Berthold Brecht

Program for "Keep America Free Rally", sponsored by Conference on Cultural Freedom and Civil Liberties of the Progressive Citizens of America, October 25, 1947, NYC and introducing 19 "Hollywood progressives" subpenaed by Committee on Un-American Activities. (Exhibit filed in folders of John Garfield, Richard Collins and Gordon Kahn.)

BERTOLT BRECHT (also known as Bertold, Berthold and Bert Brecht)

Sources of information available to this Committee reveal that Bertolt Brecht was a technical adviser in the production of the film "Hangmen Also Die", for which Hanns Eisler furnished the music. Brecht also collaborated with Charles Laughton in the production of a play entitled "Galileo" which will probably be filmed. His "Three Penny Opera" was also filmed, as was "Kuhle Wampe".

The records of the Committee on Un-American Activities disclose the following:

1. Gerhart Eisler visited Bertolt Brecht on January 17, 1944 at Brecht's home in New York City.

2. In 1930 Bertolt Brecht, together with Hanns Eisler, author of the "Comintern", wrote a play entitled "Die Massnahme" ("Disciplinary Measures"). This play deals with the activities of four Communist agitators who find it necessary to kill a young Communist comrade because his activities threaten to endanger the Communist movement. Throughout the play, reference is made in a laudatory fashion to the teachings of Lenin, the "A B C of Communism", and the activities of the Chinese Communist Party in general.

3. "International Literature", No. 5, 1937, was published by the State Literary-Art Publishing House in Moscow. Writing in this magazine, Sergei Tretyakov, a leading Soviet writer, describes an interview with Bert Brecht, beginning on page 60. He quotes Brecht as follows: "'I saw how they patched people up in order to ship them back to the front as soon as possible...' Brecht sings the 'Ballad of the Dead Soldier' ... describing how they dug up a soldier, patched him up and sent him back to the front..."

Again he quotes Brecht: "'I was a member of the Augsburg Revolutionary Committee.' Brecht continued, 'Nearby, in Munich, Levine raised the banner of Soviet power. Augsburg lived in the reflected glow of Munich. The hospital was the only military unit in the town. It elected me to the Revolutionary Committee.'"

Tretyakov continues: "He wrote 'Drum at Night'. This work contained echoes of the revolution... The work was a scathing satire on those who had deserted the revolution...

"His play 'Die Massnahme', the first of Brecht's plays on a Communist theme, is arranged like a court where the characters try to justify themselves for having killed a comrade... When he visited Moscow in 1932, Brecht told me his plan to organize a theatre in Berlin which would

reenact the most interesting court trials in the history of mankind..., for example..., the trial of Karl Marx's 'Neue Rheinische Zeitung'..... The study of economics brought Brecht to Marx and Lenin whose works became an indispensable part of his library. Brecht studies and quotes Lenin as a great thinker and as a great master of prose... According to Brecht the theatre should act upon the spectator's intellect... The traditional drama portrays the struggle of class instincts. Brecht demands that the struggle of class instincts be replaced by the struggle of social consciousness, of social convictions. He maintains that the situation must not only be felt, but explained, crystallized into the idea which will overturn the world...

"Brecht, the artist, has an extremely broad and varied range. He has composed many ballads, songs and choruses on the subject of revolutionary ruthlessness... His bookshelf, however, contains books of science and action--Lenin...

"Brecht claims that art is a branch of pedagogy--that its purpose is to teach... The point is not to leave the spectator purged by a cathartic but to leave him a changed man, or rather, to sow within him the seeds of changes which must be completed outside the theatre...

"On the wavering heights of intellectual tight rope walking Brecht came, by guidance of Lenin's articles, to Communism... He applied his training in argument and logic to specific work. In collaboration with Hans Eisler he wrote songs for the proletarian stage, for demonstrations, and mass choruses. He wrote the 'Ballad of Paragraph 218', Lullabies for Proletarian Mothers', the 'Solidarity Song'...

"Abroad Brecht collaborates even more closely with Eisler...

"Brecht came to the Soviet Union twice... He wants to touch the new man and feel the threads that lead to him from the geniuses who foretold and who organized the October Revolution."

4. In the May 1937 issue of "International Literature", No. 5, Bertolt Brecht's play "RoundHeads, Peak Heads or Rich and Rich Make Good Company", is quoted with an introduction stating:

"... everything was directed toward assisting the audience to abstract the generalizations concerning social organization, and the class struggle, which the play set out to dramatize... The production consistently followed this aim of abstracting broad symbols of the class struggle from the dialogue and action and defining these symbols by unmistakable devices."

5. "Ost Und West ("East and West") is published in the Soviet zone of Berlin. The issue of July 1947 contains a contribution by Bertolt Brecht. The magazine is edited by Alfred Kantorowicz, well-known international Communist agent.

6. Brecht wrote the libretto for "Dreigroschenoper" ("Three Penny Opera") which was staged in New York by Gifford Cochran in April 1933 and was also filmed. Gifford Cochran has a significant record in support of Communist fronts.

7. Brecht wrote the dramatic version of Gorky's "Mother", which received glowing publicity in the "Daily Worker" of January 9, 1936, page 5. The play contains songs entitled "Praise of Communism" and "Praise of the Revolutionists". The "Daily Worker" of November 22, 1935, stated that "It was Brecht's plan to have a spectacle present the dramatic story of the present day mass struggle which must culminate in the victory of the proletariat." The play was translated by Paul Peters and staged by the Theatre Union in New York in December 1935. This organization was a well-known pro-Communist theatre group.

8. In 1938 Brecht wrote "Senora Carrar's Rifles" dealing with the Spanish civil war. It will be remembered that the Seventh Congress of the Communist International held in Moscow in 1935 called upon all Communist Parties to exercise their greatest efforts in support of Communist policy in the Spanish civil war.

9. "Das Wort", a Communist magazine published in Moscow, listed the name of Bertolt Brecht as co-editor. He was also connected with the German Communist literary magazine "Die Tribune".

10. "International Press Correspondence" for March 23, 1927, official organ of the Communist International, carried a telegram demanding the release of Hungarian Communist political prisoners. Mr. Brecht is listed as a signer of this telegram.

11. "New Masses" has been cited by former Attorney General Biddle as a "communist periodical" (Congressional Record, September 24, 1942). It has been cited as a Communist magazine by the Special Committee on Un-American Activities on June 25, 1942 and March 29, 1944. According to its issuesof March 2, 1937, page 16, and June 4, 1940, page 14, Brecht is listed as a contributor of poems.

12. "Soviet Russia Today" was formerly known as the official organ of the Friends of the Soviet Union, which organization is now known as the National Council of American-Soviet Friendship. "Soviet Russia Today" has been cited as a Communist publication by the Special Committee on Un-American Activities on June 25, 1942 and March 29, 1944. According to its issue of February 1943, page 27, Brecht is included as a contributor.

13. The Communist publication, the "Daily Worker", in its issues of October 31, 1935, page 5, and December 30, 1938, page 7, praises the work of Bertolt Brecht.

14. Brecht was a speaker at the International Writers Congress held in Paris, according to the "International Press Correspondence" for July 24, 1937. This Congress was closely affiliated with the International Union of Revolutionary Writers, with headquarters in Moscow.

15. According to the "International Press Correspondence" of June 2, 1932, Bertolt Brecht was a member of a preparatory committee for an International Anti-War Congress held in Geneva in May 1932. The American League Against War and Fascism grew out of this Congress. The American League Against War and Fascism was cited by former Attorney General Biddle as "established in the United States in an effort to create public sentiment on behalf of a foreign policy adapted to the interests of the Soviet Union." (Congressional Record, September 24, 1942) This organization has also been cited as a Communist front by the Special Committee on Un-American Activities on January 3, 1940 and March 29, 1944. Its program was openly treasonable.

16. The Free Germany National Committee was created in Moscow in June 1943 and was headed by Wilhelm Pieck, founder of the German Communist Party. This organization in turn founded the Council for Democratic Germany in February 1944 in the United States. Among those closely linked with the Communist movement who controlled this organization was Bertolt Brecht, according to the "Daily Worker" of May 3, 1944.

17. The Free Germany Committee produced a magazine in Mexico entitled "Freies Deutschland". Bertolt Brecht was a contributor to this magazine and a member of the Free Germany Committee.

18. Bertolt Brecht, according to the "Daily Worker" of July 14, 1942, was a supporter of a publishing house called "Das Freie Buch", founded by exiled German Communist writers in Mexico, including Anna Seghers, Lion Feuchtwanger, and Ludwig Renn.

Attached herewith are exerpts from the play "Die Massnahme", written by Hanns Eisler and Bertolt Brecht.

Attachment

.told BRECHT

SHEET MUSIC

Published by
Universal-Edition A. G.
Vienna Leipsic
Printed in Austria

Ballad to Paragraph 218
(Bert Brecht)

Hanns Eisler, op. 18, No.2
Piano score by Erwin Ratz

Doctor, the (menstrual) period . . . (do something! . . .)
Well, why aren't you glad to raise the population quota?
Doctor, without a home . . .
Well, you probably have a bed, so take it easy and hold yourself straight, And be a nice little mother and produce some gun-fodder (cannon fodder).
That's what you have your belly for, and you know it, and no nonsense;
And you will be a mother, and that's that.
Doctor, (my husband is) unemployed, he can't support a child . . .
No, little woman, that's only an incentive for your husband.
Doctor . . . . .
Please, Mrs. Renner! I can't understand you. Look here! The state needs men who stand at the machine (gun).
Now, be a good little mother and produce some gun-fodder (cannon-fodder).
That's what you have your belly for and you know it, and you have to do it, and no nonsense now, you will be a mother and that's that.
Doctor, what bed shall I lie in?
Mrs. Renner, don't talk nonsense!
First you want the pleasure and then you don't want to do your duty.
And when we prohibit something, we know what we are doing, and now you'd better be satisfied and leave it to us. Understand?
And now be a good little mother and produce some gun-fodder (cannon-fodder)
That's what you have your belly for, and you know it, and you have to do it and no nonsense now, and you will be a mother, and that's that.

Note: This ballad must be performed without restraint. The performer must take care that the music does not drown the text, and that the contrast between woman and doctor is easily discernible.

(Translated by Elizabeth Hanunian, Sept. 22, 1947.

.OLT BRECHT

In 1930 Bertolt Brecht, together with Hanns Eisler, author of the "Comintern", wrote a play entitled "Die Massnahme" ("Disciplinary Measures"). This play deals with the activities of four Communist agitators who find it necessary to kill a young Communist comrade because his activities threaten to endanger the Communist movement. Throughout the play, reference is made in a laudatory fashion to the teachings of Lenin, the "A B C of Communism", and the activities of the Chinese Communist Party in general.

The following are excerpts from the play "Die Massnahme":

The four agitators: "We came from Moscow as agitators; we were to travel the city of Mukden to spread propaganda and to create, in the factories, the Chinese Party. We were to report to party headquarters closest to the border, and to requisition a guide. There, in the anteroom, a young comrade came toward us and spoke of the nature of our mission. We are repeating the conversation:"

The young comrade: "I am the secretary of the party headquarters which is the last toward the border. My heart is beating for the Revolution. The witnessing of wrong-doing drove me into the lines of the fighters. Man must help man. I am for freedom. I believe in mankind. And I am for the rules of the Communist Party which fights for the classless society against exploitation and ignorance."

The young comrade: "The two of us have to defend the Revolution here. Surely you have a letter to us from the Central Committee which tells us what to do?"

The three agitators: "So it is; we bring you nothing. But across the border, to Mukden, we bring to the Chinese workers the teachings of the Classics and of the propagandists: the A B C of Communism; to the ignorant the truth about their situation; to the oppressed, class conscience; and to the class-conscious, the experience of the Revolution. From you we shall requisition an automobile and a guide."

The four agitators: "We went as Chinese to Mukden - four men and a woman - to spread propaganda and to create the Chinese party through the teachings of the Classics and of the propagandists - the A B C of Communism; to bring truth to the ignorant about their situation; the oppressed class conscience, and the class-conscious the experience of the Revolution."

Bertolt BRECHT

"International Literature," No. 5, 1937, was published by the State Literary-Art Publishing House in Moscow. Writing in this magazine, Sergei Tretyakov, a leading Soviet Writer, describes an interview with Bert Brecht, beginning on page 60. He quotes Brecht as follows:

"'I was a member of the Augsburg Revolutionary Committee,' Brecht continued. 'Nearby, in Munich, Levine raised the banner of Soviet power. Augsburg lived in the reflected glow of Munich. The hospital was the only military unit in the town. It elected me to the Revolutionary Committee.'"

Tretyakov continues: "He wrote 'Drum at Night.' This work contained echoes of the revolution . . . The work was a scathing satire on those who had deserted the revolution . . .

"His play 'Die Massnahme,' the first of Brecht's plays on a Communist theme, is arranged like a court where the characters try to justify themselves for having killed a comrade . . . When he visited Moscow in 1932, Brecht told me his plan to organize a theatre in Berlin which would reenact the most interesting court trials in the history of mankind . . ., for example . . ., the trial of Karl Marx's 'Neue Rheinische Zeitung' . . . The study of economics brought Brecht to Marx and Lenin whose works became an indispensable part of his library. Brecht studies and quotes Lenin as a great thinker and as a great master of prose . . . According to Brecht the theatre should act upon the spectator's intellect . . . The traditional drama portrays the struggle of class instincts. Brecht demands that the struggle of class instincts be replaced by the struggle of social consciousness, of social convictions. He maintains that the situation must not only be felt, but explained, crystallized into the idea which will overturn the world . . .

"Brecht, the artist, has an extremely broad and varied range. He has composed many ballads, songs and choruses on the subject of revolutionary ruthlessness . . . His bookshelf, however, contains books of science and action -- Lenin. . .

"This play (Brecht's 'Mother') is a whole seminar on methods of propaganda and tactics in revolutionary struggle . . ."

"Brecht was just such a 'sloven in the home next' of the bourgeoisie until by a decisive turn in the direction of Communism, he brought his drama face to face with a wholly new audience - the audience of the proletariat . . ."

"Brecht claims that art is a branch of pedagogy -- that its purpose is to teach . . . The point is not to leave the spectator purged by a cathartic but to leave him a changed man, or rather, to sow within him the seeds of changes which must be completed outside the theatre . . .

International Literature, No. 5, dated May 1937, pp. 3-59, reprinted Bertolt Brecht's play, "Round Heads or Peak Heads," or "Rich and Rich Make Good Company. International Literature printed the following introduction to Brecht's play:

"The play was performed last November in Copenhagen. It was conceived as a variation on the plot of Shakespeare's Measure for Measure and in its final form was the product of collaboration with Hans Eisler, who also wrote the music, Elizabeth Hauptman, B. Heath, and Margaret Steffin.

"To realize the dramatist's intentions, the producers were careful to so stylize the direction, costuming, sets and action that the parable quality of the play should be preserved. Illusions of reality were carefully avoided; everything was directed toward assisting the audience to abstract the generalizations concerning social organization, and the class struggle, which the play set out to dramatize..."

One of the characters in Brecht's play, "Round Heads or Peak Heads," says at one point: "Five minutes ago, you were offering to fight with us under the Sickle to throw off the yoke of the landowners. That can only be done by force. Take the gun, woman."

It might also be noted that the words to one of the songs in the play are:

"Men of the land
"The hour is at hand!
"Count not the hazard's cost
"Life can but once be lost
"None will improve your lot
"If you yourselves do not.
"Men of the land
"The hour is at hand!
"All: The Sickle forever."

It should also be noted that the fact that Brecht's works have appeared in issues of International Literature was recorded by the Daily Worker, official organ of the Communist Party in the United States, in the issue of the Daily Worker dated January 18, 1943, page 7. The fact was recorded in an article headed "Writers of the World Meet in the Pages of a Soviet Magazine."

BRECHT (cont'd.)

continues his work. She is now a member of the Bolshevik Party. Unlettered at first, she has now learned to read and write and has become politically developed.

"Brecht then proceeds to add scenes which could not be contained in Gorki's novel. The war is here. Old Pelagea Vlasova conducts propaganda against the war. This is doubly dangerous because a section of the workers is poisoned with Menshevik war patriotism and because the government has increased its terror. The Bolshevik Party itself is in danger. The Party issues a clarion call to all its loyal members, asking for their aid, for maintaining the organization intact. Old Pelagea Vlasova is sick. She is in bed. (She lives in the house of a teacher by the name of Vesovchikov, a brother of a class-conscious worker.) Swooning and swaying with illness, she leaves her sick bed to help save the Party. Her son has finally returned from Siberia. He has completed his term. Now the Party sends him to Finland. He has only a few minutes to see his mother. Both mother and son understand that this is no time for sentimentality. The son departs. Soon his mother is informed that he was shot ~~by the Czar's guards~~... The old woman sets her jaw and continues revolutionary work. Finally the day of deliverance approaches: we are on the eve of the March Revolution of 1917. The ice is breaking. The workers are marching towards victory.

"This very substance of the play is of a nature to keep worker audiences spell-bound. ~~It is not only Russia or Nazi Germany.~~ It is the working classof the whole world. Millions of toilers everywhere. It is not only the drama of yesterday. It is the drama of today and tomorrow.

"It was Brecht's plan to have a spectacle representing the dramatic story of present day class struggle which must culminate in the victory of the proletariat. He planned his play on a grandiose scale. Scene after scene, picture after picture of the world conflict were to pass before the eyes of the beholder.....

".....The chorus in 'Mother' is too small for a spectacle of this size, but the singing captivates us often by its unusual sincerity and freshness. It is a pity that we do not have more of these songs in the production. (The words were mostly composed by Brecht.)"

It should be noted that Brecht's play, "Mother," contains songs entitled, "Praise of Communism," and "Praise of the Revolutionists." And, according to the Daily Worker for October 31, 1935, Bertolt Brecht wrote this play in collaboration with Hanns Eisler.

Bert Brecht

An interview with Bert Brecht appeared in the Daily Worker on October 31, 1935, which said:

"'I found that the thing which I was interested in presenting in the theatre interested only the workers, not the bourgeoisie. I found the workers by far the best audience for my plays. The bourgeoisie resent thinking in the theatre, the workers enjoy thinking. They are a much better public.'

"Bert Brecht, the noted German playwright, author of "Mother", which the Theatre Union will present here on Nov. 19, was explaining how he finally came to concern himself entirely with writing plays for and about the working class.

"When he first started his career as a playwright, said Brecht, his general point of view was merely that all of life is absurd. He felt that the capitalists, workers and bourgeoisie were universally stupid in swallowing theories fed to them, and acting as though they were true, though they had no relation to reality.

"And then he decided to write a play dealing with the Chicago grain exchange, "The Pit."

"'I was a student of the theatre', he said. 'I knew its history and its methods thoroughly. Yet in all my research I found no technique which allowed for presenting great financial 'deals' so as truly to picture them on the stage. The past experience of the theatre having failed me, I began to ask questions of the economists. I asked them the hows and whys of such deals - and they knew nothing. They told me nothing but phrases. I heard that a former Chicago grain dealer lived in Vienna, and I visited him. He also knew nothing of the whys and wherefores of these complicated operations in which he took part.

"'Thus, step by step, I was brought to the study of Marx. For the middle-class intellectual, the study of Marx is very hard. In the first place, it does not spring from any direct necessity in his life, which teaches him quickly, as it does for the workers. In the second place, there were no schools in which to study Marxism in Germany at that time.

"'So I had to read books- and they were hard to get- and talk with people, with Socialists, with Communists, with workers generally. In this way I came to know of the workers' theatres in Germany. I became interested in them. I found that the workers' audience was the audience for what I wanted to say in the theatre.'

The close collaboration between Bertolt Brecht and Hanns Eisler has already been reflected in the fact that they cooperated on the plays, "Mother," "Life of the Master Race," "Die Massnahme," and "Round Heads or Peak Heads." It has already been pointed out also that they collaborated on a number of songs that won great popularity with the Communists. And it has been shown that they carried their collaboration over into the movie industry when they worked together on the film "Hangmen Also Die." There is much additional evidence of Brecht-Eisler collaboration, however.

Hanns Eisler, in an interview appearing in the "Evening Moscow," dated June 27, 1935, made this statement:

"Before my departure from America, I was offered a chair of composition and theory at the New York Arts Institute. I gladly accepted this offer because I hope to contribute something towards the development of the young American musical movement. I shall return to New York about September 1. Previously I must visit the German writer, Bert Brecht, in Denmark with whom I am collaborating on a musical drama on the salability of bourgeois art and scholarship."

