der beiden Stücke, den Waley wegließ, geschieht ein Wunder: das Leben des getöteten Knaben wird zurückgegeben. Im *Take no Yuki* ist es das Leben des von der Stiefmutter grausam behandelten toten Knaben und im *Taniko* ist es das Leben des durch das große Gesetz hingerichteten Knaben.

Im No-Theater gibt es fünf Kategorien von Stücken. *Taniko* gehört zur fünften Kategorie, deren Hauptmerkmal darin liegt, daß der Hauptdarsteller des zweiten Teils immer eine Gottheit ist, sei es ein guter oder ein böser Geist. Wenn man den zweiten Teil wegläßt, dann kann der Leser/das Publikum überhaupt nicht wissen, zu welcher Gattung das betreffende No-Spiel gehört. Man müßte vielleicht zugeben, daß Waley bei seiner freien Übersetzung die beiden No-Spiele auf

den westlichen Geschmack zuschneidet. Aber die Frage bleibt noch, ob das Wunder der Rettung des Knaben im Westen nicht fremd wirken könnte. Hermann Böhner verglich in seiner umfangreichen Untersuchung *No-Spiele* die Kraft des Himmels, die dem toten Knaben das Leben wieder gibt, mit dem *deus ex machina* und der Wunderszene im *Kätzchen* von Kleist.² Also ist das Wunder im letzten Teil des No-Spiels im Westen gar nicht so fremd. Die Übersetzungen der beiden No-Spiele ohne diese Wunderszene würden bei den unwissenden westlichen Lesern nur den Eindruck der Grausamkeit erwecken, weil sie glauben, daß die Stücke mit dem trostlosen Tod des Knaben enden. Dieser Art der freien Übersetzungen (oder Bearbeitungen) Waleys könnte man einen Vergleich gegenüberstellen. Es wäre so, als ob man bei der Übersetzung der *Iphigenie auf Tauris* von Euripides die Erscheinung der Göttin Helena unterschläge. Manchmal hege ich den Verdacht, Waley erlag dem Vorurteil, daß Japaner grausam seien (und damals stimmte es auch).

Bis jetzt kritisierte ich nur die Arbeit Waleys, aber gerade seine mangelhafte Einführung erbrachte ironischerweise einen Vorteil. Wenn Waley *Taniko* gewissenhaft und originalgetreu übersetzt hätte, wäre es eventuell unmöglich gewesen, daß das Stück dem Stückeschreiber Brecht, bzw. der Vermittlerin von Waleys Buch Hauptmann, eine so große Anregung gewesen wäre. Natürlich hätten einführende Schriften über das No-Spiel Hauptmann auch sonst interessiert, weil es sich der Form nach um ein anti-illusionistisches Theater handelt.³ Aber ob Brecht so weit gegangen wäre, das übersetzte *Taniko* als Vorlage seines *Jasagers* zu benutzen, erscheint mir als sehr fraglich. Brecht fand gerade im übersetzten *Taniko* die sehr reduzierte Thematik Individuum/Gemeinschaft interessant, die er später im Lehrstück *Die Maßnahme* und stellenweise sogar *Fatzer* weiter verfolgte.⁴ Die Abweichung des Brechtschen Textes von Waleys Übersetzung und die Entstehungsgeschichte der zwei weiteren Varianten berühre ich hier aus zeitlichen Gründen nicht.

Anschließend möchte ich von der theaterpraktischen Seite her die mögliche Art und Weise erwähnen, wie man jetzt und hier mit den Fassungen von *Der Jasager und der Neinsager* arbeiten könnte. Eigentlich scheint die Möglichkeit ausgeschlossen, die Oper *Der Jasager* aufzuführen, weil in den gesamten veröffentlichten Werken Brechts nur die zweite Fassung von *Der Jasager und der Neinsager* enthalten ist. (Der Verlag würde die Aufführungsrechte der ersten Fassung des *Jasagers* nicht erteilen.)

An dem Brecht-Kongreß 1986 in Hong Kong nahmen wir Japaner mit dem Gastspiel des *Guten Menschen von Sezuan* teil. Dazu hatten wir als Zugabe noch drei Lehrstücke im Repertoire. Ich arbeitete dabei an der Gestaltung von *Der Jasager und der Neinsager* dramaturgisch mit. Das heutige Publikum kann sich den *Jasager* noch mit einer gewissen Anteilnahme ansehen. Der Tod des Knaben könnte noch so weit akzeptabel sein, da es um die Rettung der von der Seuche überfallenen Gemeinschaft geht. Der Tod nimmt in der zweiten Fassung des *Jasagers* den Charakter des Opfertodes um der Gemeinschaft willen an. Dieser Charakter ist noch gesteigert im Lehrstück *Die Maßnahme*, das Reinhold Grimm einst als eine heldenhafte Tragödie bezeichnete.⁵

Aber die Aufführung des *Neinsagers* ist heute schon schwierig. Wenn die Situation gar nicht so schwierig ernst ist und es sich nur um die Forschungsreise handelt, ist es heute sonnenklar, daß man mit dem Tod nicht einverstanden sein kann und dazu Nein sagt. Die

Fragestellung ist heute nicht der Debatte wert. Die Verhaltensweise des Knaben gegenüber dem alten, großen Gesetz scheint dem heutigen Publikum normal und vernünftig, ja sie verliert alle provokativen Elemente. Um den Neinsager etwas aktueller zu machen, brauchte ich damals ein neues Konzept. Es sah dann so aus, daß man den *Neinsager* nur durch Schauspielerinnen besetzt und die Situation als Parodie in die harte Sporttrainingsszene des Frauenteam für den internationalen Sportkampf (z.B. die Olympiade) überträgt. Damit sollte die Inszenierung einen Bezug zu unserem Alltag gewinnen. Beim japanischen Publikum wird bei einem solchen Sporttraining und der dazu nötigen harten Disziplin leicht die Assoziation mit einem lächerlichen chauvinistischen Nationalismus geweckt. Carl Weber, der frühere Brecht-Schüler im Berliner Ensemble, schrieb über unsere Aufführung der Lehrstücke sehr wohlwollende Kritiken.⁶