Recent testimony by Hanns Eisler before the Committee on Un-American Activities showed that Eisler meant the New York School of Social Research when he referred to the Arts Institute. While Eisler served at the School of Social Research he was the recipient of a $20,000 grant from the Rockefeller Foundation for research on music and films. It is interesting to note that pay vouchers in connection with the grant to Eisler show that Bertolt Brecht received $250 of the $20,000 for services rendered.

The Daily Worker for February 1, 1938, page 7, had additional information regarding the Eisler-Brecht collaboration. The newspaper stated that "The decade long Eisler-Brecht collaboration is proceeding fruitfully. The composer tells of the pair's latest completed works, 'Die Deutsche Symphonie,' a full evening's performance for orchestra, chorus and soloists, dealing with the historic events of post-war Germany, and of a group of solo cantatas with chamber music accompaniment. At present Eisler and Brecht are working on an opera called 'Goliath.'"

Hanns Eisler published a book, "Composing for the Films," Oxford University Press, New York, 1947. In the preface to his book, Eisler notes his indebtedness to a number of persons "with regard to the present book." He states that "Reference should also be made to the poet, Bertolt Brecht, who stresses throughout his work the gestural elements of music."

TRANSLATION

(From Zeitschrift für Musik,
1930, v. 97, p. 452, 453-454.)

The whole impersonal speech is not only due to poetic inability, but is also intention. There shall not be men of flesh and blood, each different according to age, character and race. Mr. Brecht rather aims at that species of humanity, striven for through the final results of Marxism, in which everything individual is set aside, where there is, therefore, no personality, everything human is leveled out like a machine and only a homogeneous mankind deprived of soul and spirit, only a mass of human beings inhabits the earth. How much this outlook is, or rather was also behind modern music, will be discussed in another connection. Only this much, a Music-Volapük, a music of the World International was planned. (p. 452.)

"Understanding is especially important to learn." This is the first sentence of the piece, which had to hang as a wall motto in the schools. Incidentally, that this German which offended the ears is not German, was noted after the stay of a year in Germany by a Galician. What Mr. Brecht means was formerly called Faithfulness, faithfulness toward a community in the service of a common cause, or, with poetic objectivity: One for all, all for one, or as Schiller said especially beautifully: in need and danger let us not separate. The former social democrat- for today one seldom hears that word- spoke of a feeling of solidarity, and therefore, emphasized quite

consciously the connection with feeling, the entire inner man. Our bloodless poet, however, expresses the same, yet meant quite otherwise with the colorless word "understanding" which refers to the intellect and connects it with the word "Verstand", with learning; thus all feeling is taken away. In spite of the fact that this word connection is false, the important thing is in what way Brecht is aiming and how it is carried out. While the "One for all" rests on free, inner decision, here without more ado the person is ordered, his free will is removed. It does not matter whether it is a question of a minor who, yet more significantly, knows nothing of the custom, the contract so to speak, but in spite of that, is expected to keep it. This fake, chance understanding, therefore, has nothing to do with what was originally meant by this inner unity. Here it means rather: All against one, against the individual, the minority, if this did not conform. And that is what Mr. Brecht means, it is a Soviet Russia, for example, and the "great custom" of Marxism carried out by Lenin. There is no inner unity there, and no sense of duty, especially no agreement resting upon the characteristics of the soul, but force and violence have the word. Frosty and cold, didactic and dry as Brecht's bloodless style the machine of the "great custom" is manipulated, a cold, sallow, feelingless phanton steps toward us in him; and sacrifice is made to him, to this phanton, without mercy. This world knows as little of soul, feeling, love and inner unity as a machine. (P. 453-454.)

Translated by L. M. Manross.
October 27, 1947.

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BERTOLT BRECHT

(also known as Bertold, Berthold and Bert Brecht)

Sources of information available to this Committee reveal that Bertolt Brecht was a technical adviser in the production of the film, "Hangmen Also Die," for which Hanns Eisler furnished the music. Brecht also collaborated with Charles Laughton in the production of a play entitled, "Galileo," which it has been said will be filmed. Brecht's "Three Penny Opera" was also filmed, as was "Kuhle Wampe." ("Hangmen Also Die" was produced by United Artists.)

The files, records and publications of the House Committee on Un-American Activities disclose the following information regarding the Communistic affiliations of Bertolt Brecht:

"How beautiful to plead the cause of class struggle, to call out loudly and resoundingly the masses to the fight, to annihilate the oppressors, to liberate the oppressed."

"The individual has two, the party has a thousand eyes. The party sees seven states. The party has many hours. The party cannot be destroyed, for it fights with the methods of the classics which are drawn from the knowledge of reality, and are destined to be changed, in that the teachings spread through the masses. Who, however, is the party? Is it sitting in a house with telephones? Are its thoughts secret, its resolutions unknown? Who is it? It is all of us. We are the party! You and I and all of you - all of us! In your suit it is, comrade, and in your head it thinks, wherever I live there is its home, and wherever you are attacked, there it fights."

Bertolt BRECHT

"On the wavering heights of intellectual tight rope walking Brecht came, by guidance of Lenin's articles, to Communism . . . He applied his training in argument and logic to specific work. In collaboration with Hans Eisler he wrote songs for the proletarian stage, for demonstrations, and mass choruses. He wrote the 'Ballad of Paragraph 218,' 'Lullabies for Proletarian Mothers,' the 'Solidarity Song' . . .

"Abroad Brecht collaborates even more closely with Eisler . . .

"Brecht came to the Soviet Union twice . . . He wants to touch the new man and feel the threads that lead to him from the geniuses who foretold and who organized the October Revolution."

Brecht wrote a dramatic version of Gorki's novel "Mother." The play was translated by Paul Peters, also known as Harbord Allen, said to be currently employed with Fox Films, and formerly a member of the Daily Worker staff, and was staged by the Theatre Union in New York in December 1935. The Theatre Union was one of the affiliates of the League of Workers Theatres, which in turn was tied to the Moxcow-directed International Union of the Revolutionary Theatre. Theatre Union reflected the current line of the Communist Party in its propaganda and was used to raise funds for Communist purposes.

The Daily Worker of November 22, 1935 had the following to say regarding Brecht's play "Mother":

"Is it possible to play "Capital" by Karl Marx on the stage? We think it is.....

"All this has to do with human beings--and human beings can be presented on the stage. I imagine that a 'capital' presentation can be a captivating spectacle. To sit in the theatre, to see economic reality unfolding before you page after page, to witness how social types; banker, capitalist, worker, peasant, trader, intellectual, state official assume the reality of flesh and blood; to follow the development of social conflicts proceeding with indomitable power; to live with the exploited, the joy of victory in various sections of the globe; to approach that great world explosion which is not contained in 'Capital' but which was foreseen by the fathers of scientific Communism--the Bolshevik Revolution--can there be a greater joy for a class-conscious worker, even for one who is thoroughly acquainted with Marxism?.....

"Some such thing was in the mind of the German proletarian poet and dramatist, Brecht when he adapted Gorki's world-famous novel, 'The Mother' for the proletarian theatre. 'Mother' was a component part of the proletarian theatre in Germany for years. It has been produced in New York by the Theatre Union, under the direction of Victor Wolfson, and opened at the Civic Repertory Theatre last Tuesday.

"Brecht took from Gorki's 'Mother' those elements that are universal. The manufacturer discharges a number of workers. He cuts wages. The workers organize in secret, for the government tries to suppress every kind of workers' organization. The workers study because they know that in their position knowledge is might.

"The workers declare a strike. Young Pavel Vlasov, the only breadwinner of his widowed mother, is among the fighters. The mother is drawn into the struggle. She becomes class-conscious. She begins to aid the workers in their revolutionary activities. She succeeds where others fail because she is not suspected....

"Her son is arrested and exiled for many years to Siberia. She

"Besides "Mother" which he wrote in collaboration with Hanns Eisler, the noted composer, Brecht has written such plays as "St. Joan of the Slaughterhouses", which he describes, ironically, as showing what the capitalists must do in order to exist; "Massnahme" (organ with Eisler) "Three-Penny Opera", for which Kurt Weil composed the music; and many "lehr-steucke" or didactic plays to educate the public.

"All his plays received great attention in Germany, and most of them were played not only in Berlin, but in most of its major cities. He is known as an innovator in the theatre as well as a playwright, and for a number of years worked with Piscator, one of the geniuses of the revolutionary theatre."

It should be noted at this point that Erwin Piscator was identified by the Daily Worker itself on February 7, 1931, page 5, as a stage director who was a leading member of the Communist Party in Germany.

Piscator also served as artistic director for the play, "Life of the Master Race," which was written by Bertolt Brecht and produced at the Pauline Edwards Theater in New York City starting June 13, 1945, according to the Daily Worker dated June 10, 1945, page 14. The original score for Brecht's play, "Life of the Master Race," was written by Hanns Eisler, according to the same Daily Worker article.

"Das Wort," is a Communist magazine published in Moscow, and "Die Tribune," is a German Communist literary magazine. According to information received by this Committee, Bertolt Brecht was listed as a co-editor of "Das Wort," and was also connected with "Die Tribune."

"Ost Und West" (East and West) is published in the Soviet zone of Berlin with the approval of the Soviet administration, according to the publication, Neues Deutschland, dated July 11, 1947. The issue of East and West dated July 1947 contains an article written by Bertolt Brecht. The magazine is edited by Alfred Kantorowicz, a well known international Communist agent, residing in the United States.

New Masses is an official Communist weekly in the United States, which was cited as a "Communist periodical" by former Attorney General Francis Biddle, (Congressional Record, September 24, 1942). It has also been cited as a Communist magazine by the Special Committee on Un-American Activities on June 25, 1942 and March 29, 1944. Poems written by Bertolt Brecht appeared in issues of New Masses dated March 2, 1937, page 16, and June 4, 1940, page 14.

The Daily Worker, as it has been said previously, is the official organ of the Communist Party of the United States, and it reserves its praises for persons who are in accord with the Communist Party line. In addition to laudatory interviews and play reviews for Bertolt Brecht, which were noted on earlier pages of this report, it is observed that the Daily Worker on November 18, 1938 gave high praise to a novel by Bertolt Brecht entitled, "A Penny for the Poor." The Daily Worker reviewer states regarding the book that "Through chicanery and a thick London fog we follow the careers of two successful business men...But no matter how grotesque and warped by capitalism these men are, they are always intensely human." The Daily Worker dated January 9, 1936, page 5, reprinted the words and music to a "United Front Song." The words were written by Bertolt Brecht and the music by Hanns Eisler, and the song was used in the aforementioned play, "Mother." Some of the verses from the United Front Song are as follows:

"And just because he's human
"He doesn't like a pistol to his head,
"He wants no servants under him,
"And no boss over his head.

"So, left, two, three,
"So, left, two, three,
"To the work, that we must do,
"March on in the workers' united front
"For you are a worker too.

"And just because he's a worker
"The job is all his own,
"The liberation of the working class
"Is the job of the workers alone.

"So, left etc."

"The United Front Song" by Brecht and Eisler was welcomed in other Communist quarters. Workers Library Publishers, a Communist publishing house, printed the song in a volume entitled, "Songs of the People," 1937, page 55. The song also appears in "America Sings", which was published by Workers Book Shop in New York, the headquarters of a chain of Communist book shops which serve as outlets for official Communist literature. A recording of the United Front Song was also put out by the Workers Bookshop in New York, according to an advertisement by the Bookshop which appeared in the issue of Soviet Russia Today for May 1936, page 33.

Another song with words by Bertolt Brecht and music by Hanns Eisler, entitled, "In Praise of Learning", was also offered on records by Workers Book Shop of New York. It also appeared in the book, "Songs of the People" which was published by Workers Library Publishers. The words of the song are as follows:

Learn now the simple truth,
You, for whom the time has come at last;
It is not too late.
Learn now the ABC -
It is not enough but learn it still.
Fear not, be not downhearted.
Begin you must learn the lesson.
You must be ready to take over,
You must be ready to take over.
Learn it, men on the dole;
Learn it, men in the prisons;
Learn it, women in kitchens;
Learn it, men of sixty-five.
You must be ready to take over.
Go back to school again, homeless people;
Just learn all you can, you freezing ones;
Starving, get hold of a book.
Let that be a weapon.

You must be ready to take over
You must be ready to take over
Don't hesitate to ask questions, comrade,
Don't be persuaded, but prove for yourself.
What you don't learn yourself you don't know.
Check up the bill, for it's you who must pay it.
Point with your finger to every item;
Say that you want it explained.

You must be ready to take over,
You must be ready to take over.

"Soviet Russia Today," was formerly known as the official organ of the Friends of the Soviet Union, the organization that preceded the present-day National Council of American-Soviet Friendship. "Soviet Russia Today" has been cited as a Communist publication by the Special Committee on Un-American Activities on June 25, 1942 and March 29, 1944. A poem written by Bertolt Brecht in collaboration with Roy Temple House appeared in the issue of Soviet Russia Today dated February 1943, page 27.

International Press Correspondence was the official organ of the Communist International. The edition of International Press Correspondence dated March 23, 1927, carried a telegram demanding the release of Hungarian Communist political prisoners. Bertolt Brecht was listed as one of the signers of this telegram.

The International Press Correspondence dated July 24, 1937, reported that Bertolt Brecht was a speaker at the International Writers Congress held in Paris. This Congress was closely affiliated with the International Union of Revolutionary Writers, with headquarters in Moscow.

International Press Correspondence dated June 2, 1932 reported that Bertolt Brecht was a member of a preparatory committee for an International Anti-War Congress held in Geneva in May, 1932. The American League Against War and Fascism was set up in the United States as a result of this Congress. The American League Against War and Fascism was dedicated to an openly treasonous program and it was cited as a Communist front by the Special Committee on Un-American Activities on January 3, 1940 and March 29, 1944. Former Attorney General Francis Biddle declared that the League was "established in the United States in an effort to create public sentiment on behalf of a foreign policy adapted to the interests of the Soviet Union" (Congressional Record, September 24, 1942).

The Free German National Committee was created in Moscow in June 1943 and was headed by Wilhelm Pieck, founder of the German Communist Party. This organization in turn founded the Council for Democratic Germany in February 1944 in the United States. Bertolt Brecht was one of the organizers of the Council for a Democratic Germany, according to the Daily Worker of May 3, 1944, page 3.

Bertolt Brecht was a supporter of a publishing house called, "Das Freie Buch," according to the Daily Worker for July 14, 1942. Das Freie Buch was founded by exiled German Communist writers in Mexico, including Anna Seghers, Lion Feuchtwanger and Ludwig Renn.

BRECHT

The close collaboration of Hanns Eisler and Bert Brecht is reflected in an article by S. Tretyakov, a leading Soviet writer which appeared in International Literature No. 5, 1933-1934, pages 113 through 118. International Literature is the official organ of International Union of Revolutionary Writers, with headquarters in Moscow.

Tretyakov says at one point:

"Eisler is famous in two ways: Bush--Eisler, as a workers' vaudeville pair; Brecht-Eisler-Dudov, as a dramatic group consisting of the dramatist Brecht, the composer Eisler, and the producer, Dudov."

He says at another point:

"Eisler writes to the words of Brecht a dialogue song of a working woman begging a physician, who stands strictly by the law, to perform an abortion:

'You will an excellent mother make
For our industry's sake.
That's what your womb is for.
But then you should be --hep--
Must watch your step.
Enough - the law's the law.
Bear--and fool around no more.

"This chorus is in the rhythm of a careless dance and the staid figure of the Herr Doctor in soup and fish steps out in the shameless steps."

He further states that:

"So, correcting its error, communist song returned to the concert hall keeping its open air rhythm and the concreteness of its militant subjects. Thus the didactic play originated, of which the first sample was Highest Mede written by Brecht, music by Eisler, produced by Dudov.

"Highest Mede is the staging of a mass trial. It is the choral rendering of a trial before the control commission which gives its decision upon the report of four underground agitators who were compelled, for the sake of the cause, to do away with a fifth one, who too weak and undisciplined, put the cause of the party in danger.

"The chorus not only puts questions to the reporting communists. It also sums up its opinion in choruses, one of the best of which is Hail the Party:

The individual has two eyes
The Party has a thousand eyes.
The individual knows his moment
The Party days and years embraces.
The Party sees the peoples of the Earth
The individual only his own block.

BRECHT

"'These choruses,' says Eisler, 'are not just musical compositions performed for listeners. They are a particular kind of political seminar on problems of party strategy and tactics. The members of the chorus work these problems out, but they do so in the easily remembered and attractive form of chorus singing. We built this play not for concerts. It is only a method of pedogogic work with students of Marxian schools and proletarian assemblies.'

"On a special dias the four agitators appear and demonstrate before the chorus in consecutive stages the way things happened. They don half masks, yellow, with Chinese eyeholes, throw a rope over their shoulders and there is a group of Chinese coolies singing its barge hauler's songs, while the soft hearted comrade forgets all about agitating and runs, instead, to put stones under the slipping feet of the hauling crew.

"The agitation comes to naught. The foreman gets the others to quarrel with the comrade. The four comrades explain the mistake to him. The chorus sings a song - a fugue on a quotation from Lenin:

'Wise is not the one that made no errors,
Wise the one that knows how to correct one.'

"The play put anew the question, so recently ridiculed, of a broad canvas, only the canwas is not used as a screen for throwing on it figures of the imagination, but as a path that leads to communism.

"The play intends to transform people. It is a process of revaluating the world. This is the slogan of the proponents of the didactic play.

"Thus communist music becomes the heavy artillery of the battle for communism.

"Brecht-Eisler-Dudov made a film ~~Coulet~~ Kuhle-Vampe about the unemployed who settled in tents on the outskirts of the city and the great lesson of solidarity among the workers.

'Whose street--this street?
Whose world--this world?'

"the militant song of the film asks, and ends:

'--But don't forget--Solidarity.'

"The film was first cut, mutilated, then altogether prohibited."

SHEET MUSIC

Vienna

Published by
Universal - Edition A. G.

Printed in Austria

Leipsic

Address to the crane "Karl"
(Bert Brecht)

Hanns Eisler, op. 18, No. 3
Piano score by Erwin Ratz

Move forward three meters, come on, move back three (meters).
Come on, pick up the coal, put it there,
For they (it) come(s) from here now, and it is going away from here now,
and there is a deep signifieance in that (that makes sense).
Therefore, Karl, straighten your collar and toss it over there.
For, Karl, you must do that, for, Karl, you must do that,
for you belong to the proletariat,
and, Karl, the whole proletariat is not allowed to say "no".

Move forward three meters, come on, move back three (meters).
Come on, grab the iron and toss it over there.
For now it is iron, and then it will be guns, and they have a deep significance (they make sense).
(Follow with "Therefore, as above, to "No".)

Only once it will go forward and then (it will) never (go) back.
And both of us will just leave them.
And our iron will build houses,
And our coal will warm them.
and this will give everything significance (only this will make sense).
Therefore, Karl, straighten your collar and toss something over to us,
For, Karl, then you may; for, Karl, then you may:
Karl, you belong to the Proletariat, and if it is
for the proletariat, then there is no "No" for us!

(Translated by Elizabeth Hanunian, September 22, 1947)

Bertold BRECHT

SHEET MUSIC
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Song of Supply and Demand
(From the drill "The Tactic" by Bert Brecht)

Hanns Eisler, op. 18, No. 4
Piano score by Erwin Ratz

The trader: There is rice downstream, in the upper provinces the people need rice.
If we leave the rice in the warehouses, the rice will become dearer for them.
Those who pull the rice-boats will then get less rice.
Then the rice will become still cheaper for me.
The young comrade: What actually is rice?
The Trader: How do I know what rice is? I know who knows that!
I don't know what rice is, I only know its price.
The trader: Winter is coming, the coolies need clothing,
Then cotton must be bought, and the cotton will be kept back.
When the cold (weather) arrives clothing becomes more expensive.
The cotton mills pay too high wages.
There actually is too much cotton.
The young comrades: What actually is cotton?

The Trader: How do I know what cotton is, how do I know who knows that?
I don't know what cotton is, I only know its price.
Such a man needs too much grub. Hence the man becomes more expensive.
To provide the grub, men are needed.
The cooks make it cheaper, but the eaters make it dearer.
There are actually too few people.
The young comrade: What actuall is a man (human being)?
The Trader: How do I know what a man is (human being) is, I only know his price,
I don't know what a man (human being) is, I only know his price!

(Translated by Elizabeth Hanunian, Sept. 22, 1947.)

r agitators: "So the young comrade from the border station was in accord with us as to the nature of our mission, and we - four men and a woman - proceeded toward the director of the party headquarters."

* * * *

The four agitators: "But the work in Mukden was illegal, hence we had to 'cover up our faces'; our young comrade agreed to this. We repeat the incident..."