In Hong Kong redete ich zwischen den Vorstellungen des *Jasagers* und des *Neinsagers* vor dem Publikum über dieses Konzept (siehe Anhang). Am Schluß sprach ich über die Möglichkeit der Aufführung der nicht vorhandenen zweiten Fassung des *Neinsagers*, d.h. obwohl die Situation in der ersten Hälfte so ernsthaft ist wie die in der zweiten Fassung des jetzigen *Jasagers*, sagt der Knabe einfach nein, weil er sich unbedingt retten möchte, ungeachtet dessen, daß seine Gemeinschaft damit sicher der Gefahr ausgeliefert wäre. Wenn sich der Knabe so egoistisch verhält, könnte dieses Lehrstück heute noch etwas zu bedenken geben und didaktisch provozierend wirken. Dies hängt mit dem Problem zusammen, ob man heute, nach dem Scheitern der Idee der Kolchose, noch das Vorspiel zum *Kaukasischen Kreidekreis* spielen kann, in dem die Kolchose idealisiert ist. In den fünfziger Jahren wurde einigen Aufführungen ohne das Vorspiel in der Bundesrepublik von der brechtgetreuen Seite vorgeworfen, daß das Wesentliche des Stückes dadurch kastriert wurde. Als ich 1988 das Stück inszenierte, ließ ich das Vorspiel mitspielen. Aber schon damals konnte ich es nicht "einfach" spielen. So begann das Stück mit einer Art "Teach-in" über das Vorspiel als das Vorspiel zum Vorspiel. Da wurde schon erörtert, ob irgendein Egoismus beim Scheitern der Kolchose-Idee eine Rolle gespielt hätte. Die ungeschriebene zweite Fassung des *Neinsagers* fasse ich in dieser Richtung auf. In Amerika soll heutzutage eine neue Art von Ichsucht oder Me-ismus zu einem sozialen Problem geworden sein. Japan bildet in dieser Hinsicht keine Ausnahme. Hinter dem Scheitern der Kolchose-Idee läßt sich schon der Keim dieses Egoismus erkennen. Die Frage des Vorspiels des *Kreidekreises* ist insoweit nicht veraltet, wenn man daraus die Frage ableiten würde, ob Eigennutz unter allen Umständen dem Gemeinnutz vorausgehen darf.

ANHANG

(Rede in Hong Kong zwischen den zwei Teilen vom *Jasager und Neinsager*)

Dear Audience!

To fill out the interval, while we change the stage, please allow me to speak a little about this play. The performance you have seen is based on the second version of the play *He Who Says Yes* by Brecht. The first version of this play, which was played in a high school in Berlin in 1930 with music by Kurt Weill, is quite different from this second version. The situation which leads to the hard decision at the end is, in the first version, not so serious as in the second one. In this later version, as you have seen, the teacher must organize a perilous expedition in order to find across the mountains a special medicine to combat the epidemic in his village. To do so, he and his group must risk a dangerous climb through the mountains. The boy falls ill and the party is forced to leave him behind or to throw him into the valley because returning would mean a catastrophe for his village. This situation is extreme, and if in it the boy sacrifices himself for the sake of his community, his deed seems heroic.

However the deed of the boy in the first version seems to be absurd, almost grotesque, because this version deals with a group of students who are only undertaking a religious pilgrimage. Here the sick boy must be hurled into the valley because custom orders it. There is a parallel here to Communist party discipline, and both the religious and (by implication) the political discipline are overvalued. And, in fact, the high school students in Berlin who saw the original play in that first version thought that the decision was too hard and inhuman.

Brecht, who was always ready to consider the reaction of the audience, wrote after that both a second version of *He Who Says Yes* and furthermore the parallel play *He Who Says No*. The boy in this second play says "No" when he is asked to consent to his own death. Brecht stressed here that one must make one's decision not according to any custom, however valuable, but according to the concrete existing situation.

To accompany this new play *He Who Says No*, Brecht wrote a fresh second version of *He Who Says Yes* with the severe situation already mentioned and scrapped the old version. We have already shown you that second rewritten version of *He Who Says Yes*.

Now we are going to play *He Who Says No*. Today this play does not disturb the audience much because the behavior of the boy who says No against the old custom seems to be very normal and reasonable. Therefore we made our performance a parody of the hard discipline in sports training so that the performance may have a relationship to a contemporary problem. The Japanese audience associated our performance with such hard discipline, for example, the discipline of our women's volleyball team at the Olympic games. Thus the nationalism in sports is caricatured here.

However, after the audience sees both plays, perhaps the following question might arise: why didn't Brecht also write another version of *He Who Says No* where the conflict would have been as serious as in *He Who Says Yes*? Could in this case the boy also refuse to sacrifice himself, in spite of a severe crisis threatening his own community? Could he be so egoistic? Such a yet unwritten version of *He Who Says No* would perhaps today be the most provocative one, I think. Thank you for your attention.

Anmerkungen

Kurze Inhaltsangabe des No-Spiels *Taniko*:

Ein Ehrenpriester der Yamabushi-Sekte, der in dem Imagumano Tempel bei Kyoto lebt, besucht seinen Schüler Matsuwaka und dessen Mutter, um sich zu verabschieden, bevor er einen für die Yamabushi verpflichtenden, religiösen Gang in die Berge antritt. Er findet die Mutter krank vor und wird von Matsuwaka aufs Innigste bedrängt, ihn begleiten zu dürfen, um für die Genesung der Mutter zu beten. Durch die Anstrengung der Reise jedoch erkrankt der Knabe, als sie an der heiligen Stätte des Katsuragi-Berges ankommen. Da dies als ein Zeichen der Götter gilt, daß der Pilger nicht rein und geweiht ist, entschließt sich die Gruppe schweren Herzens, ihrem überlieferten "Groß-Gesetz" zu folgen und Matsuwaka dem Ritual des Talwurfs zu unterziehen. Da der Ehrenpriester, der beim Anblick des mit Erde und Steinen Bedeckten den Ort nicht verlassen mag, darum bittet, daß ihm das gleiche Los zuteil werden möge, da Matsuwakas Krankheit und sein eigener Schmerz doch als das Gleiche zu betrachten seien, beschließt die Gruppe, durch Anwendung ihrer magischen Kräfte die Götter des Berges und den Gründer ihrer Sekte in gemeinsamem Gebete anzurufen und um die Rettung des Knaben zu bitten. Der Begründer, En no Gyoja, erscheint, gerührt durch die Kindesliebe des Knaben. Eine dienende Himmelsbotin der Gigaku-Musik schwebt herbei, befreit den Knaben und gibt ihn den Lebenden zurück.

1. Erina Hayasaki, "Klaus Pringsheim 2, Kurt Weill in Japan," in *Kikan Ongaku Kenkyū* (Vierteljahresschrift der Musikforschung) 63 (Frühjahr 1990): 123ff.
2. Hermann Böhner, *Nō. Die einzelnen Nō* (Tokyo: Deutsche Gesellschaft für Natur- und Völkerkunde Ostasiens, 1956), S. 627.
3. Nach der Erinnerung des japanischen Professors Kenji Takahashi half er Elisabeth Hauptmann bei der Übersetzung des *Taniko*. Das war 1932, also zwei Jahre nach der Entstehung des *Jasagers* von Brecht. Takahashi ließ das Originalnōstückextra aus Japan schicken. So besteht eine Möglichkeit, daß Hauptmann nicht nur Waleys Bearbeitung, sondern auch das Original übersetzte.
4. Brecht/Heiner Müller, *Fatzer* (Bühnenfassung des Berliner Ensembles), S. 57: "das ist mir/ganz unerträglich. daß im/alphabet/nach A B kommt und nichts/sonst. euch ists recht/aber mir ists ganz ärmlich." Vgl. die Stelle aus dem *Neinsager*: Wer a sagt, der muß nicht b sagen" (Brecht, *GW* 3:629).
5. Reinhold Grimm, "Zwischen Tragik und Ideologie," in *Das Ärgernis Brecht* (Basel/Stuttgart: Basilius Presse, 1961), S. 124.

6. Carl Weber, "Brecht Is at Home in Asia: A Report on the IBS Symposium in Hong Kong," in *Brecht in Asia and Africa. Brecht-Jahrbuch 14* (Hong Kong: International Brecht Society, 1989), S. 32ff.

Brecht und sowjetisches Theater heute
oder
Brecht auf den sieben Winden der russischen Wirren

Vladimir Koljazin
Moskau

Einstweilen ist die Wahrheit noch nicht Ware geworden
Aber sie hat schon etwas vom Alptraum.
(Brecht)

Was für eine Welt haben wir vorgefunden.
Elend, Niedrigkeit und Abfall überall!
Selbst die Landschaft ist von uns abgefallen.
(Der erste Gott, *Der gute Mensch von Sezuan*)

Im Jahre 1990 versuchte ich im Resümee des Sammelbandes *Brecht - Klassiker des zwanzigsten Jahrhunderts*, einige Thesen in quälender russischer Form aufzustellen. Ich fasse kurz zusammen:

1. Es existiert keine Aktualität von Brecht als "Ding an sich" (P. Ciarini). Im sowjetischen Theater waren nur einige nationale "Laboratorien" bereit, Brechts Klassizität zu erproben. Sie spielten die Rolle des "integralen Theaters," indem sie wie ein gewaltiges Fernrohr poetische Gesichter und Bilder aus Brecht hervorriefen.

2. Das Brecht-"Kommentieren" hat sich Ende der achtziger Jahre endgültig von der Phase der ästhetischen Polemik gegen seine Dramatik gelöst. Danach nähern die Bühne und unsere Regie der Brecht-Dramatik sich mittels einer "Theatermethodik der Veränderung," mittels eines "Kontrapunkts" zu Brecht (Jurii Ljubimow).

3. Die Berührung der nationalen Theaterschulen mit Brechts Methode hat nicht nur keine Hindernisse in ästhetischen Übergängen und Synthesen vorbereitet, sondern entwickelte sogar Illusionen bei den Dogmatikern von der Universalität und der Geschlossenheit seiner Methode. Das Brechtsche System vom epischen Theater wurde als Rückkehr zum Geschmack der konventionellen (Stil-)Bühne und als Vorschlag zum universalen Diskurs der verschiedensten Theatersysteme verstanden.

4. Die Stagnation berührte mit ihrem Frost auch den "sowjetischen Brecht." Seine politische Funktion--die Spaltung des Publikums am Entwicklungsboden der neuen politischen Ideen, des eingreifenden Denkens--konnte solches Theater in voller Kraft nicht erfüllen.

5. Obwohl das sowjetische Imperium nur bürgerlich-imperialistische und, weniger noch, kleinbürgerliche Politik gestattete, erlaubte es die Brechtschen Parabeln mit ihrem Anspruch auf

kritischen Geist und verbotene Fragen. Bis 1985 hat das Brechtsche Theater in der Sowjet Union sich unfrei entwickelt, eingeklemmt zwischen Scylla und Charibdis, zwischen der politischen Zensur und der Selbstzensur seiner Schöpfer.