* * * *

The director of the party headquarters: "I am the director of the last party headquarters. I am giving my approval of having the comrade from my station go along with you as a guide. There is, however, unrest in the factories of Mukden, and these days the whole world is looking toward this city (waiting to see) whether or not one of us is coming out of the huts of the Chinese workers, and I hear that there are gunboats in the rivers and armored trains on the rails ready to attack us the moment one of us is seen there. I am therefore recommending to the comrades to cross the border as Chinese. You must not be seen."

* * * *

"The director of the party headquarters."

* * * *

The two agitators: "Yes."

* * * *

"The director of the party headquarters hands them masks."

* * * *

"The director of the party headquarters."

* * * *

"The director of the party headquarters."

* * * *

"The director of the party headquarters (calling out loudly): 'In the interest of Communism, in sympathy with the marching on of the proletarian masses of all countries, saying yes to the revolutionizing of the world."

* * * *

The four agitators: "We went as Chinese to Mukden - four men and a woman - to spread propaganda and to create the Chinese party through the teachings of the Classics and of the propagandists - the A B C of Communism; to bring truth to the ignorant

BRECHT, BERT (BERTOLD)

present still living in the U.S.A. Source: OST UND WEST, Vol. I, No. 1, Berlin, July 1947, edited by Alfred Kantorowicz.

known as intellectual drama. It was written, at any rate, by a man with a very good mind, about a man with a very great one. We are shown the mind of Galileo revolutionizing human knowledge. We are shown it, again, precipitating an age-old human conflict—that between science and religion, truth and authority. But *Galileo*, in the end, is about the man, and about the mind. It is about a man, moreover, quite as human as he was intellectual—shrewd, wordley arrogant, sarcastic, loving the good things of life, not quite above trickery, and not quite up to dying for the truth. And Brecht has shown him, at the last, ironic and a little inscrutable. Why did he recant—why did he deny that the earth moves round the sun? His former disciple, coming upon Galileo in his old age, thinks it was for a wise and highminded reason, that he might go on with his work in secret; but Galileo says no, it was because he shrank from physical pain.

* * *

It is a lively and, at Brecht's and Laughton's best, a living portrait. It is kept from being static by many small but effective incidents; and it is constantly counterpoised against the princes and grand dukes and Popes who often indulge and advance Galileo but are always his masters. That relationship gives a good deal of inner tension to a play that is outwardly not very dramatic. And Galileo's failure to emerge a strong man, a hero, a martyr in the never-ending struggle of truth against authority somehow makes that struggle not less real, but more. And it somehow makes the man—perhaps because he

But *Galileo* comes down in the end to being a sort of conversation piece. And it is the quality of the writing that makes *Galileo* so generally exhilarating and so often brilliant. This is where Mr. Laughton counts quite as much as Mr. Brecht; for Laughton has not only provided what seems like a capital translation, but has spoken the dialogue for all it is worth, with a full sense of its silkiness, its worldliness, its dawdled quickwittedness, and of the lazy heat and force that underlie it.

* * *

The full values of *Galileo* require, I think, a very polished and sophisticated—quite the reverse of a merely "experimental"—production. That said, however, the present production can be praised for going as far along the right road as it is able. Ideally, the sets ought to be even simpler than they are, or not simple at all; but they serve. And if Joseph Losey, as director, has had to herd a small army of performers of greatly differing ability through a multitude of scenes, and has not always caught the right pace or atmosphere he has certainly preserved order and more than once achieved very genuine style. Hanns Eisler's music suggests the period but is too self-consciously used.

—LOUIS KRONENBERGER

FIRST NIGHT

THE GENTLEMAN FRO
ATHENS: A new play by Emm
Lavery, presented by Martin Gos
in association with Eunice Heal
Tuesday at 8:30 at the Mansfie
The cast includes Anthony Quin
Edith Atwater, Gavin Gordon, Al
Hewitt, Ethel Browning, Lou Pola
Feodor Chaliapin, Leopold Bad
and Creighton Thompson; stage

FOREWORD

A YEAR has passed since the WORKERS' SONG BOOK No. 1 went to press. It has been a year of sharp intensification of the class struggle in all parts of the capitalist world. Everywhere, music has played an increasingly important role in welding and in heartening the working class in its persistent march to power. In fascist countries the strains of a militant song are suddenly heard and equally suddenly vanish as the police converge upon the scene, only to find it deserted. In imperialist armies and navies the "Internationale," the "Comintern" and dozens of other workers' songs are becoming so widely known that officers have made continued, but unsuccessful, efforts to prevent their spread.

In the United States mass singing has played an ever more significant part in the great strikes and demonstrations that have been sweeping the country during recent years. Out of the struggles against war and fascism, the great San Francisco General Strike, the Textile General Strike and the growing discontent of the masses of the American people, have arisen songs whose militant class content and catchy simplicity bear witness to the increasing importance of music as a factor in the life of the American labor movement.

This second WORKERS' SONG BOOK, because of its larger size (48 pages instead of 32) and because of the greater variety and timeliness of the songs it contains, marks a definite advance over the first book. Particularly noteworthy in the present collection are: 1) the publication, for the first time, of two original Negro songs of protest revealing the rising discontent and militancy of the oppressed Negro people; 2) songs dealing with the struggles for the United Front and against war and fascism; 3) songs commemorating American class war heroes, fallen in battle (John Reed, Harry Simms, Sperry and Coundeorakis); 4) satirical songs in the American folk style aimed at the "best" personalities of American Capitalism; 5) popular workers' songs from Germany (including Eisler's famous "Vorwärts und nicht vergessen" from "Kuhle Wampe" as well as songs by Vollmer and Volpe); 6) outstanding fighting songs from the Soviet Union, Mongolian People's Republic and Red China.

As compared with the five composers represented in the first book, the present collection is the work of twelve composers, eight of whom are Americans and of these, six are members of the COMPOSERS' COLLECTIVE OF NEW YORK CITY. The tasks of these composers were to provide material for mass singing on the streets and at all rallies, for choruses (from elementary to advanced) as well as for informal singing wherever workers gather.

The songs included in this volume were chosen from among dozens that were submitted. In making their selections, the editors were guided by the opinions of experienced composers, choral conductors and organizers, as well as by the reactions of workers' audiences before whom all except three of the songs were performed. It is important for the future development of workers' music that this song book have the widest circulation and use, and that discussions in trade unions, workers' clubs and choruses be organized around the question: "What is workers' music?" and how far the songs in this volume are satisfactory in answering this question. The editors ask all who sing or hear the contents of this book to address letters of criticism and suggestions for the future volumes to the Editorial Commission of the Workers' Music League, 799 Broadway, New York, N. Y.

NOTE TO COMPOSERS: *The Editorial Commission of the Workers Music League will consider for publication in the third song book all MSS received before June first, 1935. Songs must be submitted to the Editorial Commission in two copies—clearly written in ink and accompanied by a self-addressed, stamped envelope. — The Workers Music League is NOT responsible for the return of any MSS.*

kann (Substanz, Potenz und Qualität sind stilunabhängig und das rein Menschliche wie das Metaphysische ist zu allen Zeiten gleich), sind Walter Braunfels' Werke in sich — in Idee, Schau und Formung — so beglückend wertbestimmt, wie Weniges im Schaffen dieser Zeit.

Bert Brechts „Schulstück vom Jasager".

(Schuloper mit Kurt Weill.)

Von Alfred Heuß, Gaschwitz bei Leipzig.

In dem „aktuellen Zwiegespräch über die Schuloper" zwischen Kurt Weill und Dr. Hans Fischer im ersten Heft der neuen Zeitschrift „Die Musikpflege" liest man u. a.:

Dr. Fischer: Die Dreigroschenoper ist in der Tat ins Volk gedrungen. Wenn wir in der Schule von Neuer Musik reden, so sprechen die Jungen am liebsten von der Dreigroschenoper. Und sie reden nicht nur von ihr, sondern sie singen und spielen sie. Die Schüler sind, glaube ich, Ihr begeistertstes Publikum.

Kurt Weill: Was Sie über die Dreigroschenoper sagen, freut mich, weil ich gerade auf die Jugend als das Publikum der Zukunft ziele. Was ich in meiner Musik aussprechen möchte, das wünsche ich, sollen zuerst einmal die Kinder erfahren und besitzen, die ja mein eigentliches Publikum sind. Wenn die heutige Schuljugend erwachsen sein wird, wird das Publikum da sein, auf das ich rechne.

Also, die Herren Brecht und Weill die Praeceptores musices juventutis Germaniae! „Und der ist mein Vater, er sagt es ja selbst!" heißt's im „Figaro", und am liebsten setzten wir noch die Noten Mozarts hinzu. Daß das heutige Deutschland nicht mehr fröhlich lachen kann, ist eine der schwersten Einbußen, die es erlitten. Wie bog es sich einst über den Köpenicker Hauptmann! Heute aber ein greisenhafter Ernst, wenn noch viel lustigere Verkleidungen erfolgen und, wie hier, die beiden Dreigroschen- und Mahagonny-Männer sich ins Schulzimmer begeben und sich als Lehrer in Deutsch- und Musikunterricht aufspielen. Und diesen Köpenicker Schullehrern machen die preußischen Schulbehörden vom Ministerium bis zum Schullehrer hinab — wir verallgemeinern selbstverständlich nicht, Dr. Fischer ist aber Lehrer und redet von „wir" — alle Türen auf, bewillkommnen sie mit tiefsten, übermonarchischen Verbeugungen und preisen sich glücklich, nun endlich der Jugend jene Kost verabreichen zu können, für die diese natürlich die meiste Vorliebe zeigt, nämlich für die heutigen Jazz-Schlager, wie sie sie allenthalben hören kann. Denn vor allem die Knabenjugend bleibt sich zu allen Zeiten so ziemlich gleich, von „Allotria" dieser oder jener Art fühlt sie sich am meisten angezogen. Wir zweifeln auch nicht im geringsten, daß die Schuljugend z. B. im 15. und 16. Jahrhundert viel lieber die zahlreichen „gassenhawerlein" gesungen hat als die geistlichen Gesänge, die ohnedies zu ihrer täglichen Schulkost gehörten. Und auch damals wird es so gewesen sein, daß die Jugend die Unanständigkeiten, die gerade in diesen weltlichen Liedern steckten, gar nicht verstand, so wenig sie heute diejenigen in den mit reichlichem Stumpfsinn und kältester Ironie versehenen Songs der Dreigroschenoper versteht. Aber auch der unbefangenste und ungebundenste frühere Schulmann wäre in ein Lachen ausgebrochen, hätte er diese „Allotria" in der Schule zu lehren gehabt, weil das „musikalische Erleben der Jugend wesentlich auf dem ‚Motorischen' — was hat man heute doch für schöne ‚gebildete' Ausdrücke! — aufgebaut" sei (Fischer). Das wäre noch, hätte er gesagt, daß wir lehren und besprechen, was auf der Straße vorgeht; das lernt die Bande sowieso, mehr, als es nötig ist.

Aber freilich, die heutige Jugend braucht, um sich aufzurappeln, nach Ansicht dieser Schulmänner Jazz-Songs, d. h. Niggerblut-Transfusion, wie der Frankfurter Ausdruck für die schulmäßige Beschäftigung mit dem Jazz hieß. Arme Jugend, brauchte sie wirklich Derartiges, um „motorisch" angeregt zu werden. Früher elektrisierte ein schneidiger Marsch, und nicht wenig.

Aber freilich, Märsche sind höchst verdächtig, und da kam der Niggerersatz überaus willkommen.

Und erst Herr Brecht als Lehrer im Deutschunterricht! Aber halt, die beiden Herren kommen uns ja in ihrem Lehrstück höchst ernsthaft, betont lehrhaft sogar, derart lehrhaft, daß der eigentliche Schulmann Dr. Fischer zu schwärmen anfängt. Denke ich an meine eigene Schulzeit zurück, so weiß ich noch gut genug, daß uns alles betont Lehrhafte, bewußt Erzieherische förmlich auf die Nerven ging, wie wir im allgemeinen davon glücklicherweise ziemlich verschont blieben. Nichts widerlicher für kräftige Knaben als Geschichten von Musterkindern, an denen sich auch geradezu der jugendliche Witz übt. Aber an „Kerls" hat die Jugend Freude, seien diese der Geschichte oder kernhafter Dichterphantasie entnommen, an Kerls, die durch dick und dünn gehen, auf die Zähne beißen, wenn's darauf ankommt, kurz an Menschen, die von Fleisch und Blut sind, selbst wenn es durchaus nicht immer gerade aufgeht. Und da wir denn schon einmal genötigt sind, über diese Frage zu sprechen, so sei ausgesprochen, daß auch heute ungemein Lebendiges geschrieben wird, es vor allem ein heutiges Kinderbuch gibt, um das ich die heutige Jugend bitter beneiden müßte, bereitete es mir nicht selbst noch köstliche Freude, der Roman für Kinder „Emil und die Detektive" von Erich Kästner. Das lebt und webt in jedem Wort, jedem Satz und jedem Geschehnis, es sind Jungens, wie sie nicht nur sein sollen in ihrer ganzen Knabenhaftigkeit, sondern wie sie auch wirklich sind. Und nun dieses lederne, blutlose, rein begriffliche, faustdick lehrhafte und — doch darüber dann nachher — „Lehrstück vom Jasager". Schnell also zu ihm! Worum geht die Geschichte, der ein japanisches Märchen zugrunde liege?

Ein Knabe drückt es bei seiner kranken, doch bereits genesenden Mutter und seinem ihn ebenfalls warnenden Lehrer durch, daß dieser ihn auf eine äußerst gefahrvolle Reise mitnimmt, um für die Mutter „bei den großen Ärzten jenseits der Berge Medizin zu holen und Unterweisung". Daß diese Medizin auch der befreundete Lehrer mitbringen, zweitens der Knabe wohl noch reichlich genug im Lande selbst lernen könnte, soll uns weiter nicht kümmern. Das aber sagen wir, daß sowohl Mutter wie Lehrer Prügel über Prügel verdienen, wenn sie einem unvernünftigen Kind den Willen lassen und es einem wahrscheinlichen Tod aussetzen. Die Konstruktions-Mutter scheint aber zudem im Kopf nicht ganz kapitelfest zu sein, denn sie schließt ihre Rede und damit den ersten Akt mit den Worten: „Geh mit dem Herrn Lehrer, / Aber schnell, schnell / Kehre aus der Gefahr zurück." Vielleicht macht's Herr Brecht den Kindern in der Schule vor, wie man schnell aus einer Gefahr zurückkehrt, z. B. wenn einer an einem Stricke baumelt. Für Herrn Brecht gibt's allem nach so etwas wie Gefahr-Retourkarten, die auf jeden Fall die Gewähr geben, daß man schnell, ganz schnell aus der Gefahr zurückkehrt. Ein ulkiges Männlein!

Doch weiter! Die Reise beginnt und der Knabe kann bald nicht mehr; dabei ist die gefahrvolle Stelle noch gar nicht gekommen. Und jetzt beginnt die Gemeinheit sondergleichen. Weder dem Knaben, an und für sich einem Unmündigen, noch der Mutter ist vor der Reise auch nur ein Sterbenswörtchen von dem Brauch mitgeteilt worden, der für eine Reisegesellschaft über diese Berge herrscht, daß, wer nicht weiter kann, glattweg in das Tal hinuntergeworfen wird, und zwar, ob er will oder nicht. Und so wird der Knabe erst jetzt aufgeklärt, zugleich in dem Sinne bearbeitet, daß er Ja sagt. Es bleibt ihm ja gar nichts anderes übrig; denn kaltschnauzig haben die drei Studenten erklärt: „Aber auch wenn er es verlangte, wollen wir nicht umkehren, sondern ihn in das Tal hinabwerfen." Und das geschieht. „Der große Chor" erzählt: Dann nahmen die Freunde den Krug, / und beklagten die traurigen Wege der Welt / und ihr bitteres Gesetz / und warfen ihn hinab." Damit ist die Geschichte aus. Das Wort „Gesetz" ist noch besonders ulkig. Als ob Derartiges Gesetz oder gar Weltgesetz wäre! Brecht kann nicht zwischen Gesetz und Brauch, einem Übereinkommen, unterscheiden. Dabei macht gerade diese Frage den Inhalt des Stückes aus. Darüber aber später.

Dieses totgeborene Zeug nennt sich also „Lehrstück vom Jasager" und ist für Schüler, für

junge Leute bestimmt. Das japanische Märchen mag in seiner Art ganz in Ordnung sein — was kümmert's uns! —, was nun aber einmal Herr Brecht in seine knöchernen Hände nimmt, wird vom Leben zum Tode gebracht, strömt, wie es bei der Bearbeitung der köstlichen englischen Bettleroper der Fall war, Verwesungsgeruch aus. Aber das ist's nicht allein. Dieser Brecht ist vor allem auch der traurigste Faselhans, der je sich in der deutschen Literatur herumtreiben durfte, ein derart unlogischer Kopf, daß er schon längst das Gespött der Erwachsenen sein müßte, wenn diese nicht auf eine beispiellose Weise heruntergekommen wären. Aber die Jugend wird mit Herrn Brecht kurzen Prozeß machen, so ihr wirklich zugemutet werden sollte, dieses unmögliche Zeug irgendwie ernst zu nehmen. Sie würde bald merken, entweder ist dieser Herr ein furchtbarer Dummkopf, der nicht mehr weiß, was er einige Augenblicke vorher gesagt hat, oder aber er will uns uzen, in der Annahme, wir merkten seinen „Kohl" nicht. Wer uns aber uzen will oder aber dümmer ist als wir und sich dennoch aufspielen will, der ist bei uns vollkommen unten durch, Uzereien empfinden wir als eine Beleidigung unsrer Knabenehre, und diese müssen wir notwendigst rächen. Und ich stelle mir vor, wie sich unser Verfasser des Lehrstückes vom Jasager in einer Knabenklasse befindet, die nun nach Durchnahme des Stücks Lunte gerochen hat und, aufgewiegelt von einem besonders Hellen und Empfindlichen, zu einer Knabenhorde wird, auf Herrn Brecht losschießt und ihn derart unbarmherzig zwickt und zwackt, daß es nur so eine Freude ist. Denn Knaben sind, wenn schon einmal wild geworden, derart mitleidslos, von der heutigen demokratischen Humanitätsduselei noch so ganz und gar nicht angekränkelt, daß eine tüchtige Knabenbalgerei immer wieder etwas Erfreuliches ist. Die gegenseitige Unbarmherzigkeit stützt sich bei rechten Knaben auch auf ihre Härte gegen sich selbst, und kurz und gut, dem von den Großen verhätschelten Herrn Brecht ginge es bei einer kräftigen Knabenjugend ganz erbärmlich.

Nun aber einige Beispiele dafür, in welcher Art Herr Brecht sich selbst, seine eigene Urteilskraft oder die seiner Jugend auf die Probe stellt. Der Lehrer erkundigt sich nach dem Befinden der Mutter. Sie sagt: „Machen Sie sich keine Sorgen wegen meiner Krankheit, sie hatte keine bösen Folgen." Also, die Krankheit ist demnach nicht allein vorüber, sondern sie „hatte" keine bösen Folgen. Daß Herr Brecht nicht Deutsch kann, zeigt er an allen Ecken und Enden. Die Anwendung des Imperfekts ist in einem solchen Fall grundfalsch. Dieses „hatte" hieße hier: die — längst geheilte — Krankheit hatte keine Folgen. Brecht will aber sagen, die Krankheit, von der ich mich noch nicht ganz erholt habe, hat offenbar keine bösen Folgen oder, noch besser, dürfte wohl keine Folgen haben. Bei Bert Brecht geht ja alles durcheinander, zumal er auch nicht das geringste Sprachgefühl besitzt. Also, wegen der Krankheit der Mutter braucht sich, ihrer eigenen Aussage zufolge, niemand Sorgen zu machen. Und wie, gerade auf die Krankheit der Mutter, einer schweren selbstverständlich, baut sich ja zu einem guten Teil die ganze Handlung auf, sie ergibt schließlich den Grund, daß der Knabe die Reise mitmachen darf! Der Knabe sagt bald nach den Worten der Mutter: „Eben weil meine Mutter krank ist, will ich mitgehen, um" usw. Und der Lehrer sagt's ebenfalls und zum Schluß auch noch die gleiche Mutter, die von ihrer Krankheit keine bösen Folgen „hatte", mit den Worten: „Er wird die gefährliche Wanderung machen / und für meine Krankheit / in der Stadt jenseits der Berge / Medizin holen und Unterweisung." Und: „er ist nicht einverstanden mit / der Krankheit, sondern / daß die Krankheit geheilt wird." Ja — glauben Sie in der Tat, Herr Brecht, daß Derartiges deutsche Schulkinder nicht merken, und zwar sehr bald?

Einen Eindruck besonderer Art dürfte auf die Jugend machen, daß der Knabe einfach macht, was er will, er seinen Willen, mitzukommen, durchsetzt: „Alles ist, wie du sagst," antwortet er seiner Mutter. „Aber trotzdem kann mich nichts von meinem Vorhaben abbringen." Eine Tracht Prügel, so du mir noch einmal davon anfängst, hätte es in einem früheren Lehrstück geheißen. Herr Brecht aber: Das Kind will nun einmal, und da hat alles andere zu schweigen. Eine Mutter, sagt der Herr, ist ein Wesen, das sein Kind lieber in den Tod

19. Do you know Sergei Tretyakov, a leading Soviet writer? (If desired, interviews which Brecht had with this writer may be read into the record at this time showing Brecht's general communistic beliefs.) See pp. 2, 6, 8.

Ex. 3 3-A

20. What was the theme of your play entitled "Round Heads, Peak Heads or Rich and Rich Make Good Company"?

Ex. 4

21. Have any of your writings been published in the Soviet zone in Germany? ("Ost Und West", edited by Alfred Kantorowicz, international Communist agent.)

Ex. 5 5-A

22. Who staged your opera "Three Penny Opera"? See MEMO for record on "Piscator"

Ex. 6

23. Were you the author of the dramatic version of Gorky's "Mother"?

24. What idea is the play intended to portray? ("Daily Worker", November 22, 1935 ~~and January 9, 1936.~~)

Ex. 7

25. What songs are contained in this play?

exhibit Ex. 7

26. Who staged this play in New York City?

~~27. Are you the author of any work dealing with the Spanish civil war?~~

28. Have you ever been connected with a Communist magazine published in Moscow called "Das Wort"? no exhibit. (Ruth Fisher)

29. What was your association with the German Communist literary magazine "Die Tribune"? no exhibit (Ruth Fisher)

30. Were you a signer of a telegram demanding the release of Hungarian Communist political prisoners? Int. Press Release.

Ex. 8

31. Have you ever made any contributions to the Communist magazine "New Masses"? (Issues of March 2, 1937 and June 4, 1940.)

Ex. 9 9-A

32. What was the purpose of the organization known as Friends of the Soviet Union? no exhibit

Ex. 10 33. Were you ever a contributor to the magazine "Soviet Russia Today"?

~~34. What group succeeded the Friends of the Soviet Union?~~

~~("Daily Worker", issues of October 31, 1935 and December 30, 1938, praises work of Brecht.)~~

35. Were you a speaker at the International Writers Congress held in Paris in 1937?

("International Press Correspondence", July 24, 1937.)

36. Were you a member of a preparatory committee for an International Anti-War Congress in 1932? Int. Press Release June 22, 1932

37. What organization grew out of this meeting? Am. League Against War & Fascism

38. Are you familiar with the Free Germany National Committee?

Ex. 11 39. Will you please tell the Committee who its leaders are, when it was organized, and what are its purposes? Did you help organize the Council for Democratic Germany, founded by Free Germany National Committee

40. Were you a contributor to a Mexican magazine entitled "Freies Deutschland", published by this Free Germany Committee? No exhibit (Fisher)

Ex. 12 Available in Committee room

41. What is the publishing house Das Freie Buch?

42. Who founded it?

43. (Read Michael Gold's article which appeared in the "Worker" on March 30, 1947.)

Are you in accord with the doctrine stated by Mr. Gold?

Ex. 13 What was your association with Hanns Fisher in connection with the fund granted him from the Rockefeller Foundation?

Ex. 14

Ex. 15 Who supervised recordings of your songs? (Fisher)

"HANGMEN ALSO DIE"

United Artists; Released March 1943;
Producer, Fritz Lang; Associate Producer, T. W. Baumfield;
Director, Fritz Lang; Authors, Bert Brecht, Fritz Lang;
Screenplay, John Wexley; Musical Score, Hanns Eisler;
Musical Director, Arthur Gutmann; Art Director, William
Darling; Cameraman, James Wong Howe; Editor, Gene Fowler, Jr.

"it is the representation of acts of tyranny repugnant to the conscience of civilization that lifts HANGMEN ALSO DIE above the level of the usual in war films." (Quoted from "Twenty Best Film Plays" by John Gassner and Dudley Nichols).

RE: BERT BRECHT

Brecht was born February 10, 1898, Augsburg, Germany. He married Helen Weigel, actress, Berlin, Germany, 1928, and has two grown children, Stefan and Barbara. He entered the United States with his family at San Pedro, California, July 21, 1941, aboard the SS Annie Jackson from Helsingsfor, Finland. At first he resided at 817 25th Street, Santa Monica, California and later at 1063 26th Street, Santa Monica, his present address. He filed his declaration of intention December 8, 1941, at Los Angeles.

The book "20th Century Authors" states that Brecht's writings and unremitting political activities--he was a member of the Augsburg Revolutionary Committee--earned him the honor of being 5th in the Nazi list when Hitler's Beerhall Putsch failed. It states further that after Hitler's rise to power Brecht was expelled from the 3rd Reich and thereafter lived in France, Norway, the Soviet Union, and the United States. The book "Germany: A Self Portrait" states that after Brecht escaped from Germany when Hitler came to power he lived in France, Denmark, Norway, Soviet Russia, and the United States.

It has been reported that in Germany Brecht was a member of various Communist Front organizations and participated in many affairs sponsored by the German Communist party. It has further been reported that both Mr. and Mrs. Brecht were Communists in Germany and there was no doubt about their political attitude as it was evidenced in their activities and associations and in the writings of Brecht. It has been separately alleged that in Germany Brecht had the reputation of being radical and an associate of persons with Communist inclinations, and that in the United States Brecht continued to be a radical and an enemy of capitalism.

In 1930 Brecht together with Hanns Eisler wrote an educational play entitled "Die Massnahme", which appears in the collected works of Bertholt Brecht, pages 329 to 363. This play deals with the work of four Communist agitators engaged in a propaganda mission who find it necessary to kill a young Communist comrade even though his intentions were good because his activities threatened to endanger Communist movement. The book reportedly advocates Communist world revolution by violent means. Both Hanns Eisler and Brecht reportedly published a letter along with this play in which the play was defended as an educational play and in which they requested that its presentation be removed from all censorship.

In about 1931 Brecht and Hanns Eisler reportedly co-authored a march known as "Song of Solidarity" which was later adopted with their permission as the song of the Communist Youth Organization in Germany prior to Hitler's rise to power.

It has been reported that in 1932 Brecht was in Moscow showing a picture with Communistic tendencies entitled "Kuhlewampe". Music for this picture allegedly was written by Hanns Eisler who was believed to be in Moscow

with Heinrich Mann as an appeal to the German people to force Hitler to abdicate. This manifesto was to be broadcasted by short wave and dropped by leaflet form over Germany. Reportedly this manifesto is quite identical to the Moscow Manifesto published later in July in 1943 by the Free German Committee in Moscow.

During the later part of 1942 Bert Brecht, Hanns Eisler, and Fritz Lang worked together on a film entitled "Unconquered", which was later changed to "Hangmen Also Die". This was produced by Arnold Pressburger, alleged to be a sympathizer with the Hollywood Communist element. It was stated that the original story was written by Bert Brecht and Fritz Lang. Brecht allegedly worked in the production of this picture both as story writer and technical advisor on underground activities in Europe. The picture reportedly emphasized the importance of underground work and sacrifice thereto. Specific examples were said to be the heroic characters never told the police anything, gave alibis to fool the police, worked very secretly, and were on their guard against informers, and lay aside personal interest for the sake of the Central Group. Though the term, "Communist Party" was never used the underground organization on one occasion reportedly referred to the Central Committee.

In February, 1943, Brecht allegedly departed for New York City where he could be reached through Erwin Piscator, 66 W. 12th Street, for the alleged purpose of engaging in theatrical work. On March 6, 1943, according to an article written by Alfred Kantorowicz appearing in the April, 1943, issue of "Freies Deutschland" an evening's entertainment was dedicated to Brecht. At this affair some of Brecht's works were read by several individuals including Peter Lorre. It was reported that several of the poems read on this occasion included those of a revolutionary nature. Brecht returned to California approximately May 15, 1943.

Information was received that during July or August, 1943, Brecht attended a meeting for the purpose of endorsing the Moscow Manifesto issued by the National Committee for Free Germany in Moscow during July of that year. It was reported that Lion Feuchtwanger instituted this meeting claiming that Tass, the Russian News Agency, had requested him and Thomas Mann to express their opinions on a certain matter. The meeting was arranged at the residence of Berthold and Salka Viertel, 165 Mabery Road, Santa Monica. In addition to Feuchtwanger, Thomas Mann, and Brecht, the following were reportedly in attendance: Bruno Frank, Ludwig Marcuse, Berthold Viertel, and probably Hanns Eisler. It was said that on the following day Thomas Mann, Frank, and Marcuse withdrew their names from support of the Manifesto. It was alleged that in discussing this meeting Feuchtwanger had considered Brecht the focal point toward whom a great many radicals look. He stated that Brecht had fanatical sponsors, that all of his writings are of a political nature, and that his songs are sung by the Red Army.

publishing house of the Free German Committee in Mexico. In May, 1945, it was alleged that Brecht was requested to attend a meeting at the Russian American Club, Los Angeles, to make plans about the coming of the Russian delegates attending the United Nations Conference at San Francisco because it was imperative to insure a large attendance so that the delegation would see the extent that the people of Los Angeles desired American-Russian friendship. This request was made by Mrs. William Dieterle and Dr. Thomas L. Harris, alleged pro-Russian sympathizers and others. On May 19, 1945, Brecht and Hanns Eisler went to New York City for the purpose of producing a new play written by Brecht entitled "The Private Life of the Master Race". Eisler was to do the musical score for this play. It seems that the play met with little success. This play allegedly is political propaganda.

Subsequently Bert Brecht and Charles Laughton reportedly worked together on a production of a play entitled "Galileo", which Brecht intends to produce in New York City. Laughton desires to play the leading role in this play.

Associates and contacts of Bert Brecht are reportedly as follows:

1. Charlotte and William Dieterle. William Dieterle is a prominent movie director. Both of the Dieterles are alleged to be strongly sympathetic to Communism.

2. Karin Michaelis. She at one time resided with Brecht but later moved to New York. She is a Danish writer and reportedly was on the Advisory Board of Anti-Nazi Student Committee, 236 E. 82nd St., New York City, a German Communist organization.

3. Lion Feuchtwanger, refugee author, reported as a Communist sympathizer. Feuchtwanger is alleged to have been active as a Communist in France, Germany, and United States. He is reported to be very influential in Communist circles and to be looked up to by all German Communists as a leader.

4. Martin Hall, German lecturer whose name was changed at the time of naturalization from Karl Adolf Rudolf Hermann Jacobs. Hall was alleged to be a strong Russian sympathizer.

Brecht reportedly has been in off and on contact through the past several years with Soviet diplomatic officials. It has been stated he has been personally visited at his residence by such officials.

-- Yes, our date for the moving picture theater is off, too. Give my regards to Thekla. -- Will you call him up on Sundays? -- Well, so long. -- Yes, certainly, gladly. -- Good-bye."

(She hangs up and calls another number.)

"This is Judith Keith, I should like to speak to Mrs. Schoeck. -- Lottie? -- I wanted to say Good-bye to you quickly, I'm going to be away on a trip for some time. -- No, there is nothing the matter with me, I just want to see a few new faces for a change. -- Yes, as I was going to say, Fritz has invited the Professor over for next Tuesday to spend the evening. Could you and your husband come over, too? I am leaving, as I said, this evening. -- Yes, Tuesday. -- No, I only wanted to say that I am leaving tonight, it has nothing to do with it. I thought, you could come then, too. -- Well then, we'll leave it that way: even though I won't be here, all right? -- I know perfectly well that you aren't like that, and even if you were, these are troubled times, and everybody is careful. Then you will come? -- If Max can make it? He'll be able to, all right. Tell him, the Professor will be here, too. -- I must hang up now. Good-bye."

(She hangs up and calls another number.)

"Is it you, Gertrude? This is Judith. Pardon me for disturbing you. -- Thanks. I wanted to ask you whether you can look after Fritz, I'm going on a trip for a few months. -- I think that you, as his sister...Why don't you want to? -- But it won't look like that, certainly not to Fritz. -- Naturally he knows that we were not... on such good terms, but... -- Then he will call you up, if you wish it. -- Yes, I'll tell him to do so. -- Everything is in pretty good order; to be sure the apartment is a little too large. -- Ida knows what is to be done in his study; just let her take care of it. -- I find her quite intelligent, and he is used to her. -- And there is something more, please don't misunderstand me, but he doesn't like to talk before dinner. Can you remember that? I always restrained myself at that time. -- I don't care to discuss it now, my train is

[illegible] when someone remarked that one could not tell by looking at me that I am a Jewess, you replied quickly: on the contrary, one could tell. And that is a joy. That was honesty. Why beat about the bush now? I am packing because otherwise you will be deprived of the position of head-physician. And because they no longer greet you in your clinical hospital and because you can no longer sleep nights. I don't want you to tell me not to go. I am hurrying because I don't want to have to hear you tell me to go. That is a question of time. Character, that is a question of time. It lasts so and so long, just like a glove. There are good ones, which last a long time. But they don't last forever. Besides, I am not angry. Yes, I am, too. Why should I comprehend everything? What is bad about the shape of my nose and the color of my hair? I should leave the city where I was born, in order that they won't need to give any butter. What kind of people are you, anyhow, yes, you, too? You invent the quantum theory and the Trendelenburg, and let yourselves be ordered to conquer the world by those who are half wild, but you are not permitted to have the wife you want. Artificial respiration and every movement soot! You are monsters or toadies of monsters! Yes, that is unreasonable of me, but of what good is reason in such a world? You sit there and see your wife packing and you say nothing. The walls have ears, do they? But you people don't say anything! Some are eavesdroppers and the others keep silent. If I loved you, I would keep silent. I really do love you. Hand me the linens there. Those are alluring clothes. I'll need them. I am thirty-six years old, that is not too old, but I can't do much experimenting any more. In the next country into which I go this can't happen again. The next husband I get will have to be permitted to keep me. And don't say that you will send me money; you know that you can't do that. And don't pretend that it will be only four weeks. This isn't going to last only four weeks. You know it, and I know it, too. So don't say:

n't be needing until next winter. And let's not talk about misfortune. Let us talk about an outrage. O, Fritz!" (She stops. A door opens. She gets herself in order quickly. Her husband enters.)

The Husband: "What are you doing? Putting things away?"

The Wife: "No."

The Husband: "Why are you packing?"

The Wife: "I'd like to go away."

The Husband: "What's the meaning of that?"

The Wife: "We have spoken occasionally of my going away for a while. It isn't very pleasant here anymore."

The Husband: "But that is nonsense."

The Wife: "Well, should I stay here?"

The Husband: "Where do you want to go to?"

The Wife: "To Amsterdam. Just to go away."

The Husband: "But you don't know anybody there."

The Wife: "No."

The Husband: "Why don't you want to stay here? You certainly don't have to go on my account."

The Wife: "No."

The Husband: "You know that I haven't changed any; do you know that, Judith?"

The Wife: "Yes."

(He embraces her. They stand there in silence between the trunks.)

The Husband: "And there is no other reason for your going away?"

The Wife: "You know that."

The Husband: "Perhaps it isn't such a bad idea. You need a breathing spell. It is stifling here. I'll meet you and bring you back. I'll feel better if I'm beyond the border even for only two days."

TRANSLATION

Hanns Eisler
Book of Ballads
Op. 18
Edition for voice and piano
Song of supply and demand
Universal-Edition
3742 D /Drawing by/ Gerda Felden

Hanns Eisler
Book of Ballads
Op. 18
Edition for voice and piano

U.E. 3742 a Ballad of the maimed (David Weber)
U.E. 3742 b Ballad to Paragraph 218 (Bert Brecht)
U.E. 3742 c Address to the crane "Karl" (Bert Brecht)
* U.E. 3742 d Song of Supply and Demand (Bert Brecht)
U.E. 3742 e Song of the dry bread (W. Mehring)
* U.E. 3742 f Ballad of Nigger Jim (David Weber)

Song of Supply and Demand
(From the drill "The Tactic" by Bert Brecht)

Hanns Eisler, op. 18, No. 4
Piano score by Erwin Ratz

The trader: There is rice downstream, in the upper provinces the people need rice.
If we leave the rice in the warehouses, the rice will become dearer for them.
Those who pull the rice-boats will then get less rice.
Then the rice will become still cheaper for me.
The young comrade: What actually is rice?
The trader: How do I know what rice is? I know who knows that!
I don't know what rice is, I only know its price.
The trader: Winter is coming, the coolies need clothing,
Then cotton must be bought, and the cotton will be kept back.
When the cold /weather/ arrives clothing becomes more expensive.
The cotton mills pay too high wages.
There actually is too much cotton.
The young comrade: What actually is cotton?

The trader: How do I know what cotton is, how do I know who knows that?
I don't know what cotton is, I only know its price.
Such a man needs too much grub. Hence the man becomes more expensive.
To provide the grub, men are needed.
The cooks make it cheaper, but the eaters make it dearer.
There are actually too few people.
The young comrade: What actually is a man /human being/?
The trader: How do I know what a man is /human being/, how do I know who knows that?
I don't know what a man /human being/ is, I only know his price,
I don't know what a man /human being/ is, I only know his price!

Translated by
Elizabeth Hanunian
September 22, 1947.

Writers of the World Meet in The Pages of a Soviet Magazine

By Walt Carmon

It will be recalled that about a year ago The Worker printed a letter to Richard Wright from a Red Army Commander on the Lithuanian border. This Soviet military man wanted to thank Richard Wright for writing "Native Son," which he enjoyed so much in the Russian translation appearing in the Moscow monthly International Literature. He said that in his sector, there was a long list of rank and file Red Army men and commanders waiting to read it.

Just recently, New Masses printed a letter to Ruth McKenney from a wounded nurse in a Moscow hospital, telling her how much she enjoyed her piece which also had appeared in the Russian edition of International Literature.

Soviet Fan-Mail

Not only American writers, but literary men and women the world over receive such heartfelt and appreciative Soviet fan-mail. It is because in the pages of this Soviet publication the writers of all the world meet the Soviet reader—the Red Army men, collective farmers, factory and white collar workers.

The Russian edition of International Literature is the Soviet guide to Anglo-American and all foreign literature. It must not be confused with the English edition of which scattered copies reach some of us (or the French, German or Spanish editions). The English edition is aimed primarily to give us a birds-eye-view of the Soviet literary world. The Russian edition is much larger, sometimes up to 400 pages, a large part of them in small type, and it prints only the creative work of writers outside the Soviet Union—and criticism, book reviews and book notes about it.

Writing in the Moscow News T. Rokotov, then editor of the Russian edition (Boris Sutchkoff is editor-in-chief of all five editions) wrote:

"Interest in the foreign book market has always been great in the Soviet Union. Since June 22, 1941, this interest in the latest works of literature abroad has increased. Besides the latest novels, poems and short stories appearing in other countries, the Soviet reader is anxious to know what the leading representatives of world literature have to say about the burning questions of the day.

Readers' Demands

"The task of satisfying the Soviet readers' demands in this respect rests upon International Literature, a monthly magazine published by the State Literary Publishing House. English speaking readers are familiar with the English edition of the magazine, but for obvious reasons they are not so well informed about the Russian edition."

American authors have always been of prime interest in the Soviet Union. First serially—then in book form and in fabulous-sized editions—practically every leading American writer has appeared in translation. As a result Upton Sinclair, Dreiser, Sandburg, Wolfe, Hemingway, Pearl Buck, Wright, Halper, Langston Hughes Faulkner and ever so many more are as well and perhaps even better known to a steel worker in Siberia, a collective farmer in the Ukraine or an auto worker in Moscow than they are in Kokomo, Kalamazoo or El Paso.

I have just received the Nos. 8-9, 1942 issue of this magazine. The English Writer Robert Greenwood's "Mr. Bunting in Peace and War" is featured. Also the concluding installment of Andre Simone's "Men of Europe." There are Dutch poems; articles on the German fascist peasant novel; the Intellectual Life In Sinkiang(!); cultural life in the Philippines; on current English and American poetry; on American folk-lore, and literary news and reviews from every section of the globe.

Glancing through other back numbers I find that beside "Native Son" and "The Grapes of Wrath," which are printed in full and accompanied by an article of critical appraisal, there were a Soviet acting version of Claire Boothe's "Margin for Error," stories by Albert Maltz and Irwin Shaw and others. Lillian Hellman's "Watch On the Rhine" came in for special attention. From the English there were stories by Storm Jameson, J. B. Priestley, Sean O'Casey's "I Knock at the Door" and too many others to mention.