6. Politisches Theater in der Sowjetunion, bei dem die Brechtsche Ästhetik eine wesentliche Rolle spielte, befindet sich heute in einer tiefen Krise. Das billige Agitprop und Ideologisierungstheater stirbt ab, während das politische Theater sich in die publizistische Sphäre, ins Parlament und ins Fernsehen versetzt. Werden Glasnost und die demokratischen Institutionen nicht endgültig das politische Drama und Theater liquidieren? Wird der Zweifel an der Unschuld der marxistischen Analyse, auf welcher Brecht beruht, selbst die Autorität des Schöpfers dieser Dramen hinwegwischen?

Heutzutage gibt der Zusammenbruch des sowjetischen Imperiums Anlaß dazu, den Dialog mit Brecht auf einer traurigeren philosophischen Note fortzusetzen. Prüfen wir das Tabori-Paradox, ob Brecht sich am besten in Krisenzeiten lesen läßt.

Brecht hat sich schon lang in den tiefsten Schichten der sowjetischen Theaterkultur eingenistet, wenn nicht der Theoretiker oder der Dramatiker, sodann ein Element der Brechtschen Ästhetik. Brecht-Phobie gab es schon immer. Einige halten seine Kunst für allzu rationalistisch; sie zerstört das Übergewicht der Emotionen in der russischen Kunst. Andere betrachten ihn als marxistischen Dogmatiker im Theater. Viktor Rosow gestand seine merkwürdige Nichtnähe in einem Fernsehgespräch (1988): "Brecht ist für mich zu klug. Er teilt sich für mich in zwei Teile: wo das Gefühl und wo die Vernunft jeweils stärker ist. Ich mag Brecht im allgemeinen nicht so sehr... Theater muß in erster Linie emotional sein, und erst nachher klug..." Schließlich bedeutet Brecht für andere primitives politisches Schauspiel.

Der Höhepunkt des Interesses für Brecht fiel in die sechziger Jahre. Im Jahre 1986 sank die Zahl der Inszenierungen beträchtlich (401 Aufführungen in 26 Theatern 1985 gegen 212 Aufführungen in 21 Theatern 1986). Jetzt ist der Stillstand in das Brecht-Theater eingezogen (32 Aufführungen in 4 russischen Theatern 1990). Regisseure wie Gontscharow und Romsy reden nur noch von neuen Inszenierungen für die nächsten Jahre. Timor Tscheheidse träumt davon, das *Kleine Mahagonny* im Towstonogow-Theater (St. Petersburg) zu inszenieren. Die Versprechungen klingen wie Versuche eines Alibis für den Verrat an vergangener großer Leidenschaft.

In der Tat, die Zeit des großen Verfalls und der Wertextrapolierung ackert die äußere Hülle von Brechts dramaturgischer Welt kreuz und quer auf. In unserer Kunst wie im gesellschaftlichen Bewußtsein findet etwas statt, was Piloten Schlottern nennen. Das neue Chaos ist undurchsichtig, schwer erkennbar. Der politische Marxismus und das utopische Ideal eines Brechts fehlt fast vollständig im philosophischen Instrumentarium unserer Linken und Rechten. Die hungrigen russischen Massen lassen dennoch nur Mäcki Messers Maximen hören: "Zuerst müßt ihr uns was zu essen geben, dann könnt ihr reden; damit fängt es an."

Das Chaos des kommunistischen Zerfalls öffnet uns eine neue Sicht auf das utopische Element der Brechtschen Parabel. Die ideologische Rezeption nach DDR Art scheint für immer vorbei. Aber wo findet Brecht statt? In der Tat scheint heute der Rahmen des *Kaukasischen*

Kreidekreises (den bei uns inzwischen kein Theater mehr spielt) durch das Prisma des zerstörten stalinistischen Imperiums nicht wie ein Weihnachtsmärchen, sondern wie der dialektische Witz der Geschichte. Brechts kollektivistisches Modell liegt hier brach: Grusche in der Welt der intranationalen Uneinigheiten, Baal und Fatzer unter der Wirkung persönlichkeitszerstörender Kräfte. Einzelne Klassenphillipika von Brecht scheinen heute wie ein Anschlag auf den Geist der kommenden Marktepoche. Eben erst erschien in Moskau die Nachricht von der Etablierung einer heimischen Heiligen Armee, für deren Entlarvung soviel Mühe in der *Heiligen Johanna* aufgebracht wurde. Kapitalisierungsprozesse und Erstakkumulation (auf einem anderen Blatt steht die Eröffnung von hausgebackenen Peachum-Kontoren) offenbaren ganz neue farcenhafte Züge in der *Dreigroschenoper*-Fabel. Macheaths sitzen in der ersten Reihe bei jeder neuen Firmeneröffnung, Auktion oder Show. Auf ihnen ruhen alle Hoffnungen, auch für die Rettung der Kunst. Der heutige Leser, der sich der *Maßnahme* zuwendet, entdeckt einen Brecht mit unvermuteten Folgen. Dort, wo die Tradition die bedingungslose Agitation für den Kommunismus zu sehen gewohnt war, zeigt sich die Selbstentlarvung der Erscheinung: der Kommunismus als Große Säuberung, als Operation an der Menschennatur.

Brecht erfaßte mit diesen Modellen die Tragödie des ungeschützten Menschen, die wir jetzt in Rußland erleben. Diese lustige Artaudsche Aberration ist ein Teil der kostümierten Schaubude der Geschichte, in welcher Brecht sich ganz gut auskannte und die Peter Weiss so glänzend in seinem *Marat/Sade* analysierte. Es ist, als ob das Brechtsche Drama sich die eigenen Doppelgänger schafft. Mir scheint es, das nächste Jahrzehnt im Schicksal des "russischen Brechts" wird unter dem Zeichen der Entideologisierung, also der Freilassung, des philosophischen Dichters stattfinden. Traditionelles politisches Theater ist mausetot. Das Los von denen, die heute riskieren, seine Stücke zu deuten: Brecht in Charenton der russischen Geschichte spielen, in der geschwollenen, ohne nachweisbare Richtung schwimmenden, von unbekanntem Quellen sich schöpfenden Geschichte.

Was ist aber aus der unseren Herzen so liebgewordenen Moral Brechts geworden, die man auch marxistisch nannte (z.B. V. Dneprow in "Realismus und B. Brechts Moral," 1980). Am wenigsten strebte Brecht danach, den künstlichen Neuen Menschen zu konstruieren. Er träumte von der Auferstehung des einfachen, guten Menschen. Aber die Bedingungen dafür existieren nicht am Ende des zwanzigsten Jahrhunderts auf dem Boden des gestürzten Imperiums. Wichtig ist, daß das russische Theater den Appell an die christliche Moral seines Zuschauers in Brechts Moral erkannte. Sie fand ihren Ausdruck zum Beispiel in Shen Tes leidenschaftlicher Predigt in Ljubimows Aufführung 1964. Nicht seltsam ist es, daß in einer ganz neuen Inszenierung von Boris Zeitlin am Kasanischen Jugendtheater ein und dasselbe Thema wieder ertönt. Jetzt aber durch eine weiche, zarte, lyrische Shen Te.

Auf neue Art und beunruhigend genug steht die Frage über Brechts Anteil an der Theaterreform heute, deren Umriss noch kaum ersichtlich sind. Die Kritik spricht über den Verlust des Kanons der russischen Kultur. In diesen Kanon schrieb sich Brecht als eine Variante des aufklärerischen Theaters ein. Der trockene, harte Theaterstil Brechtschen Theaters gehört jedenfalls der Vergangenheit an; er liegt vielleicht der Fernsehreportage und dem Dokumentarfilm nahe. Heute dominiert der Trend zur Exotik, zu paratheatralischen Erscheinungen, zu prachtvoller

Schönheit, die mit schrecklicher Eklektik prunkt. Die ästhetische Mode wird von Franzosen vorgeschrieben (Cardin, Dior, Chéreau, nicht Burda!). Also warten deutsches Ungestüm und deutsche Sachlichkeit einstweilen auf den zweiten Plan, und es scheint--so äußerlich und gefährlich die Parallele sei--Brecht auch.

"Der andere Brecht"--befreit von der Last ideologischer Doktrin, von der sozialistischen Verpflichtung--wird bei uns wohl in "Brecht und die anderen" verwandelt: Brecht und Meyerhold, Brecht und Tairow, Brecht und Ionesco, Brecht und Artaud...Witkewicz, Kantor, Müller, Wilson. Also, gibt es heute noch was zu lernen bei Brecht?

"Ein alter, kranker Mann ging übers Land. Vier Burschen nahmen seine Habe. Dann sah er, wie drei von den Räubern den vierten überfielen. Voller Freude nahm er seine Sachen und eilte davon. Die vier Burschen klagten ihn an. Der Richter entschied folgendermaßen: Der alte Mann sollte den jungen Burschen sein letztes Gut zurückgeben. Denn, so sagte der weise und gerechte Richter, sonst könnten die vier Kerle dort Unfrieden im Land stiften" ("Balkankrieg," 1913).

Gleichnis ohne Ende. Für die guten Menschen, weise und gerechte Richter.

The Starting Point and Turning Points in *Mother Courage's* Stage History

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Brecht completed the original version of *Mutter Courage und ihre Kinder* in the Stockholm suburb of Lidingö in early November 1939. After that he made energetic efforts to get the play performed in Sweden. One circumstance in favour of his ambitions was the fact that he had a good choice for the main role in a Swedish performance: the outstanding actress Naima Wifstrand, who also promoted Brecht in Swedish cultural life as far as possible in the difficult situation of exile. She was counted among the friends of the Brecht family, and Brecht's wife, the actress Helene Weigel, taught in her acting class. The efforts to stage the new play lasted throughout Brecht's stay in Sweden, strongly supported by Naima Wifstrand, and she continued them after Brecht had left Sweden for Finland. In this new exile as well Brecht cherished hopes for a performance, but the play was not to see its premiere until 19 April 1941 in Zurich, where Brecht was unable to be directly involved since at the time he was preparing to emigrate to the USA. Brecht noted in his journal that it was courageous to perform a play of his at this point. Later he was alarmed by reactions to the Zurich performance which he learned about from the press. He thought the character of *Mother Courage* had been gravely misunderstood. Unfortunately his words have had a negative impact on the reputation of this important performance in theatre history, so it may be useful to examine thoroughly the exact meaning of his words.

Brecht's journal entry of 7 January 1948 comes closest to a critique of the staging itself, when he speaks generally of the bourgeois performance style. In his commentaries for the play's first edition, he states that this first night in wartime Zurich, with the extraordinary Therese Giehse in the main role, enabled the bourgeois press to speak of a Niobe tragedy and of the gripping vital force of the mother animal despite the antifascist and pacifist opinions of the Schauspielhaus with its staff composed mainly of German emigrants (WA 4, 1439). He claims the performance made it possible for the critics to speak of the play in a way which does not conform with his own intentions, and this despite the ideological standpoint of the artists involved. What does Brecht mean? Does he mean that they, as antifascists and pacifists, should have known better than to invite critics who advocated such a wrong notion of the play? Brecht could not know exactly whose fault this was (his words reflect this uncertainty) but he was wise enough to accuse himself of having caused the misunderstanding himself. During postwar rehearsals of *Mother Courage* in Berlin he writes on 25 November 1948: "We are committed to changing the first scene of *Courage*, because primarily here is what allowed the spectators at the Zurich production to be agitated by the perseverance and the supportive capacity of the martered creature (the eternal mother animal)" (AJ, 862). Brecht states that the misunderstanding on the part of the

performers, or at least of the theatre critics, in Zurich was rooted ultimately in the text itself and this already in the first scene. So he changed it to show that *Mother Courage* loses her first son because she becomes involved in a business deal. At the same time he changed both the fifth scene to define more clearly *Mother Courage's* attitudes and the eleventh scene to sharpen the critical depiction of the civilians, the peasants.