How Is Hemingway?

The closer ties between the Soviet and Anglo-American cultural fields have been sharply emphasized since the German invasion of the USSR. But long before, Anglo-American literature was given prominent attention. Ten years ago, in Stalinsk, Siberia, on the very border of Asia, poets (they have their own publishing house out there) I was asked about the work of practically every known American writer; and I probably would have been there yet answering questions if the chairman had not asked them to let up on me. The hunger for American literature—which has increased tenfold since then — is hard for an American to believe.

Writers of The World

This magazine naturally does not confine itself to Anglo-American letters. Writers from other countries—and of varying literary and political viewpoints—meet in the pages of International Literature. The object is to give the Soviet reader a balanced view of world literature. The best creative work of such different writers has appeared in the past few years: Roger Martin du Gard (The Thibaults); Jules Romains (Verdun); Thomas Mann (Lotta In Weimar); Constancia De La Mora (In Place of Splendor); and the work of the German writers Friedrich Wolfe, Lion Feuchtwanger, Heinrich Mann, Bertold Brecht—not to mention the work of writers from Norway, China, Holland, Czechoslovakia, Bulgaria, Poland, Yugoslavia, Italy and every imaginable country including Montenegro.

The great value of the Russian edition of International Literature is that it reaches the main Soviet critics, writers and editors. It is

Soviet readers show the deepest interest in American authors. Richard Wright (left) was thanked by a Red Army Commander for his book "Native Son," and steel workers in Siberia want to know what Hemingway (right) is now writing.

Daily Worker, November 22, 1935

International Literature No. 5, May, 1937, article by B. Brecht & Sergei Tretyakov.

"Svendborger Gedichte," a collection of poems by B. Brecht, published in 1939 by the Mollik Publishing House, London, Eng.

International Press Correspondence, July 24, 1937

Registrations found in indexes 1897 through completed 1946 involving the authorship of [redacted], Bertolt (Bert) Brecht [redacted]

LEBEN DES GALILEI; SCHAUSPIEL, by Bertolt Brecht, was registered in the name of Arvid Englind Teaterforlag, a.b., Larlavagen 56, Stockholm, under D unpub. 70048, following receipt of one copy April 19, 1940.

MUTTER COURAGE UND IHRE KINDER. EINE CHRONIK AUS DEM DREISSIG-JAHRIGEN KRIEG, by Bertolt Brecht, was registered in the name of Arvid Englind Teaterforlag, a.b., Karlavagen 56, Stockholm, Sweden, under D unpub.68733, following deposit of one copy February 23, 1940.

THE DUCHESS OF MALFY (An adaptation for the modern state), adaptation by John Webster, Bertolt Brecht and Hoffman Reynolds Hays, was registered in the names of Bertolt Brecht and Hoffman Reynolds Hays, c/o A.F.G. Literary Agency, 545 Fifth Avenue, New York, under D unpub.84905, following receipt of one copy June 26, 1943.

THE PRIVATE LIFE OF THE MASTER RACE. A documentary play (English version); by Bertolt Brecht, translated by Eric Russell Bentley, was registered in the name of Eric Russell Bentley, Black Mountain, North Carolina, under D pub. 91771, following publication October 25, 1944, two copies received November 30, 1944.

THE TRIAL OF LUCULLUS. A play for the radio, by Bertolt Brecht, translated by H. R. Hays, was registered in the name of New Directions, Norfolk, Connecticut, under D pub. 85020, following publication April 4, 1943, two copies received July 9, 1943.

CALCUTTA; a play in 3 acts, by Lion Feuchtwanger and Bertolt Brecht, English adaptation by J. V. Reid, was registered in the name of J. V. Reid, New York, under D unpub.83252, following receipt of one copy March 23, 1928.

TROMMELN IN DER NACHT; drama in 5 akten, by Bertolt Brecht, was registered in the name of Drei Masken Verlag, Munich, under D pub.65420, following publication December 28, 1922, one copy received September 4, 1923.

MANN IST MANN; ODER, DIE VERWANDLUNG DES GALY GAY IN DEN MILITAR-BARACKEN VON KILKOA, by Bertolt Brecht, was registered in the name of Arcadia Verlag, g.m.b.h., Berlin, under D unpub. 78433, following receipt of one copy January 7, 1927.

IM DICKICHT DER STADTE; SCHAUSPIEL, by Bertolt Brecht, was registered in the name of Propylaen Verlag, Berlin, under D pub.79924, following publication March 22, 1927; one copy received May 25, 1927.

DER YASAGER; by Bert Brecht, was registered in the name of Universal-Edition Aktiengesellschaft, 1 Karlsplats 6, Vienna, Austria, under D pub.27808, following publication June 28, 1930.

DER YASAGER; SCHNILOPER IN 2 AKTEN; after the Japanese piece Taniko, English by Arthur Waley, German by Elizabeth Hauptmann, ed. by Brecht, musik by Kurt Weill, was registered in the name of Universal Edition Actiengesellschaft, 1 Karlsplatz, Vienna, Austria, under D pub.27899, following publication September 15, 1930.

DIE MASSNAHME; LEHRSTUCK; text by Bert Brecht, music by Hanns Eisler, piano arr. by Erwin Ratz, was registered in the name of Universal Edition Actiengesellschaft, 1 Karlsplatz 6, Vienna, Austria, under D pub.28205, following publication December 10, 1931.

DIE HEILIGE JOHANNA DER SCHLACHTHOFE; by Bert Brecht, was registered in the name of Felix Bloch Erben, Nikolsburger Plaiz 3, Berlin-Wilmersdorf 1, Germany, under D unpub.16246, following deposit of one copy May 11, 1932.

(Copy)

Robert W. Kenny
Morris E. Cohn
Robert S. Morris, Jr.
Erwin Morse

Law Offices
KENNY AND COHN
Suite 815
629 South Hill Street
Los Angeles 14, California

October 10, 1947

Honorable James Parnell Thomas, M. C.
House Committee on Un-American Activities
House Office Building
Washington, D. C.

Dear Sir:

The undersigned are counsel for the following named persons subpoened to appear before your committee in Washington on October 23, 1947:

Alvah Bessie
Herbert Biberman
Berthold Brecht
Lester Cole
Richard Collins
Edward Dymtryk
Gordon Kahn
Howard Koch
Ring Lardner, Jr.
John Howard Lawson
Albert Maltz
Lewis Milestone
Samuel Ornitz
Larry Parks
Irving Pichel
Waldo Salt
Adrian Scott
Robert Rossen
Dalton Trumbo

* * * * *

Very truly yours,

/s/ Robert W. Kenny
/s/ Bartley C. Crum
/s/ Charles J. Katz
/s/ Ben Margolis
/s/ John T. McTernan

Attest:

John Rankin
Clerk

Books of the Day in Review

A Lusty Tale of London At the Century's Turn

A PENNY FOR THE POOR—By Bertolt Brecht. Translated from the German by Desmond I. Vesey. Hillman-Curl, Inc. 396 pgs. $2.50.

By Robert Goldsmith

Bertolt Brecht, known throughout civilized Europe as a vigorous and original playwright, will be remembered by New Yorkers for his collaboration with Hanns Eisler on the Theatre Union's production of Gorki's Mother, several seasons back.

Brecht, the dramatist, has reversed the usual process and given us a novelization of the Drei Groschen Opera, which ran for five years in German Opera houses before the advent of Hitler. Small wonder then that the novel has become a best seller in France and England.

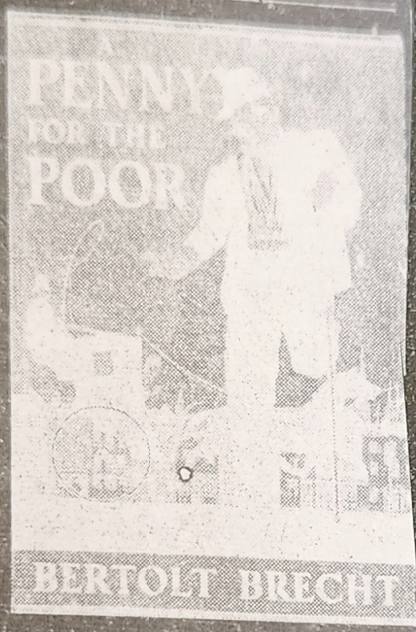
London, at the turn of the century, stretches before our eyes in this hearty, cynical yet thoroughly entertaining tale. It is all here, from the rat-infested West India docks to the musty grandeur of the City (London's Wall Street), from the middle-class comforts of Lambeth to the bawdy house in Lower Blacksmith Square.

Not since Dickens has any author given us such a complete and rounded picture of English city life. A whole era is embraced within the brief span of the six months over which the story runs. Great Britain, because of its own need for a constantly expanding world market and sources of raw materials from abroad, began the drive toward redivision of the world's surface. There came the Boer War. . . .

With this backdrop and with characters drawn from the banks and ale-houses of London, Brecht weaves a plot as baffling as in any detective story.

Through chicanery and a thick London fog we follow the careers of two successful business men. A little, dried-apple of a man, J. J. Peachum, who manufactures all the tools and accessories needed by the professional beggar, rises through a well-timed murder to presidency of a Marine Transport Company. The fact that thousands of troops on their way to South Africa go down in a condemned hulk of a ship which he sold the government, does not cut into his profits in the least.

The other man, MacHeath, an ex-burglar and underworld character, climbs, through his marriage to Peachum's daughter Polly and his



warped by capitalism these men are, they are always intensely human. The character which the author treats most sympathetically, is old Fewkoombie, a poor derelict of a man who still possesses some generous impulses which, in this case, cause him to swing from the end of a rope. The fate of this simple, ignorant soldier is well put in the old Irish ballad which opens the book:

And he took what they gave him,
for sore was his need.
Then he spoke (for he lacked not wit):
"Why give ye me lodging? Why give ye me bread?
Alas! How must I pay for it?"

Christopher Isherwood, the young British poet, translates the full flavor of the verses throughout. They are of a piece with the author's own racy and satiric style.

Those who enjoy a true and lusty tale should read "A Penny For the Poor!"

6/27/48 p5 NYT

Bertolt Brecht--a Complex Ironist

ED POEMS OF BERTOLT
CHT. Translated by H. R. Hays.
pp. A Reynal & Hitchcock
. New York: Harcourt, Brace &
$3.50.

By STEPHEN SPENDER

RTOLT BRECHT'S poetry nmediately suggests vari- ttitudes which one might toward it. This is discon- g, because there is some- compelling about each of attitudes, and, once adopt- is very difficult to see t in any other way. For ex- e, one can think of him as opular poet of working-class es who has brought poetry e people. One can admire or dislike him for his social t qualities. Again one can d him as the most charac- ic product of Berlin literary n the Nineteen Twenties.

now that we are makeshift
after us will come—
practically nought.
e earthquakes to come it is
o be hoped
n't allow bitterness to
quench my cigar's glow,
rtolt Brecht, astray in
cement cities,
ght from the woods in my
nother long ago.

is takes us back to the world e original Marlene Dietrich "The Blue Angel"), photo- hed sitting on a café table, ging her fine legs and, be- n puffs of smoke, murmur- husky ballads. In fact the l of cynicism, tobacco e, self-pity, surly revolt d on an insistence on one's re, one's class and one's d is the same in Brecht as in Dietrich song.

t it is necessary to disen- le Brecht from the revolution, the Nineteen Twenties and the other flavors which are so strong in his writing that, as with Kipling, one can hardly see through the screen of what the poet is saying to the very real poetic sensibility underneath.

The obvious qualities in Brecht are the external ones: the revolutionary, the satiric, the popular and proletarian. But within this hard, strong external shell there is a peculiar, sometimes almost repellent, but certainly very original sensibility which is the real Brecht. Brecht's power is not so much in his ability to create a hard poetic shell as to get inside this shell, much as the hermit crab gets inside the shell of a whelk. At first one sees what looks only like a whelk shell. Later one notices that, concealed in the shell, is the crab, whose sensitive body would otherwise be terribly exposed.

Indeed they knocked holes
through all my walls
And, cursing, crept outside of me
again:
There was nothing in me but
much space and silence,
I was nought but paper: they
shrieked and cursed me then.

THIS is a very complicated kind of irony: an irony where the satirist satirizes the state of mind which creates the satire. Such a state of mind is indeed the truest in Brecht. His workers' poetry is a devastating indictment of the rich, but at the same time it strips the poor of all heroism, and beyond that mocks at the poet himself. Inversely, when Brecht takes over the ballad style of Heine, or a theme of Goethe and seems to be parodying it, an element of noble respect for the style parodied enters into the parody, as though to point out that it is the baseness of our age which causes us to reject the past or to regard it ironically.

But when we see that the bluff of Brecht is more than a double bluff: an infinite series of bluffs in which satirized capitalist, hero worker and lyric poet are endlessly, as it were, changing roles —where are we left? The answer is, I think, that Brecht looks beyond his people to facts and to human virtues which may be absent in the world he is describing, but which nevertheless provide his moral. The facts are that there is poverty on the one side, wealth and exploitation on the other; so that even if the poor man, as a man, is as abject as the rich, nevertheless his poverty is a real and pitiable and outrageous fact. Similarly, if there is neither charity nor heroism in men, nevertheless these qualities are necessary to the situation.

Therefore, they are invoked from beyond the humanity Brecht sees—and even shed their light upon a scene where men are paper.

Brecht's convictions put him on the side of the anti-Fascists; he could write his workers' songs with a clear conscience. Nevertheless his vision of humanity is not a revolutionary march of noble workers. And future times will probably see in his poetry a limited but nevertheless truthful and extremely accurate etching of a society reduced to utter indignity, where the charities and the furies are strangely present because they are felt not as human characters, but as an overwhelming, shrieking need.

Canadian Unionists Demand: 'Help Soviets! No Fascism at Home!'

Edited by VERN SMITH

FROM CANADA comes further proof that the fight against German fascism and fascism at home goes hand in hand.

The latest meeting of the Vancouver Labor Council, of the Canadian Congress of Labor, had two main points of discussion.

One was the question of pushing the Canadian government into form of active aid to the Soviet Union, now fighting, as the delegates well observed, the battle of Canadian and all other workers in the world.

The other was the question of getting C. S. Jackson vice-president of the United Electrical, Radio and Marine Workers Union out of the internment camp where the Canadian Minister of Justice had lodged him, without trial or even any actual investigation.

This same minister would argue, if accused of practising fascim, that he couldn't be a Fascist, because he is a Canadian fighting against Hitler, Mussolini & Co. But to the workers, fascism looks like fascism, foreign or domestic.

MAIN TOPIC

The Nazi invasion of the Soviet Union was the main topic of discussion at the council meeting. A report was brought in by the council's legislative committee which told of various steps that would have to be taken to get the Canadian government back to a democratic way of life.

Nigel Morgan, delegate of the International Woodworkers of America took the floor, called attention to the fact that the report did not mention as one of the ways to promote the cause of democracy and civil liberties, the rendering of aid to the Soviet Union.

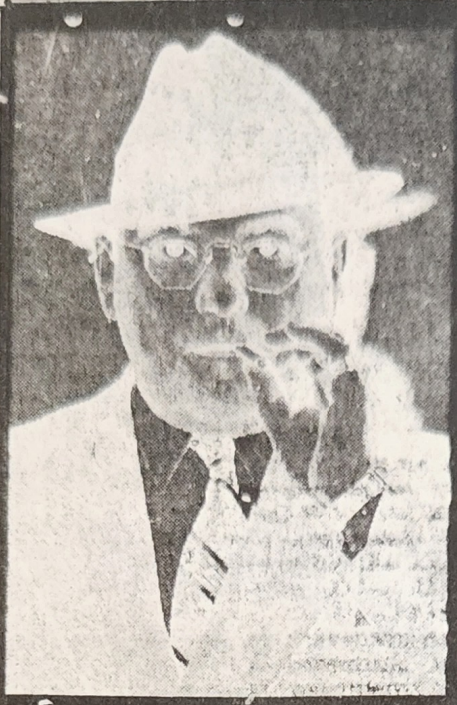
He declared the cause of the workers of Canada and elsewhere was bound up in the battles now going on along the western borders of the USSR."

"There is little doubt," said Morgan, "that most people sympathize with the Soviet Union. The problem is to get something done about it."

PRITCHETT SPEAKS

Harold Pritchett took the floor. He is well known south of the border as the former President of the IWA, and now not permitted by the Roosevelt Administration to enter the United States, and forced thereby to resign from his presidency of the IWA.

Pritchett fully supported the stand of Morgan, and he moved that the council urge the government



WILLIE BIOFF
. . . not wanted in parley
(See Disney)

director of the Office of Production Management, and he and John H. Jouett, president of the Aeronautical Chamber of Commerce, issued the call for the conference.

Evidently, aviation companies are willing to grant wage boosts to unions under the "right" leadership, in exchange for a no-strike pledge.

It wouldn't cost the majority of the companies anything, however, because their contracts are worked on a cost-plus basis, under which the aircraft moguls could pass on the expense to the government.

The manufacturers, it was understood, will make a request that all their contracts be revised with this understanding.

Meanwhile, formal signing of the contract which will raise North American wages was set for Monday. The contract has already been signed by Frankensteen and his appointed local officials: Charles Dorchester, president; Victor Kosche, secretary treasurer, and Paul Lindsey, recording secretary.—JACK GILL.

Disney

'No Talks With Bioff'—Strikers

of the R-K-O Pantages Theater, where fewer than 100 persons broke the picket line of strikers to see the opening of Disney's latest, "The Reluctant Dragon."

The government entered the picture with the visit here of Stanley White, federal labor conciliator. White planed in from Washington on Wednesday and announced conference with company and union representatives.

The White visit followed shortly on refusal of AFL Screen Cartoonists Guild heads to negotiate with Disney through Willie Bioff, convicted criminal now under indictment for taking a half-million dollar bribe. Bioff, head of the International Alliance of Theatrical Stage Employes, came into the strike picture, apparently at the request of company officials and AFL picards.

Bioff's entry into the strike picture was taken by striking workers to indicate an attempt on the part of the AFL's top leadership to take the Screen Cartoonists Guild out of the hands of the rank-and-file.

The company, which had made concessions on the basis of which the strike might be negotiated to an early settlement, withdrew its offer Thursday. The withdrawal came when Disney Workers informed Disney through trade paper advertisements that they were running their own strike and Bioff had no authority to speak for them.

Guild leaders said that Disney's offer of a basis for negotiations was fair and they were willing to accept it on the condition that Disney would deal with the Guild's elected negotiating committee. This Disney refused to do. Disney officials resorted to red baiting together with their obvious use of Bioff in what was, on the surface of the thing, a "deal" in which the Screen Cartoonists' Guild was to be swung into the lineup of racketeer and bureaucrat-ridden IATSE unions.

Meanwhile, Disney's newest splurge with the "Reluctant Dragon" met with a farcical defeat here. Advertised as a "great attraction" and dragging plenty of space in the commercial press, opening night at the Pantages saw the majority of the audience outside respecting the picket line.

Strike morale, Guild leaders said, has reached the peak established in the first three days of the strike. Never weak, the workers have taken on a new enthusiasm with their successful rout of Bioff and of Aubrey Blair, Meyer Lewis' Hollywood representative for the AFL.

Blair was reportedly hissed out of a Guild meeting after his role,

To win our strike and our demands,
Come and picket on the picket line
In one strong union we'll join hands;
Come and picket on the picket line.

If you've never spent a night in jail
Come and picket on the picket line;
You will be invited without fail,
Come and picket on the picket line.

ALL NOT BE MOVED.
hting for our freedom,
not be moved.
a tree that's standing
e water.
not be moved.

IN THE UNION.
nd there and scratch
head,
g if you are alive or
union.

ON THE PICKET LINE (Polly Wolly Doodle) — Mordecai Bauman, Baritone with Manhattan Chorus. Siegmeister, conductor

We Shall Not be Moved also: **Join the Union** — Manhattan Chorus, Elie Siegmeister, conductor

cially designed labels by RUSSELL LIMBACH
le-Faced, 10-inch Record — List Price, 75 cents

TIMELY Records of UNION SONGS

File Correct Culture

We meet today in freedom's cause
And raise our voices high;
We'll join our hands in union strong
To battle or to die.

Look, my comrades, see the union
Banner waving high;
Reenforcements now appearing;
Victory is nigh.

The workers learned their lessons now
As ev'ry one can see.
The workers know the bosses are
Their greatest enemy.
We'll fight and fight until we win
Our final victory
For one Big Solid Union.

Forever! Solidarity forever!
foerver! Solidarity forever!
For the Union makes us strong.

No. 1045—HOLD THE FORT (Gospel Hymn) — Mordecai Bauman, Baritone with Manhattan Chorus. Siegmeister, conductor

SOLIDARITY FOREVER (Battle Hymn of the Republic) — Manhattan Chorus, Elie Siegmeister, conductor

Specially designed labels by RUSSELL LIMBACH
Double-Faced, 10-inch Record — List Price, 75 cents

TIMELY Records of UNION SONG

The workers on the S
to strike sent out a
But Casey Jones, the
he wouldn't strike a
His boiler it was leaki
its drivers on the b
And his engine and its
were all out of plum

Casey Jones kept his j
running
Casey Jones was workin
double time
Casey Jones got a woode
for being good and
on the S.P. line.

When they tie a can to a union man
Sit down! Sit down!
When they give 'em the sack
They'll take him back
Sit down! Sit down!

Sit down! Just keep your seat
Sit down and rest your feet.
Sit down! You've got 'em beat.
Sit down! Sit down!

No. 1046—CASEY JONES (Joe Hill — old tune) — Mordecai Bauman, with Manhattan Siegmeister, cond

SIT DOWN! (Maurice Sugar) Also: **Write Me Out my Union Card** (Hand me down my walking cane) — Manhattan Chorus, Siegmeister, condu

Specially designed labels by RUSSELL LIMBA
Double-Faced, 10-inch Record — List Price, 75

Y RECORDS ARE *unusual* RECORDS

WORKERS' BOOKSHOP

50 East 13th Street
New York, N. Y.

et of these workers songs should be in the ession of every worker and every organi- n for successful parties and meetings— eal entertainment for workers groups.

TIMELY RECORDS ARE *useful* RECORDS

These three double-sided records should prove of immeasurable interest to the music lover. The discs possess a unique appeal all their own, in that they will attract the persons interested in workers' songs and those who find in them the elements of folk-music. It is not too much to say that what today are considered vital, moving words and tunes will tomorrow be cherished as genuine musical Americana.

Excellently recorded and sung with true proletarian feeling, these three discs should become a part of every worker's music library. These recordings fill a necessary need. At meetings, parties and get-togethers, they are so infectious as to compel the audience to join in with the singing.

TIMELY RECORDS ARE *unique* RE

ALSO AVAILABLE:

No. 526—THE INTERNATIONALE
FORWARD WE'VE NOT FORGOTTEN

No. 528—UNITED FRONT SOUP SONG

No. 530—RISE UP IN PRAISE OF LEARNING

These rec
sung by
Bauman
New S
ADOMI
Marc B
(personal
vised b
Els

Double-Faced, 10-inch Records — List Price, 75

Questions to be asked BERTOLT BRECHT

1. Mr. Brecht, will you please state your full name?

2. What is your present address?

3. When and where were you born?

Ex. 1 4. Are you an American citizen? (Records show that he has never applied for naturalization papers) (Exhibit 1)

5. What is your occupation?

6. How long have you been a writer?

7. With what studios, if any, have you been or are you now associated?

8. Will you please give the Committe the names of some of the films, the making of which you have had a part?

9. Are you now, or have you ever been a member of the Communist Party, a Communist political association, or any official Communist political organization?

10. Do you know Gerhart Eisler?

11. How many times have you seen him?

Ex. 2 " 2-A 12. Did you write a play called "Die Massnahme" (Disciplinary Measures)?

13. Please give the Committee the general theme of the play. (Here exerpts may be read as desired)

14. Have any of your writings been published in the Soviet Zone in Germany?

Q. 13 44. Were you ever employed by the Rockefeller Foundation?

(See page 3 of Statement of Accounts of the Rockefeller Foundation.)

45. Do you know Hanns Eisler?

Q. 14 (From interview with Eisler - "I must visit German writer Bert Brecht in Denmark with whom I am collaborating on a universal drama on the salability of bourgeois art and scholarship.")

Ex. 15. 46. Did you write the words to the song "In Praise of Learning", music for which was written by Hanns Eisler?

Ex. 16. 47. Weren't some of your songs made into records and advertised for sale by the Workers Book Shop, a Communist-front organization?

Ex. 17. 48. Are you the author of "Ballad to Paragraph 218", "Address to the Crane 'Karl'", and "Song of Supply and Demand", which appeared in a book of ballads by Hanns Eisler?

Ex. 18. 49. Did you write the play "Highest Mede", the music for which was written by Hanns Eisler and produced by Dudov?

Kantorowicz – as a CP
Pres to arm over intellectuals
chief lect in NYC with Free
Germany Com. of Mexico

Bertolt Brecht ~~supporter of~~
Dec 7/14/42 Das Freie Buch (Pub House)
contributes
founded by German exiled
writers in Mexico –
also Anna Seghers, Leo
Feuchtwanger, Ludwig Renn

Supporter of Tribunal for Egon
Erwin Kisch on 60th birthday

Free German Nat. Com.
Created in Moscow June 1943
Leader: Wilhelm Pieck
Founder German CP. + member
of Reichstag.

	Organisation	Affiliated with	Source
(1, 2)	New Masses, official Communist weekly	Contributor , poems	New Masses, Mar. 2, 1937 p. 16; June 4, 1940, p.1
(1)	Soviet Russia Today	Contributor	Soviet Russia Today, Feb. 1943, p. 27
	Daily Worker, official Communist organ	Photo and write-up	Daily Worker, Oct. 31, 1935, p. 5; Dec. 30, 1938, p. 7
	Theatre Union, pro-Communist theatre group	Writer poem "United Front Song" play "Mother"	Daily Worker, Jan. 9 1936, p. 5
	International Writers Congress, Paris, parent body of the League of American Writers	Speaker	July 16, 1937
	Das Wort, German Communist magazine	Co-editor	
	Die Tribune, German Communist literary magazine	Writer	
	Freies Deutschland, official organ of the pro-Communist emigres, Mexico City	Contributor, 1942	
	International Anti-War Congress, Geneva, May, 1932	Member, ~~Preparatory Committee~~ Preparatory Committee	

From: Naturalization and Immigration Service.

Ex 1.

October 27, 1947

MEMORANDUM

Re: Eugen Bertolt Friedrich Brecht

The Immigration and Naturalization Service file covering the subject, Eugen Bertolt Friedrich Brecht, shows the following:

The subject was born in Augsburg, Bavaria, Germany, on February 10, 1888. He states that he was a German national at birth and lost such nationality by expatriation by the Nazi Socialist Government in 1933. He was issued a quota immigration visa by an American Vice Consul on May 3, 1941, at Helsinki, Finland.

The subject was admitted to the United States for permanent residence at San Pedro, California, on July 21, 1941. He appears to have since made his home in California. He has not applied for naturalization.

His alien registration shows that he has a wife, son and daughter residing in Santa Monica, California. On February 10, 1947, the subject executed an application for a reentry permit giving his present address as 1063 - 26th Street, Santa Monica, California. His occupation is given as "writer (playwrite)". He states that he intends to visit Switzerland, Sweden, Denmark, France and Italy for a period of eighteen months to negotiate with theaters and publishing houses concerning the publication and translation of his works and production of his plays.

Inasmuch as this man applied for admission at San Pedro, California, and presented a quota immigration visa issued by an American Vice Consul at Helsinki, Finland, and nothing appearing in the informal questioning by the Immigrant Inspector to indicate that there was any reason to believe that he was not admissible under the law, he was given permission to enter by the Immigrant Inspector, and accordingly no Board of Special Inquiry hearing was held. Furthermore, nothing thereafter came to the attention of the Service indicating the advisability of an investigation in this case.

DIE MASSNAHME (Strategy and Tactics)

The theme of this play is the incitement of Chinese laborers to revolutionary action through agitation based upon the theories of Lenin, the Communist textbook "A B C of Communism" and other Communist classics. The play describes with acclaim the activities of the Chinese Communist Party. The following citations are illustrative:

"Come forth! Your labor was successful. In this country too marches the Revolution, and formed are the lines of the fighters there also. We are in accord with you."

* * * *

The four agitators: "We came from Moscow as agitators; we were to travel the city of Mukden to spread propaganda and to create, in the factories, the Chinese Party. We were to report to party headquarters closest to the border, and to requisition a guide. There, in the anteroom, a young comrade came toward us and spoke of the nature of our mission. We are repeating the conversation:"

* * * *

The young comrade: "I am the secretary of the party headquarters which is the last toward the border. My heart is beating for the Revolution. The witnessing of wrong-doing drove me into the lines of the fighters. Man must help man. I am for freedom. I believe in mankind. And I am for the rules of the Communist Party which fights for the classless society against exploitation and ignorance."

* * * *

The three agitators: "We come from Moscow."

* * * *

The young comrade: "The two of us have to defend the Revolution here. Surely you have a letter to us from the Central Committee which tells us what to do?"

* * * *

The three agitators: "So it is: we bring you nothing. But across the border, to Mukden, we bring to the Chinese workers the teachings of the Classics and of the propagandists: the A B C of Communism; to the ignorant the truth about their situation; to the oppressed, class conscience; and to the classconscious, the experience of the Revolution. From you we shall requisition an automobile and a guide."

"How beautiful to plead the cause of class struggle, to call out loudly and resoundingly the masses to the fight, to annihilate the oppressors, to liberate the oppressed."

* * * *

The four agitators: "The young comrade admitted that he had separated feeling from sense. But we consoled him and quoted to him the words of Comrade Lenin:

'It is not he who makes no mistakes who is clever, but he who knows how to correct them quickly.'"

* * * *

The three agitators: "The oppressed are becoming class-conscious."

* * * *

The young comrade: "They are going out into the street and want to demolish the mills."

* * * *

The three agitators: "They are lacking the experience of the Revolution. This makes our responsibility so much greater."

* * * *

The three agitators: "Do not tear them up! We need them, every one of them. Face reality! Your Revolution is started quickly and lasts for a day and tomorrow will be throttled. But our Revolution will start tomorrow, will conquer and change the world. Your revolution ends when you end. When you have come to an end Our revolution will continue.

* * * *

The three agitators: "You have not convinced us. Go, therefore, to the unemployed and convince them that they must fall into the lines of the Revolution. This is what we demand of you now in the name of the Party."

* * * *

The young comrade: "Who, though, is the Party? Is it sitting in a house with telephones? Are its thoughts secret, its resolutions unknown? Who is it?"

* * * *

"The individual has two, the party has a thousand eyes. The party sees seven states. The party has many hours. The party cannot be destroyed, for it fights with the methods of the classics which are drawn from the knowledge of reality, and are destined to be changed, in that the teachings spread through the masses. Who, however, is the party? Is it sitting in a house with telephones? Are its thoughts secret, its resolutions unknown? Who is it? It is all of us.

CONGRESS OF THE UNITED STATES
HOUSE OF REPRESENTATIVES
COMMITTEE ON UN-AMERICAN ACTIVITIES
WASHINGTON, D. C.

MEMO

In 1932 Brecht was in Moscow showing a Communist picture entitled "Kuhlewampe" Music was written by Hans Eisler who was believed to be in Moscow at that time.

8

I - Impressum
FD - Neues Deutschland

BRECHT, BERT (BERTOLD)

erman poet: Speaks at International Writers' Congress in Paris. Jy 16, 37. I, Jy 24, 37.

Member FD (Mexico).

Sent letter by W. Janka of Das Freie Buch. EP-5579, Jy 29, 42.

In Calif. ibid.

Submits manuscript to Das Freie Buch for publication. NY 79147, Jy 8, 42.

Ex. 8

Contributor to FD Mex (p. 11). Cens. Ind. F 15 44.

Author. Signed telegram to Hungarian government demanding release of Communist political prisoners. I, Mr 23, 27.

My, 32, on preparatory committee for International Anti-War Congress in Geneva. I, Je 2, 32.

One of organizers of Council for Dem. Ger. DW My 3 44.

CP member of Org. Com. of Council for Dem. Ger. OSS FN 187 My 12 44.

Composer of "Dreigroschen Opera" (Beggar's Opera, Ger. version). Ibid.

Was co-editor of DAS WORT (The Word), Ger. CP magazine publ. in Moscow. Ger. CP writer who was connected with CP literary org., "Die Tribune". Presently employed in motion picture industry; technical adviser in "Hangmen Must Die". FBI O 7 44. In Free Ger. Com. NY.

Brecht's dramatic scene,"Die jüdische Frau", (The Jewish Woman), was published in OST UND WEST (East and West), a magazine published in Berlin, Vol. I, No. 1, July 1947. This is part of a series of 24 scenes from the life of the Germans, which are compiled under the title, "Furcht und Elend des III. Reiches" (Fear and Misery of the Third Reich). Bertold Brecht, the eminent poet and dramatist, is at

at that time.

In 1935 Brecht reportedly was a co-editor of a magazine entitled "Das Wort", which was published in Russia by a group of political refugees from Germany whose numbers included many Communist deputies and writers. Lion Feuchtwanger and Willi Bredel, reported Communists, were co-editors with Brecht.

3c

It is reported that in 1935 Brecht's play "Die Mutter" was presented in New York. This play appears in the book entitled "Brecht, Gessmmelte Werke, Vol. 2". It is reported that the play contains material favoring Communism, specifically, songs entitled "Praise of Communism" and "Praise of the Revolutionary". The New York Daily Worker for November 22, 1935, stated that in regard to the play that "It was Brecht's plan to have a spectacle present the dramatic story of the present day mass struggle which must culminate in the victory of the proletariat". In 1936 Bert Brecht reportedly was in Los Angeles and was one of a group that formed the German-Communist Modern Music Group under the direction of Professor Eli Jacobson, Russian sympathizer.

4

Various 1937 issues of "International Literature" published by State Literary-Art Publishing House, Moscow, Russia carried articles by Brecht. Issue No. 5 for May, 1937, contained an article that Brecht and Sergei Tretyakov wrote. "Internation Literature" reportedly was published by the same group of German political refugees that published the magazine "Das Wort".

5

April 5 and 11, 1939, issues of the "Abendpost" advertise "Das Wort" and reflected that it was still edited by Brecht, Feuchtwanger, and Willi Bredel.

3d

In 1939 a collection of Brecht's poems was published under the title "Svendborger Gedichte", by the Mollik Publishing House, London, England. It was reported that these poems were found to advocate overthrow of capitalism, establishment of a Communist state, and use of sabotage by labor to attain its ends.

Also in 1939 it was alleged that Bert Brecht received the sum of $80.00 per month from July of that year to July, 1940, from a fund solicited by Fritz Lang, movie director, reportedly a Communist Party sympathizer and a close friend of Otto Katz, Russian sympathizer. Katz was said to be aware of Lang's activities in furnishing funds to Brecht.

Bert Brecht was a contributor to the Magazine "Freies Deutschland", official publication of the Free German Committee, Mexico, D.F. Activities of the Free German Committee were reportedly carried on by Otto Katz and other well known Communists or persons of Communist inclinations. It is alleged that the aim of the Free German Committee was the establishment of postwar form of government favorable to Soviet Russia.

6a

An associated press photograph published March 19, 1942, depicted Bert Brecht and Lion Feuchtwanger studying a Manifesto which they wrote together

won't put you into a concentration camp, but they won't permit you in the clinical hospital any more, tomorrow or the day after tomorrow, you won't say anything then but you will become ill. I don't want to see you sitting around here, looking through magazines, it is pure egoism on my part, if I go, nothing else...

(She stops again. She starts all over again.)

Don't say that you haven't changed. That is not so! Last week quite objectively you found that the percentage of Jewish scientists wasn't so large at all. It always starts with objectivity, and why do you now tell me constantly, that I was never so nationalistically Jewish as now. Naturally I am. That is contagious. O, Fritz, what has happened to us!

(She stops again. She starts all over again.)

I haven't told you that I want to go away, that I have been wanting to go away for a long time, because I can't speak when I look at you, Fritz. Then it seems so useless to me, to speak. Everything has already been decided. What in the world has come over them? What do they really want? What am I doing to them. I have never taken any part in politics. Was I for Thaelmann? I am one of these bourgeoises women who have servants, ètc., and all at once only the blond ones are to be permitted to be such. In recent times I have often recalled how you told me years ago that there are esteemed people and less esteemed people, and that the ones receive insulin when they have diabetes and the others receive none. And I comprehended that, fool that I was! Now they have made a new classification of that sort, and now I belong to the less esteemed. That serves me right.

(She stops again. She starts all over again.)

Yes, I'm packing. Don't pretend that you haven't noticed it these past days. Fritz, everything else can be endured, only not this, that in the last hour that remains to us, we don't look each other in the eye. They must not achieve that, the liars, who force

TRANSLATION

Hanns Eisler
Book of Ballads
Op. 18
Edition for voice and piano
Address to the crane "Karl"
Universal-Edition
3742 C [Drawing by] Gerda Felden

Hanns Eisler
Book of Ballads
Op. 18
Edition for voice and piano

U.E. 3742 a Ballad of the maimed (David Weber)
U.E. 3742 b Ballad to Paragraph 218
U.E. 3742 c Address to the crane "Karl" (Bert Brecht)
U.E. 3742 d Song of Supply and Demand (Bert Brecht)
U.E. 3742 e Song of the Dry Bread (W. Mehring)
U.E. 3742 f Ballad of Nigger Jim (David Weber)

Address to the crane "Karl"
(Bert Brecht)

Hanns Eisler, op. 18, No. 3
Piano score by Erwin Ratz

Move forward three meters, come on, move back three [meters].
Come on, pick up the coal, put it there,
For they (it) come(s) from here now, and it is going away from here now,
and there is a deep significance in that [that makes sense].
Therefore, Karl, straighten your collar and toss it over there.
For, Karl, you must do that, for, Karl, you must do that,
for you belong to the proletariat,
and, Karl, the whole proletariat is not allowed to say "no".

Move forward three meters, come on, move back three [meters].
Come on, grab the iron and toss it over there.
For now it is iron, and then it will be guns, and they have a deep significance [they make sense].
(Follow with "Therefore, as above, to "No".)

Only once it will go forward and then [it will] never [go] back.
And both of us will just leave them.
And our iron will build houses,
And our coal will warm them,
and this will give everything significance [only this will make sense].
Therefore, Karl, straighten your collar and toss something over to us,
For, Karl, then you may; for, Karl, then you may:
Karl, you belong to the Proletariat, and if it is
for the proletariat, then there is no "No" for us!

Translated by
Elizabeth Hanunian
September 22, 1947.

JN

New Masses, March 2, 1937, p. 16 – poe

New Masses, June 4, 1940, p. 1, poem

Soviet Russia Today, Feb. 1943, p. 27

Daily Worker, Oct. 31, 1935, p. 5

Daily Worker, Dec. 30, 1938, p. 7.

Daily Worker, Jan. 9, 1936, p. 5

BERTOLT BRECHTS HAUSPOSTILLE, MIT ANLEITUNGEN, GESANGSNOTEN UND EINEM ANHANGE, was registered in the name of Propylaen Verlag, g.m.b.h., Berlin, Germany, under A for. 35037, following publication March 22, 1927, one copy received May 25, 1927.

A PENNY FOR THE POOR, by Bertolt Brecht; translated from the German by Desmond I. Vesey, verses translated by Christopher Isherwood, was registered in the name of B. Brecht, Skrovsbastrand, near Svendborg, Denmark, under Ad Int. 22734, following receipt of one copy April 28, 1937, published March 1, 1937.

IM DICKICHT DER STADTE; DER KAMPF ZWEIER MANNER IN DER RIESENSTADT CHICAGO; schauspiel von Bertolt Brecht, was registered in the name of Propylaen Verlag, Berlin, Germany, under D pub. 79924, following publication March 22, 1927, one copy received May 25, 1927.

SONGS DER DREIGROSCHENOPER, by Bertolt Brecht, was registered in the name of Gustav Kiepenheuer Verlag, a.-g., Berlin, Germany, under A for. 4868, following publication December 31, 1928, one copy received October 2, 1929.

TROMMELN IN DER NACHT, drama, by Bertolt Brecht, was registered in the name of Drei Masken Verlag, under D pub. No. 65420, following publication December 28, 1922, one copy received September 4, 1923.

VERSUCHE 4-7. AUFSTIEG UND FALL DER STADT MAHAGONNY (OPER); UBER DIE OPER; AUS DEM LESEBUCH FUR STADTEBEWOHNER; DAS BADENER LEHRSTUCK, by Bertolt Brecht, was registered in the name of Gustav Kiepenheuer Verlag, a.-g.,* under A for. 19242, following publication December 31, 1930, one copy received January 6, 1933. * Berlin

FURCHT UND ELEND DES III REICHES, 24 SZENEN, by Bertolt Brecht, was registered in the name of Aurora Verlag, 10 West 23d Street, New York, New York, under A 345, following publication November 14, 1945.

THE DUCHESS OF MALFI, (in 3 acts), by W. H. Auden and Bertold Brecht, was registered in the names of W. H. Auden, 421 West 57th Street, New York, New York, and Bertold Brecht, 24 East 57th Street, New York, New York, under D unpub. 2445, following receipt of one copy April 4, 1946.