These are all indications that Brecht did not hold the Zurich production in contempt, since there is no evidence in Brecht's words of a strong verdict. Another comment on the same point is found in the scenography section of Brecht's "Courage Model" of 1949: "We used...the famous model that Teo Otto had designed for the Zurich Theatre during the war." Brecht then goes on to describe the Zurich stage design and the changes he made for Berlin: "We maintained almost everything else, often down to the slightest details...and especially the excellent locations of the wagon, and the latter is of great importance because through it the groupings and the succession of events were to a great extent fixed from the beginning." Although Brecht is still talking about the stage optics, he has left the domain of the scenographer. He literally makes the point that he does not exclude the director's achievements from his appreciation of the Zurich production, quite to the contrary.

I do not wish to argue that the Zurich production had everything Brecht wanted. He was indeed alarmed by some aspects of its reception but did not blame the theatre itself. He not only changed the first scene but others as well when producing *Mother Courage* himself in order to signal clearly how this kind of play had to be performed. This was the idea of the Courage Model. Of course Zurich was not the Berlin Ensemble, but the Zurich performance was good traditional theatre, scrupulously worked, engaged in the human aspects of its own frightful times, and a piece of art that seemed to give them voice. One might well ask, was this performance possibly not only not bad but even not wrong? Though Brecht was right in working out his position and in demanding that his point should be made clear in later performances, perhaps the first production was right in letting the spectators believe in forces they needed badly, like motherhood and human perseverance. The play does not deny the existence of nor reject virtue; instead it accuses a system that corrupts or makes virtue fatal for its bearers. It is necessary to read plays differently in different times, and the reading decides what must be emphasized in a performance. I am reminded of how in the seventies the Berlin Ensemble returned to the early *Galileo* concept, the Danish one, as it were. There *Galileo* is not merely the traitor whom the Hiroshima bomb made Brecht emphasize, he is also a cunning, learned old man who serves truth and human emancipation, equally equipped with the trait of perseverance that for Wekwerth was needed in the world of 1977. In the same way Leopold Lindtberg may well have done the only thing that was psychologically possible to address the needs of 1941 spectators through the character of *Mother Courage*.

Brecht knew he was about to make theatre history when he went to Berlin for his *Courage* production. He saw how the art of acting had declined. During the year in Switzerland preceding his return to Berlin he once wrote: "Even before I have seen the ruins of the playhouses, I find myself viewing the ruins of the art of acting" (AJ 829; 15.4.48). On another occasion he reflected that the main effect of a production like his seemed to be to "tear down and

ruin as much of the theatre as possible" (AJ, 797; 20.12.47). Brecht wanted, of course, to make room for a new building. After he started rehearsals in Berlin, he remarked: "There emanates an astonishing aura of harmlessness at all rehearsals, as if Hitler had consumed the villainy of the Germans as well" (AJ 859; 11.11.48). It made all the difference to Brecht whether people consciously suffered the catastrophe of the war Nazism brought them or whether they also understood that Nazism itself was the catastrophe.

What did Brecht undertake against the astonishing aura of harmlessness? I think the changes in the text, especially in the eleventh scene, have to be seen partly as Brecht's way of doing something about the lack of consciousness also prevailing in the theatre. (I say partly because some of the changes, concerned precisely with the figure of Mother Courage, were provoked, as we saw, by the misunderstandings in the first production in Zurich). Moreover, Brecht had to teach the actors a new way of acting that consisted of observing how people behave and express themselves in clearly defined social and economic situations and of displaying lucidly this behaviour. He fixed these acting traits in the "Courage Model" of 1949. Brecht's attempts to influence other productions by means of the Model manifested themselves in the press with protests of dictatorship and climaxed in a sarcastic paraphrase of the obedience formula to the Führer: "Author, command! We follow." The Model did triumph and remained almost unquestioned for many years. Theatres could rely on it for successful performances and it became the vehicle for many lessons that Brecht gave to modern theatre.

But the time comes when innovations become tradition, and by the late sixties the model was perceived as a problem. Directors felt a need to establish not only their freedom within a liberal understanding of the model but also their fundamental independence. This process can be studied in the examples furnished by Peter Palitzsch's productions in Cologne (1964) and Stuttgart (1970). Palitzsch was considered to be among the initiated. As Brecht's pupil who had chosen to live and work in the West, he was seen as a representative of Brecht's art in West German theatre. When he was asked to produce *Courage*, he did so with the intention to use, however freely, all that he had learned through his experience of the Berlin Ensemble production of *Mother Courage*, for Palitzsch, together with Manfred Wekwerth, had been responsible for maintaining Brecht's own *Mother Courage* production after his death. Later he also produced with Wekwerth the *Courage* film that is more a documentation of the stage production using some film techniques than an adaptation of Brecht's play to the film medium.

The multiplication of the Swedish and imperial flags mentioned in the play's third scene was visually impressive in the Cologne staging. Palitzsch used the flags to indicate the many different countries traversed by the war and the armies, and with them Mother Courage. Thus in Cologne the flags provided a visual counterpart to the words of the Courage Song: "Von Ulm nach Metz, von Metz nach Mähren...", signifying the endless roads across Europe. That Palitzsch also employed topical allusions by exhibiting modern weapons evoked protests. Six years later Palitzsch directed another production in Stuttgart on his own initiative. He felt that a certain Brecht exhaustion had begun to prevail and wanted to counteract it. Moreover, he wanted to see if, by appealing to contemporary consciousness and to more recent experience, *Mother Courage* could attain an impact similar to that in Berlin in 1949. Then the chronicle of the Thirty Years'

War had corresponded to the ruins of the German disaster after six years of war. Palitzsch brought in soldiers of all ages to the stage, from Roman legionnaires to GIs from the Vietnam War. His intention was to show that the image of war is not confined to any one historical period and that hierarchical patterns, especially in military societies, change very little, no matter what the uniform. Thus in the second scene Courage's son Eilif in a German uniform from World War II is praised by his brigadier general who looks like King Claudius in Hamlet. In this 1970 Stuttgart production the turning point from fidelity to the model to freedom from it became manifest.