AUFSTIEG UND FALL DER STADT MAHAGONNY, by Bert Brecht, was registered in the name of Universal Edition, a.g.,* under D pub. 4438, following publication November 11, 1929; one copy received December 30, 1929.*Vienna

AUFSTIEG UND FALL DER STADT MAHAGONNY, Text by Bert Brecht; Music by Kurt Weill, was registered in the name of Universal Edition, a.g., under D pub. 27666, following publication November 21, 1929; one copy received December 30, 1929.

DREIGROSCHENOPER (The Beggar's Opera), Translated by Bert Brecht, was registered in the name of Universal Edition Actiengesellschaft, under D unpub. 87169, following receipt of one copy December 5, 1928.

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ORIGINAL

BY AUTHORITY OF THE HOUSE OF REPRESENTATIVES OF THE CONGRESS OF THE UNITED STATES OF AMERICA

To ROBERT E. CLARK, United States Marshal

You are hereby commanded to summon BERTOLT EUGEN FRIEDRICH BRECHT, generally known as BERT BRECHT

to be and appear before the UN-AMERICAN ACTIVITIES Committee of the House of Representatives of the United States, of which the Hon. J. PARNELL THOMAS of New Jersey is chairman,

in their chamber in the city of Washington, on October 23rd, 1947, at the hour of 10:30 A.M.

then and there to testify touching matters of inquiry committed to said Committee; and he is not to depart without leave of said Committee.

Herein fail not, and make return of this summons.

Witness my hand and the seal of the House of Representatives of the United States, at the city of Washington, this 18th day of September, 1947

J. Parnell Thomas
Chairman.

Fleeing

Attest:

John Andrews
Clerk.

16—35308-2

Kronenberger

Experimental Theater Offers a Superior Play

The production with which the Experimental Theater has opened its season is not just a commendable experimental-theater production. Bertolt Brecht's *Galileo*, with Charles Laughton in the title role, is an exhilarating and often brilliant stage work, a grown-up experience in theater-going. It is the kind of thing that, so far as I am aware, doesn't turn up for production very often; and that when it does, Broadway unconcernedly turns down.

Kronenberger

* * *

In the strict artistic sense, even in the conventional Playwriting 97-A sense, *Galileo* is no great shakes; few biographical plays are. Great men's lives are seldom lived as tidily or transparently as a dramatist might like; and on the stage they can't be lived very spaciously either. And the episodic method which Brecht—like most stage biographers—has found nec-

PM Reviews

GALILEO, a play by Bertholt Brecht; English translation by Charles Laughton; staged by Joseph Losey; settings and costumes by Robert Davison; music by Hanns Eisler; lyrics adapted by Albert Brush; original choreography by Lotte Goslar, executed by Joan McCracken; musical conductor, Josef Schmid. Presented Sunday evening by the Experimental Theater, Inc., under the sponsorship of the American National Theater and Academy, at Maxine Elliott's Theater.

Singers—Richard Leone, Michael Citro, Albert Ares

Curtain boy	Allen Martin
Galileo	Charles Laughton
Andrea	Michael Citro
Sarti	Hester Sondergaard
Ludovico	Philip Swander
Priuli	Fred Stewart
Sagredo	John Straub
Virginia	Joan McCracken
Federzoni	Dwight Marfield
Senator I.	Sidney Bassler
Senator II	Frank Campanella
Prince	Larry Rosen
Philosopher	Thomas Palmer
Lord Chamberlain	Harry Hess
Elderly Lady	Mary Grace Canfield
A scholar	Frank Campanella
A monk	Leonard Bell
Infuriated monk	Werner Klemperer
Old cardinal	Wesley Addy
Supporting monk	Pitt Herbert
Little monk	Don Hanmer
Clavius	Taylor Graves
Bellarmin	Lawrence Ryle
Barbarini	Rusty Lane
Inquisitor	John Carradine
Andrea	Nehemiah Persoff
Guiseppi	Donald Symington
Ballade singer	Harris Brown
Ballade singer's wife	Elizabeth Moore

ganizations has been the Timely Record Co., a comparative veteran in the field.

This company made its first appearance three years ago, during the memorable visit to this country of Hanns Eisler, exiled German revolutionary composer. Under Eisler's own expert direction, the Timely Record Co. issued a series of six revolutionary songs (on three records). Mordecai Bauman and Felix Groveman were baritone soloists; the New Singers, under Lan Adomian, was the participating chorus; Marc Blitzstein was piano accompanist.

The selections were of four of Eisler's best known songs: "Forward, We've Not Forgotten," "Rise Up (Comintern)," "In Praise of Learning" and "United Front" also "The International" and Maurice Sugar's humorous "Soup Song." Eisler's songs, which were sung by millions throughout the world were made available for the first time here. As for "The International," no other vocal recording exists.

In the Spring of 1937, the Timely Record Co. made a pioneering contribution in the spirit of the day-by-day history of our time. In the new era of the growing strength of trade unions, it issued a series of eight union songs (on three records). These are songs familiar to militant workers in every corner of our country: "On the Picket Line," "We Shall Not Be Moved," "Join the Union," "Hold the Fort," "Solidarity Forever," "Casey Jones," "Sit Down" and "Write Me Out My Union Card."

Songs for Picket Lines

A non-professional chorus of workers, the Manhattan Chorus, under Eli Seigmeister, sings; Mordecai Bauman is once again soloist.

Daily, on picket lines, and at demonstrations, the songs serve for mass singing. We have heard the records played at demonstrations and at diverse sorts of gatherings. Their effect is prompt and unfailing. Before the passage of two or

fact so consistent has this audience reaction been, that we cannot claim ever to have heard the records through.

This should speak for their activizing value. Their possession satisfies a deep need. The occasions for their use are unlimited.

Recently, Timely Records has recorded notable music rescued from neglect and obscurity. In this field, it also has made an auspicious contribution, upon which we hope to comment soon.

But its initial revolutionary songs, and especially its union songs, which are genuine American stuff, are its most singular offering.

New Masses Literary Supplement Out

Thomas Wolfe, author of "Look Homeward Angel" and "Of Time and the River," is one of the writers in the second number of the Literary Section issued with the regular edition of the New Masses, now on sale. The title of Mr. Wolfe's story is "The Company" and is part of his forthcoming book.

Ralph Bates, English novelist and member of the International Brigade fighting for Loyalist Spain, and Nicholai Ostrovski, Russian writer who recently died, are discussed by Dorothy Brewster and Joshua Kunitz.

Rafael Alberti writes a tribute to Federico Garcia Lorca, Spain's great poet who was assassinated by the fascists in Granada. Five Gypsy Ballads by Lorca are translated by Langston Hughes, Negro poet; "When Poets Stood Alone" is the title of an article by Dorothy Van Ghent, who analyzes the changing values of contemporary poetry due to a changing society, and "Twenty Years of Soviet Drama," by H. W. L. Dana.

China in the Films

The Vogue Theatre, Coney Island Ave. and Ave. K, is now showing through Monday the smashing hit, "China Strikes Back," featuring the

ſchickt, als daß es dem kindlichen Willen mit Entſchiedenheit entgegenträte. Es ſind eben Wenen beſonderer, eigentlich nirgends vorkommender Art, die uns Herr Brecht zeigt, wie ſie denn auch alle gerade in dieſem Stück die gleiche, papierne Sprache reden, voller Manieriertheit und Geziertheit, ganz ohne Kraft und Saft. So ſprechen auch alle ganz gleich, ſüßlich und ſo unknabenhaft wie nur möglich ſpricht der Knabe z. B.: „Wer iſt da? Oh, der Herr Lehrer iſt da, der Herr Lehrer kommt, um uns zu beſuchen.“ Wie dieſes ſich wiederholende, muſterknabenartige „Der Herr Lehrer“ gerade Knaben auf die Nerven geht!

Die ganz unperſönliche Sprache führt ſich aber nicht nur auf dichteriſche Unfähigkeit zurück, ſondern iſt auch Abſicht. Es ſollen ja gar keine Menſchen von Fleiſch und Blut ſein, jeder nach Alter, Charakter und Geſchlecht verſchieden. Vielmehr zielt Herr Brecht auf jenes, durch letzte Folgerungen des Marxismus angeſtrebte Menſchentum, in dem alles Individuelle beſeitigt iſt, wo es deshalb keine Perſönlichkeiten mehr gibt, alles Menſchliche maſchinenartig ausgeglichen iſt und nur eine gleichgeartete, eine ſeeliſch und geiſtig kaſtrierte Menſchheit, kurz nur Maſſe Menſch die Erde bevölkert. Wie ſehr dieſe Anſchauung auch hinter der modernen Muſik ſteht oder beſſer, ſtand, davon einmal in einem andern Zuſammenhang. Nur ſo viel, ein Muſik-Volapük, eine Muſik der Welt-Internationale war geplant.

Wie nun dieſe ausgeglichene, alles Perſönlichen beraubte Welt ſo ungefähr ausſehen ſoll, zeigt uns nun eben das Lehrſtück Brechts höchſt lehrreich. Es gibt da zwiſchen den einzelnen Menſchen gar keine Reibungen, es herrſcht ein „Einverſtändnis“ zwiſchen ihnen — dies das Schlagwort des ganzen Stückes, auf das wir noch beſonders zu ſprechen kommen — ganz akkurat gleich wie zwiſchen den einzelnen Teilen einer tadellos funktionierenden Maſchine. Wenn ein unvernünftiges Kind ſagt: Ich will dies oder jenes tun, ſo tut es dies, denn dieſes ſein Tun hat, einem Rädchen in der Maſchine vergleichbar, ſeine beſtimmte Funktion im Maſchinengetriebe und man ſpricht ſachlich-beglückt wie Mutter und Lehrer: „Oh welches tiefe Einverſtändnis!“ Einverſtändnis eben zwiſchen den einzelnen Menſchen-Maſchinenteilen. Und weiter: Hat ſich z. B. der Maſchinenteil Knabe zerrieben und iſt unbrauchbar geworden, ſo unterſucht der Techniker die Maſchine und ſpricht: Hier, Rad Knabe defekt! Muß rausgenommen und durch ein anderes erſetzt werden! Um keinen Deut anders geht's in dieſem Maſchinen-Lehrſtück zu. Der Knabe hat, wie ſich Herr Weill ganz bezeichnend ausdrückt, „ſchlapp“ gemacht und „gefährdet dadurch die ganze Reiſegeſellſchaft“, will ſagen, die Maſchine. Alſo, wird ihm geſagt — man redet ja ſchließlich auch zu Maſchinen! —, er müſſe entfernt werden. Der Knabe ſagt denn auch ſchon deshalb ſelbſtverſtändlich ja, weil er ſonſt unfreiwillig entfernt würde. Er gibt ſein Leben auch weit ſelbſtverſtändlicher hin, als ein gewöhnlicher Knabe ſein Butterbrot hergäbe. Ganz folgerichtig: Das Leben eines Maſchinenmenſchen iſt ja auch nicht wertvoller als ein Maſchinenteil, der jederzeit durch einen gleichen erſetzt werden kann.

Hier heißt's aber doch noch einmal das noch nicht ganz vollendete und deshalb noch vergeßliche Maſchinengehirn Herrn Brechts kontrollieren. Denn ſo maſchinell er bereits denkt, er hat doch den bisherigen Menſchen in ihm noch nicht ganz überwunden, es ſind noch Überbleibſel vorhanden, deren Wirkung zu unterbinden, unſerem Zukunfts-Maſchinenmenſchen noch nicht ganz geglückt iſt. Dieſen Überbleibſeln ſcheint es denn doch etwas zu ſtark, daß der Lehrer, der doch wenigſtens ein bißchen Verantwortung für das ihm anvertraute Kind nach bisherigen Sitten fühlen muß, dieſes ohne weiteres preisgibt. Und ſo ſpricht er zu den drei Studenten, als ſie ihn auf den „großen Brauch“ des Hinunterwerfens aufmerkſam machen: „Aber der große Brauch ſchreibt auch vor, daß man den, welcher krank wurde, befragt, ob man umkehren ſoll ſeinetwegen.“ Notwendig, von Brauchs wegen, iſt alſo der Mord an dem Kind, einem Unmündigen, keineswegs, wenigſtens nicht an dieſer Stelle des Lehrſtücks. Was hätte alſo, dieſer zufolge, der Lehrer zu tun, doppelt und dreifach zu tun, da er erſtens weder Kind noch Mutter etwas von dem „großen Brauch“ erzählte, alſo beide hinterging, zweitens zuließ, daß der Knabe überhaupt mitging? Er würde ſelbſtverſtänd-

gefühl, betonte alſo noch ganz bewußt den Zuſammenhang mit dem Gefühl, dem ganzen inneren Menſchen. Unſer blutloſer Dichter aber drückt das Gleiche und doch ganz anders Gemeinte mit dem farbloſen, an den Verſtand ſich wendende Wort „Einverſtändnis" aus und verbindet es auch mit einem „Verſtandes"wort, mit lernen; alles Gefühlsmäßige iſt alſo verſchwunden. Daß trotzdem dieſe Wortverbindung falſch iſt, ſei nur angemerkt, wichtig iſt aber, auf welche Weiſe das Brechtſche Einverſtändnis erzielt und wie es durchgeführt wird. Während das: „Einer für alle" auf freiem, innerem Entſchluß beruht, wird hier ohne weiteres über den Betreffenden verfügt, ſein freier Wille aufgehoben. Es kommt auch nicht darauf an, ob es ſich um einen Minderjährigen handelt, der, noch bezeichnender, von dem Brauch, dem Kontrakt gewiſſermaßen, gar nichts wußte, ihn nun aber trotzdem halten ſoll. Dieſes aufgeſchwatzte, abgelauerte Einverſtändnis hat deshalb auch mit dem, was urſprünglich mit dieſer inneren Verbundenheit gemeint iſt, nichts mehr zu tun. Hier heißt es vielmehr: Alle gegen einen, gegen einzelne, die Minderheit, ſo ſich dieſe nicht fügte. Und das iſt's, was Herr Brecht meint, es iſt ein Sowjet-Rußland z. B., und der „große Brauch" der durch Lenin durchgeführte Marxismus. Da gibt's kein inniges Verbundenſein, auch kein Pflichtgefühl, überhaupt keine auf ſeeliſchen Eigenſchaften beruhende Übereinſtimmung, ſondern Gewalt und Vergewaltigung führen das Wort. Froſtig und kalt, lehrhaft und trocken wie Brechts blutloſer Stil, wird die Maſchine des „großen Brauchs" gehandhabt, ein kaltes, fahles, gefühlloſes Phantom tritt uns in ihm entgegen; und ihm, dieſem Phantom, wird mitleidlos geopfert. Dieſe Welt weiß ſo wenig etwas von Seele, Gefühl, Liebe und innerſter Verbundenheit wie eine Maſchine.

Und dieſes Lehrſtück mit ſeiner bis ins einzelne Wort durchgeführten Seelenloſigkeit erſcheint in der, wie denn doch wohl geſagt werden kann, behördlichen preußiſchen Zeitſchrift „Die Muſikpflege"[1], es wird den Leſern auch nicht rein vermittelt, ſondern es wird gleich brechtiſch gearbeitet nach ſeinem Rezept: Wichtig zu lernen vor allem iſt Einverſtändnis. Und ſo wird ein Schulmann verpflichtet, der ſich mit Herrn Weill über die ganze Angelegenheit zu unterhalten hat und ſich vor Freude, daß die preußiſchen Schulen um ein Kernſtück einer zeitgemäßen Unterrichtsart bereichert werden können, förmlich überſchlägt, wobei zugegeben werden möge, daß Dr. Fiſcher von all dem, was wirklich in dem Stück ſteht und wie es durchgeführt iſt, nichts gemerkt hat. Sind doch weiteſte Kreiſe Deutſchlands ebenſo harmlos wie urteilslos, ſie merken nicht und wollen auch nicht merken, wie Grund und Boden unter ihren Füßen unterwühlt werden. Die aber dem Zentralpunkt all dieſer Beſtrebungen nahe ſtehen, die wiſſen wohl, um was es geht. Nun, in dieſem Fall ſcheitert der Verſuch der Beeinfluſſung, ſo wirklich der Mut aufgebracht wird, ihn auch in Schulen zu machen, an der Jugend ſelbſt, die wenigſtens eines ohne weiteres merkt: daß dieſes Brechtſche Lehrſtück ſo unkindlich wie nur möglich iſt und mit ihr in ſeiner Nüchternheit nichts zu tun hat. Und merken die Kinder erſt den Faſelhans heraus, dann iſt's um das Stück und Herrn Brecht geſchehen. Alſo, nur die Probe gemacht! Noch halten wir die deutſche Jugend, die ſich ja tatſächlich ſelbſt helfen muß, für zu geſund und ſtark empfindend, als daß ſie ſich von der Dürre der Herren Brecht und Weill umwickeln ließe. Aber Zeit iſt's, hohe Zeit, aufzumerken! Die „Bearbeiter" der Kinderſeele ſind mit behördlichem „Einverſtändnis" am Werk!

Ein Brief Carl Goldmarks über Beethoven.

Zum 100. Geburtstag Carl Goldmarks am 18. Mai.

Wir veröffentlichen hier erſtmalig einen Brief Carl Goldmarks, den uns Joſef v. Engel in Pécs (Ungarn) zur Verfügung geſtellt hat. Der Komponiſt der „Königin von Saba", der vor 100 Jahren am 18. Mai zu Ceszthely (Ungarn) geboren wurde und ſich aus einfachſten Verhältniſſen zu einem der erſten damaligen Wiener Komponiſten heraufgearbeitet hat, dürfte

[1] Heißt es doch auf der erſten Umſchlagſeite: In Verbindung mit der Muſikabteilung des Zentralinſtituts für Erziehung und Unterricht.

Brecht

Copied from "Workers Song Book No.2", published by the Workers Music League (U.S.A. Section of International Music Bureau) New York, 1935.

FORWARD, WE'VE NOT FORGOTTEN

Original German Text by
Bert Brecht
English version by
Henry Jordan

Music by
Hanns Eisler

Forward, we've not forgotten
Our strength in the fights we have won;
No matter what may threaten,
Forward, not forgotten,
How strong we are as one!
Only these our hands, now aching,
Built the roads, the walls, the towers:
All the world is of our making
What of it can we call ours?

REFRAIN

Forward, March on to power
Thru the city, the land, the world.
Forward, advance the hour!
Just whose city is the city?
Just whose world is the world?

Forward, we've not forgotten
Our union in hunger and pain,
No matter what may threaten,
Forward, not forgotten
We have a world to gain!
We shall free the world of shadow;
Every shop and every room,
Every road and every meadow
All the world will be our own.

Kantorowicz – as a CP
Pains to win over intellectuals
chief lect in NYC with Free
Germany Com. of Mexico

Bertold Brecht ~~Supporter of~~
Dec 7/14/42
contributes Das Freie Buch (Pub House)
founded by German exiled
writers in Mexico –
also Anna Seghers, Leo
Feuchtwanger, Ludwig Renn

Supporter of Banquet for Egon
Erwin Kisch on 60th birthday

Free German Nat. Com.
Created in Moscow June 1943
headed by Wilhelm Pieck
founder German CP. + member
of Reichstag.

Theatre, No. 2, 1932. On page 11 appears the

article:

THE REVOLUTIONARY MUSICAL MOVEMENT

In a number of countries the revolutionary musical movement is assuming ever broader forms and drawing ever fresh masses of workers and of the revolutionary intelligentsia into the ranks of the fighters for a class-directed art. This movement is especially strong in Germany, which has already produced a number of major revolutionary composers (Eisler, Folmer, Volpe, and others), in the U. S. A. Schaeffer, Libich, Adohnyan, and others (and in Japan), where many revolutionary songs have been composed and where, notwithstanding the brutal persecution, there exists a union of proletarian musicians which carried on great work among the toiling masses of Japan and which has already published several books of revolutionary songs).

The workers' choirs and orchestras in England, France, Czecho-Slovakia, Switzerland, Alsace-Loraine, Holland and elsewhere have considerably developed.

The revolutionary musical movement now includes tens of thousands of workers in all capitalistic countries.

Music in the hands of the working class becomes an effective weapon in the struggle against the bourgeoisie. Not one big event, not one demonstration, meeting, etc., goes by without the singing of revolutionary songs or the appearance of a workers' choir or orchestra.

BERT BRECHT

Co-Author - "HANGMEN ALSO DIE"

"it is the representation of acts of tyranny repugnant to the conscience of civilization that lifts HANGMEN ALSO DIE above the level of the usual in war films." (Quoted from "Twenty Best Film Plays" by John Gassner and Dudley Nichols).