Traits of Palitzsch's Stuttgart staging returned in many later productions. Frequently modern weapons were used or exhibited, e.g. a palisade of rockets in Essen in 1971. The culmination may well have been the performance in Bochum in 1981, when a jet fighter was hauled down from the flies. Another innovation in the Bochum production was the participation of Death as a carnival figure collecting the corpses in black plastic bags. The songs were presented in the front left corner of the stage near a piano, enabling the actor/singer to establish a concert situation for the duration of the song. This also characterized the Ensemble's way of dealing with the scenes. They took them up one by one, demonstrating and criticizing. In connection with this performance a theoretical discussion arose about what a performance should do. This generated the formula that the Bochum Ensemble did not perform the chronicle of the Thirty Years' War but rather its own way of dealing with this chronicle. This reflexion - that displaying the confrontation with a drama can be the message of a performance - thus marks the Bochum production and its reception as a turning point.

One might wonder whether recent history does not provide a turning point towards a less spectacular demonstration of freedom in regard to the play and its Model. One example was Manfred Karge's 1987 production in Cologne, which maintained an astonishingly close proximity to the Model. The opposite is possible as well, for example, in Ragnar Lyth's 1987 Stockholm production, which was a vital display of theatricality, at times barely touching the play. A return if not back to the Model at least to the text, to its very language, should be possible, for Brecht's manner of writing is linguistically conscious. To ensure that he could write the play he intended to write, he tested the tone he had found for it; and to prepare himself for the writing process, he noted a sufficient number of examples of this tone. There is a silent and sober music in the language of *Mother Courage*. It is concentrated in the scenes' short ingresses, accumulated there and taken up by the scenes just as a theme is elaborated through the parts of a symphony.

Brecht zwischen Legitimation und Recycling

Einige Ansichten über Konzeptionen im Hinblick auf Theoriediskurse

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Die Erkenntnis, daß Brechts Theorie eines epischen Theaters einen Lösungsversuch im Verhältnis zur klassischen Einheitdramaturgie war, ist schon in Peter Szondis *Theorie des modernen Dramas* ausgelegt worden. Ich würde noch dazu vorschlagen, daß es doch eher um einen Rettungsversuch geht, wenn man bedenkt, wie weit die Sprengung durch den Modernismus durch Kabaretdramaturgie, Traumspieltechnik und Expressionismus schon vollzogen war. Die marxistische Orientierung Brechts ist anstatt einer bürgerlichen eingetreten, die auch als Projekt hatte, eine didaktische Legitimität der Kunst zu bewahren. Sartre hat in seinem Essay "Brecht und die Klassiker", in *Mythos und Realität des Theaters* (S. 52/53) eben behauptet, daß er klassisch durch sein Trachten nach Einheit war, und benennt sogar sein Theater als ".../...ein außerordentlicher Versuch der Erneuerung der klassischen Tradition im 20. Jahrhundert (April 1957)". Dadurch verstehe ich einen Wunsch bei Sartre, Brecht so zu verstehen, daß er dazu beigetragen hat, die Modernität unter Kontrolle zu bringen, statt sie weiter explodieren zu lassen. Die Angst ging wohl darum, daß die Objektivität wegfallen würde - und dadurch auch den Kunstsinne überhaupt -, wenn das der Fall wäre. Die klassische Subjekt-Objekt Konstellation müßte wieder hergestellt werden, nach dem sie einigermaßen durch die Dramaturgieformen des Modernismus verlorengegangen war.

Die Realität festzuhalten und die Welt als veränderbar zu betrachten, gehört zu den wichtigsten Objekten des politischen Theaters, und dem entspricht selbstverständlich die bürgerliche Kunstlegitimität, die wie bekannt ihren größten Aufschwung im 19. Jahrhundert fand. Aber Brecht war trotzdem noch im Sinne von Anwendung von Stilmitteln im Theater als Praxis ein Modernist geblieben, und noch heute könnte man einige seiner Begriffe, wie z.B. die Verfremdung, fruchtbar benutzen im kritischen Umgang mit dem neuen Theater. Die politische Legitimität, die ihn doch beschäftigt hat, ist jetzt nicht mehr vorhanden. Gilles Deleuze sagt über das Theater in den *Kleinen Schriften* das folgende: "... Das Theater wird auftauchen als das, was nichts repräsentiert, sondern ein Minderheitsbewußtsein präsentiert und konstituiert als Universell-Werden, wobei es hier und da je nach den Verbindungen herstellt, den Transformationslinien folgend, die aus dem Theater herauspringen und eine andere Form annehmen, oder die sich in einem neuen Sprung in Theater zurückwandeln" (S.73). Er geht dann weiter und sagt das Bekannte über Bewußtwerdung, daß weder Lösungen oder Interpretationen ihnen dienen, sondern daß, wenn diese weggefallen sind, das Bewußtsein sein Licht gewinnt. Das steht im Gegensatz zu einem marxistischen oder zu, wie Deleuze auch sagt, einem brechtianischen politischen Bewußtsein. In diesem Sinne wird also das Theater durch eine konzeptuelle Entwicklungsphase gehen müssen, durch die es schon in den 1980er Jahren gegangen ist, in welcher das Theater

zurück zum "L'art pour l'art" von Baudelaire auch finden mußte.

In der Vorschrift zu Brechts *Im Dickicht der Städte* heißt es: "... Sie wohnen dem Untergang einer Familie bei, die aus den Savannen in das Dickicht der großen Stadt gekommen ist. Zerschlagen Sie sich nicht den Kopf über die Motive dieses Kampfes, sondern beteiligen Sie sich an den menschlichen Einsätzen, beurteilen Sie unparteiisch die Kampfform der Gegner und lenken Sie Ihr Interesse auf das Finish" (G.W. 1967, Bd. I, S. 126). Der Zuschauer wird also darum gebeten, sich den Ringkampf als Unterhaltung anzuschauen, und das Vorgehen so zu sagen neutral oder "kunsthaft" zu erleben. In seinen jungen Stücke war ja Brecht viel mehr Expressionist als ideologischer Marxist. Er hat ein Unterhaltungstheater im Sinne von Expressionismus statt der Legitimation machen wollen. So fern stand er direkt in der Nähe von der klassischen Avantgarde im frühen 20. Jahrhundert, die die Objektivität fallen lassen hatte, und völlig auf "Leere" und subjektive Intuition spielen wollte.

Diese Avantgarde hat ja nach dem Kriege zu einem Theater und Kunst über Neo-Avantgarde bis Post-Avantgarde herbeigetragen, wie Franco Quadri es in seinem Essay "Avantgarde? Nouveau Théâtre" beschrieben hat.

In Deutschland hat die Bremergeneration von Regisseuren, wie Stein, Grüber und Zadek, zu dieser Neo-Avantgarde gehört, und trotzdem waren sie sehr stark von Brechts Ideen beeinflusst. Ich glaube, man könnte es so erklären, daß Brecht in seiner Theaterpraxis genau wußte, einige offene Strukturen zu behalten, die sein Theater des Bewußtseins nicht ganz entsprachen. Durch seine marxistische Methodologie konnte er nicht anders, aber intuitiv hat er das Problem wahrgenommen, das bei Deleuze durch Wegfallen von Interpretation aufgelöst werden könnte.

Diese Spaltung wird bei J.-F. Lyotard in *Pérégrinations* behandelt. Über die Krise der Wissenschaft gelangt Lyotard zu einem Vergleich. "... Le débat scientifique se centre en effet sur le point de savoir si espace, nombre et mouvement sont fondés sur des synthèses intuitives, ou produits par concept, axiomatiquement, comme des artefacts théoriques. Cette même inquiétude travaille ce qu'on appelle les avantgarde artistiques, peinture, architecture, musique, sculpture, mise-en-scène, et la séparation même des arts, - inquiétude aggravée sans doute du fait qu'ici c'est la constitution sensible immédiate des lieux et des moments qui est mise en jeu" (S. 83). In dieser Weise erklärt Lyotard das folgende: daß ein Verhältnis zwischen auf der einer Seite Interpretation und Legitimation mit Neo-Avantgarde (das post-brechtische Theater), und auf der anderen Seite zwischen Nicht-Interpretation und "Leere" mit Post-Avantgarde in Richtung Konzeptkunst bestehen kann. Es handelt sich also hier um eine Entwicklung nach dem politischen Theater, und genau um die Zeit wo, sozusagen, Brecht in die "Leere" verschwunden ist. Ich meine also jetzt die 1980er Jahre, die von "visual performance" wie bei Robert Wilson oder ästhetisch bezogenem Regitheater wie bei Grüber und den späteren Inszenierungen von Peter Stein geprägt ist. Und noch dazu dommt das neue Tanztheater der belgischen Welle, oder das Projekttheater mit Theater am Turm, Mickery, das Kaaitheater und noch dazu die Initiative in Skandinavien (Siehe mein Artikel "A Visual Kind of Dramaturgy: Project Theatre in Scandinavia").

In den 1990er Jahren scheint die Entwicklung doch in eine Richtung zu gehen, die Brecht vielleicht aus der "Leere" zurückholen könnte, nämlich daß, was wir unter Recycling verstehen könnten. Recycling ist meiner Meinung nach "Wiedergebrauch" von Formelementen mit Hinblick

auf Paraphrasierung und Illusionsbruch, in Zusammenhang mit einem neuen Zusammenwachsen von Stilmitteln und Dramaturgieformen von den unterschiedlichen vergangenen Jahren. Marianne Van Kerkhoven, Dramaturgin am Kaaaitheater in Brüssel, nennt das im Jahresprogramm 1990/91 auf englisch: "Telling the world". Das Theater solle in dieser Richtung wieder auf Kommunikation eingestellt werden, aber Kommunikation ohne Legitimation. Ein neuer epischer Aspekt im Theater wäre dann vorhanden ohne rationalitätsbezogene Legitimation. Beispiele sind viele, von Needcompany in Belgien bis Maatschapij Discordia in Holland oder Baktruppen von Norwegen, sowie auch die letzte Vorstellung der amerikanischen Wooster Group. "Brace Up", eine Paraphrasierung über Tschechows *Drei Schwestern*. Als Richard Foreman in 1987 in New York seine Inszenierung *Radio is Good: Film is Evil* spielte, hat er in einem Gespräch mit mir sich auf Brecht bezogen, als er erklärte, in welcher Richtung er mit seinem Stück Illusionsbruch im Medienbereich erzielen wollte. Und dazu könnte man hinzufügen, daß alle Mittel und Dramaturgien verwendbar seien, soweit sie sich selbst durch Ironie und eine bruchhafte Ästhetik darstellen lassen.

Man könnte sich also ein neues Umgehen mit Brecht vorstellen, das ihn so paraphrasiert, wie er ja selbst aus unterschiedlichen Vorlagen "gestohlen" hat: ein Brecht des "Recycling ohne Legitimation".

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