In the later part of 1943 Brecht traveled to New York City where he resided at an apartment located at 124 E. 57th Street, New York City, which was then occupied by Ruth Berlau, a Danish writer alleged to have been active as a member of the Communist Party and as a writer for a Communist paper while living in Copenhagen, Denmark, and Ida Bachmann. It is alleged that on January 17, 1944, Gerhart Eisler visited this apartment. It was reported that during the first half of 1944 activities of Free German Movement in New York increased considerably and that there was a strong coalition at work to establish a Free German organization in that city. Bert Brecht was said to be active in attempting to organize this committee.

On May 3, 1944, an organization known as the Council for Democratic Germany was introduced through the press and it was reported that Bert Brecht participated in the preliminary conferences for the founding of this organization. Bert Brecht was considered to be one of the Communistic inclined representatives on the council. Brecht reportedly had definite instructions from this organization to enroll as many writers as possible on the West Coast after he returned to Los Angeles. The Council for Democratic Germany includes many representatives of alleged Communistic background. This organization was the outgrowth of reported efforts of German Communists in New York to establish a Free German organization which would be considered as a United German Front rather than a Communist organization.

During 1944 Ruth Berlau, associate of Brecht in Europe who came to the United States on the same boat with Brecht and alleged mistress of Brecht resided at the residence of Salka Viertel and reportedly engaged in photographic work for Brecht which took the form of making 35 mm. photographic copies of a German language manuscript prepared by Brecht. This manuscript reportedly was for education of the German people after the war and on another occasion was reported for the purpose of educating German Prisoners of War in the United States.

During September, 1944, it was alleged that Ruth Berlau gave birth to a baby, allegedly fathered by Bert Brecht. It had previously been reported that an unknown girl friend of Brecht's was pregnant and was residing at the home of Peter Lorre on Franklin Avenue in Los Angeles. Ruth Berlau had her baby at the Cedars of Lebanon Hospital and was attended by Dr. Gordan Rosenblum, alleged Communist Party member. On one occasion it was reported that Ruth Berlau named Brecht as the father. However, the birth certificate based on information furnished by Berlau listed the father as Mechel Berlau of the U.S. Army. This child died the following day from "Prematurity, asphyxia." It is alleged that Brecht has paid considerable sums of money to Berlau apparently for her support and work.

6d The April, 1945, issue of the magazine "Freies Deutschland" contained an article stating that a new German publishing house called "Aurora" had been formed in New York and that Brecht, Lion Feuchtwanger, Berthold Viertel, Henrich Mann and others were authors included in this venture. It was stated that publishing house would work along the same lines as El Libro Libre, the official

Questions of Our Time, edited by
Alfred Kantorowicz, Vol. I, No. 1,
Berlin, July 1947, Pages 72-76.

Translation
Ex. 5

BERTOLD BRECHT

THE JEWISH WOMAN

And yonder we see those coming,
whose wives he has taken from them.
Now they will be mated to Aryans.
Cursing and complaining are of no avail.
They have varied from their type,
He is restoring them to their race.

Frankfurt, 1935. It is evening. A woman is packing trunks. She is selecting the things that she wants to take along. Occasionally she takes something out of the trunk again and puts it back in its place in the room, in order to be able to pack something else instead. For a long time she hesitates as to whether or not she should take along a large photograph of her husband, which is standing on the chest of drawers. Then she leaves the picture there. She becomes tired of packing and sits upon a trunk for a while, her head resting in her hand. Then she gets up and telephones.

The Woman: "This is Judith Keith. Is it you, doctor? -- Good evening. I just wanted to call up and tell you, that you will have to find a new bridge partner after all, for I am going on a trip. -- No, not for very long, but it will probably be a few weeks. -- I want to go to Amsterdam. -- Yes, spring is said to be very lovely there. -- I have friends there. -- No, in the plural, even if you don't believe it. -- How you'll be able to play bridge? -- But you know that we haven't been playing for the past two weeks. -- Naturally, Fritz also had a cold. When it is so cold, one cannot play bridge any more, that's just what I've said. -- But no, doctor, how could I? -- You know that Thekla's mother was visiting you. -- I know. -- Why should I think any such thing? -- No, it didn't happen so suddenly, only I have kept on putting it off, but

leaving soon, and I haven't finished packing yet. -- Look after his suits and remind him that he must go to the tailor, he has ordered a coat; and see to it, that heat is still provided in his bedroom, he always sleeps with the window open, and that is too cold. -- No, I don't think that he should inure himself to it, but I must stop talking now. -- Thank you very much, Gertrude, and we will write to each other from time to time. -- Good-bye."

(She hangs up and calls another number.)

"Anna? This is Judith. Listen, I'm leaving now. -- No, it is really necessary, things are becoming too difficult. -- Too difficult! -- Yes, no, Fritz doesn't wish it, he doesn't know anything about it yet; I have simply packed. -- I don't think so. -- I don't think he'll say much. It is simply too difficult for him, purely outwardly. -- We have not come to any understanding about it. -- Moreover, we never discussed it, never! -- No, he did not change, on the contrary. -- I'd like it if you would interest yourselves a bit in him, in the beginning. -- Yes, especially Sundays, and talk him into moving. -- The apartment is too big for him. -- I would have liked to see you to say Good-bye, but you know how it is, the porter! -- Well, Good-bye; no, don't come to the train, definitely not! -- Good-bye, I'll write to you. -- Definitely."

(She hangs up and does not call any other number. She has been smoking. Now she sets fire to the little book in which she has looked up the telephone numbers. She walks up and down a few times. Then she starts to speak. She rehearses the little speech, which she wants to deliver to her husband. One sees that he sits in a definite chair.)

"Yes, Fritz, I'm leaving now. Perhaps I have stayed too long already; you'll have to excuse that, but...

(She stands still and deliberates; begins differently.)

Fritz, you shouldn't hold me back any longer; you can't do it... It is clear that I will ruin you. I know you are no coward. You

Die Rede
des Rakosi – Telegr.
1/19/49

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on Breahh

Vatican, etc. Ideal facilities in matter of scenery — a chair, a table, are used to indicate different room and the general location is fixed by interpretive pictures, enlarged reproductions of Michael Angelo, Leonardo da Vinci and Galileo himself, thrown on a projection screen.

Robert Davison's simple but artful setting arrangements captured the spirit of Epic Theatre and it was easy and natural for the audience, shortly after the curtain's rise, to travel from Galileo's study to the Vatican on the same structure. The only jerkiness was the use of an extraneous three-boy chorus for the brief scene-changing periods.

The whole effect of the setting, Hanns Eisler's music, and Joseph Losey's direction was to minimize externals and concentrate on the meaning and ideas of the play. Epic drama in Germany used to be known as "learning plays" and its purpose, according to Brecht, was to strive for the enlightenment or education of the audience instead of appealing to the emotions. And in Galileo, we do follow the scientist's long complex attempts to establish the Copernican theory and his conflict with the church.

Not that Galileo is minus emotional content. There's the fate of Galileo's daughter doomed to lose her fiance because the aristocratic land-owning family he comes from

to theater. However, I was very much surprised to note, in his December 10 review of the play Galileo," that he did not chide Ir. Brecht (who fathered the cript) for the biographical inaccuracies in his text.

It was Copernicus (1473-1543) who, 100 years before the invention of the telescope, discovered the solar system, known the world over as the Copernican system.

It was Galileo (1564-1642) who, in his work on solar spots in the year 1611 *advocated* the "heretical" Copernican system and was, in consequence, denounced as a propounder of heretical views.

Copernicus, a Polish canon of the Roman Catholic Church, spent half of his lifetime studying the firmament and completed his findings in the year 1530 but withheld the publication of his work until 1543 because of the stand taken by the church at that time. Such a revolutionary conception as that of the earth's minor role in the stage of the universe was by no means met with immediate acceptance. Copernicus was ridiculed in his lifetime; his fame is posthumous. Modern science, especially technical science, was founded on his thoughts and calculations. His work made possible the discoveries of his great followers, Galileo, Kepler and Newton, whose achievements promoted and enhanced the triumph of the Copernican system.

[illegible] it was Copernicus

Ex. 18

TRANSLATION

Hanns Eisler
Book of Ballads
Op. 18

Voice and piano edition

Ballad to Paragraph 218
Universal-Edition
3742 B

/Drawing by/ Gerda Felden

Hanns Eisler
Book of Ballads
Op. 18
Voice and Piano Edition

U.E. 3742 a	Ballad of the Maimed (David Weber)
U.E. 3742 b	Ballad to Paragraph 218 (Bert Brecht)
U.E. 3742 c	Address to the crane „Karl" (Bert Brecht)
U.E. 3742 d	Song of Supply and Demand (Bert Brecht)
U.E. 3742 e	Song of the dry bread (W. Mehring)
U.E. 3742 f	Ballad of Nigger Jim (David Weber)

Ballad to Paragraph 218
(Bert Brecht)

Hanns Eisler, op. 18, No. 2
Piano score by Erwin Ratz

Doctor, the /menstrual/ period.....//do something!.../
Well, why aren't you glad to raise the population quota?
Doctor, without a home ....
Well, you probably have a bed, so take it easy and hold yourself straight,
And be a nice little mother and produce some gun-fodder /cannon fodder/
That's what you have your belly for, and you know it, and no nonsense;
And you will be a mother, and that's that.
Doctor, /my husband is/ unemployed, he can't support a child....
No, little woman, that's only an incentive for your husband.
Doctor.....
Please, Mrs. Renner! I can't understand you. Look here: The state
needs men who stand at the machine /gun/.
Now, be a good little mother and produce some gun-fodder /cannon-fodder/
That's what you have your belly for and you know it, and you have to do it
and no nonsense now, and you will be a mother, and that's that.

Doctor, what bed shall I lie in?
Mrs. Renner, don't talk nonsense!
First you want the pleasure and then you don't want to do your duty.
And when we prohibit something, we know what we are doing,
and now you'd better be satisfied and leave it to us. Understand?
And now be a good little mother and produce some gun-fodder [cannon-fodder]
That's what you have your belly for, and you know it, and you have to do it
and no nonsense now, and you will be a mother, and that's that.

Note: This ballad must be performed without restraint. The performer must take care that the music does not drown the text, and that the contrast between woman and doctor is easily discernible.

Translated by
Elizabeth Hanunian
September 22, 1947

JN

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

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Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

Committee on Un-American Activities
House of Representatives
Washington, D. C.
October 11, 1947

Mr. Bertholt Brecht
1062 26th Street
Santa Monica, California

In response to the subpoena served upon you summoning you to appear before the Committee on Un-American Activities, United States House of Representatives, in Washington, D. C., on October 23, you are hereby directed to appear on October 30 instead of October 23, at the hour of 10:30 a.m., Room 226, Old House Office Building.

J. Parnell Thomas
Chairman

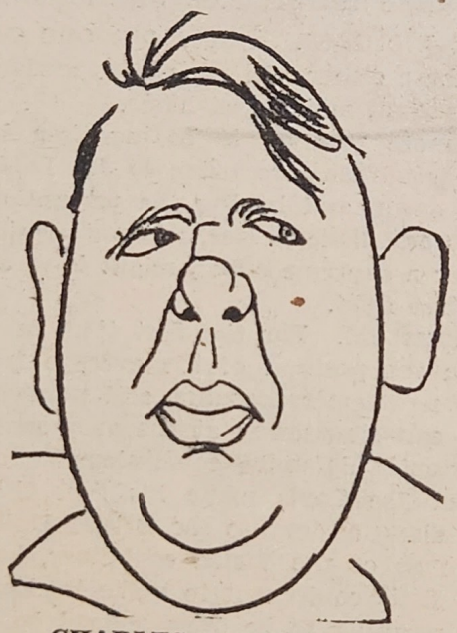
On Stage . . .

Epic Production of Bert Brecht's 'Galileo'

By Lee Newton

SO LONG as the Un-American Committee, the Legion of Decency, Eric Johnston and others who want to shrink the human mind to their midget moralities, do not completely run the world—so long will the story of Galileo, his search for the truth and the Roman Catholic Church's efforts to suppress the truth, excite and inspire the human race. That's why it was good to see the Experimental Theatre's production of Bertolt Brecht's **Galileo**—for Brecht pulls punches in depicting the Church's position to Galileo's discovery and the reason for that opposition.

GALILEO, a play in two acts by Bertolt Brecht, translated by Charles Laughton. Presented by The Experimental Theatre, Inc., under the sponsorship of the American National Theatre and Academy at Maxine Elliott's Theatre. Staged by Joseph Losey, settings and costumes by Robert Davison, music by Hanns Eisler, lyrics adapted by Albert Brush. Musical conductor, Joseph Schmid. Cast includes Charles Laughton, Joan McCracken, Hester Sondergaard, John Carradine, Rusty Lane, Harris Brown and others.



CHARLES LAUGHTON (above, left), displays a keen intelligence as Galileo in the epic play of the same name by Bertolt Brecht (above, right).

* * *

BRECHT SHOWS THE CHURCH using the Inquisition to suppress the knowledge that the earth is not the center of the universe to protect the Papal power and because it feared the effect the destruction of religious superstitions might have on the oppressed masses of that time. One churchman frankly tells Galileo that one of the reasons the waning peasantry refrains from rebelling against their intolerable exploitation is the fact that the church still manages to keep its hold on them by using these superstitions. The church fears that any fatal blow against these beliefs would weaken that hold and give the peasants dangerous ideas about their status in this world.

Despite the church's temporary success in intimidating Galileo, the truth finally emerged. That, and fears the effect of Galileo's theories on their pious peasants; the internal tumult of Galileo's co-workers as they await the news of the Inquisition's effect on their leader, and above all Galileo's own conflict facing the authority of the Church.

But all this with possibly one or two exceptions, is muted and subsidiary to the main theme. And now—because the actor in Brecht's Epic Theatre, at least in Theory, is perhaps the least important element in the production—we can discuss Charles Laughton.

* * *

MR. LAUGHTON gives us a Galileo studied in its lack of intensity, in its casual intelligence. His Galileo is a man of quick and keen perception; one can see Mr. Laughton's

was consciously adapting his style to Epic, in which the actor's main function is not so much to involve the emotions of the audience (or himself, for that matter), but to let them see from the outside, so to speak, what is happening to the character of the stage. The logic of Epic is that emotional participation is only a distraction from the main theme.

The "weakness" in that theory is that the very nature of Galileo's theme and main character, as depicted by Brecht, is such that it can not help but evoke an emotional response. Not a response based on the heat of passion, but one based on an appeal to reason.

Laughton occasionally does put over a charm trick

Un-American Committee to answer once again for the crime of being an artist.

A long and trying journey of the spirit is reflected in these selections

SELECTED POEMS OF BERTOLT BRECHT. Translated by H. R. Hays. Reynald and Hitchcock, $3.50.

of his verse. His first poetic volume, **Hanspostille,** published in 1927, is bitter, skeptical, morbidly brooding over decay. The individualistic revolt is soon directed toward a real social enemy—class oppression, fascism—as the poet takes his stand with the people. And contrary to the cliche that "politics and poetry don't mix," Brecht shows in these later poems a greater imaginative drive, a freshness of vision, a controlled fervor of indignation.

His translator, H. R. Hays, calls Brecht "almost the only social poet writing today, the only social poet whose form and matter coincide, the only political poet in the proper sense." This is no doubt an exaggeration — let us recall Neruda, Guillen, Aragon. But the point is well taken in the sense that Brecht has at his best achieved an integration in which the politics is poetry, and the poetry politics.

Consider his jewel of a war poem, "What Did the Soldier's Wife Receive?" Using a simple ballad form —one of his characteristic forms— Brecht begins:

"And what did the soldier's wife receive
From the ancient capital Prague?
From Prague she received her high-heeled shoes,
Greetings, good news, and her high-heeled shoes
She received from the capital,

BERTHOLD BRECHT

a freshness of vision, a controlled fervor of indignation . . .

cludes politically meaningful — expression of a whole war, rich in its implied comment on fascist looting, Soviet might, the guilt of the German civilian population, the reversal of human emotions.

Several of his better known pieces are here, like "Praise of Learning," "United Front Song," verses from the satirical **Three-Penny Opera.** In his poems Brecht writes of the tortured Jews in Poland, of the brakeman Mike McCoy ("Died from a weakness of the lungs on an Ohio coal train"), of the burning of the books, of the rug-weavers of Kujan-Bulsk who observed Lenin Memorial Day by improving their land:

"Thus they helped themselves
while honoring Lenin and
Honored him while helping
themselves and likewise
They understood him."

Sensitive understanding on the poet's own part gives his best work a depth and ring of utterance far to seek in contemporary verse. The much-vexed question of "obscurity" evaporates here. Brecht is speaking

starring Richard Tauber, leading tenor of the Vienna Staatsoper.

In Copenhagen, he wrote the music for Brecht's play, "Die Rundkoepfe und die Spitzkoepfe" ("The Round Heads and the Pointed Heads"). The decade-long Eisler-Brecht collaboration is proceeding fruitfully. The composer tells of the pair's latest completed works, "Die Deutsche Symphonie" a full evening's performance for orchestra chorus and soloists, dealing with the historic events of post-war Germany, and of a group of solo cantatas with chamber music accompaniment. At present Eisler and Brecht are working on an opera called "Goliath."

Milhaud, Eisler says, is "sick." He has just completed a sacred

Venice. But Eisler is intensely interested in the work of American composers, eager to know what is being done.

Arrangements have already been made for the hearing of Eisler's own works. They will be heard on the New Masses program of Feb. 6; they will be heard on Feb. 27 at the New School, in conjunction with a concert of American composers, and in the middle of March, they will comprise an entire program at the WPA Composers' Forum.

Meanwhile, the New School has announced that Eisler will lecture on the Future of Music and will conduct a workshop in vocal composition during its spring term.

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REFERENCE DEPARTMENT

Division of General Reference and Bibliography

October 31, 1947

Hollywood

My dear Mr. Thomas:

At the suggestion of Mr. Benjamin Mendel I am writing to you to explain in greater detail the meaning of the German term "Führung" which I was called upon to translate during the investigation of Mr. Berthold Brecht on October 30, 1947.

As the record shows, I translated the term into the English word "lead" and added that "Führung" has the same root as the word "Führer," the official title of Adolf Hitler.

The literal and most accurate translation of "die Führung übernehmen" is, therefore, in my opinion, to "take the lead" or "to take over the lead" and not "to take over," as the wording is given in the English translation of Brecht's poem in question.

After the hearing of yesterday morning, Mr. Mendel asked me why I had not added to my statement that "Führung" implies, to a certain extent ("about 20%"), the concept of "power."

To answer this question, I have consulted the modern German-English dictionaries at my disposal and shall quote from them:

Muret-Sanders, Encyclopaedic English-German and German-English Dictionary, Latest "unabridged edition" in the possession of the Library of Congress, Berlin-Schöneberg, Langenscheidtsche Verlagsbuchhandlung (Prof. G. Langenscheidt) n. d. vol. III (Part second, first half) p. 778: "Führung f 49 11 (das Führen) lead (ing) conduct, guidance (Besorgung, Leitung) direction, management (Verwaltung) administration, oft head, pilotage .. die Führung übernehmen to take the lead (the head or the initiative) in s.th.

(Italics mine)

The English Universities Press Concise German and English Dictionary, London, Hodder and Stoughton for the English Universities Press Ltd., 1945, p. 41: "Führung f conduct."

Ibid; p. 5: "No dictionary can ever be complete, for language is a living thing that is constantly changing."

Dictionary of Everyday Usage. German-English, ed. by J. Alan Pfeffer. Published by Intensive Language Program. "This first edition of the dictionary was published expressly for the Office of the Provost Marshal General" Washington American Council of Learned Societies, 1945. p. 109 "Führer 1. leader. Die Führer aller Parteien weren anwesend. The leaders of all parties were present. 2. driver.. 3. guide."

Cassell's War and Post-War German Dictionary ed. by Dr. Carl Brinitzer, London, Toronto, Melbourne and Sydney 1945: "Führer, m. leader; commander; chief; pilot; driver; Adolf Hitler."

Ibid., p. 5 from the foreword of N. F. Newsome: "Perhaps one of the foulest and deadliest things which the Nazis attempted, was to deprive words of all the meaning which they had come through centuries of civilization to acquire"

Langenscheidts Universal-Wörterbuch, New York, Frederick Ungar Publishing Co., copyright 1944, Teil II, p. 66: "Führung f leading, guidance, conduct, direction."

Langenscheidt's Pocket Dictionary of the English and German Languages, New York, Dover Publications, copyright 1944. Second Part, p. 145: "Führung f leading, guidance (Leitung) conduct, direction; (Benehmen) conduct - der Bücher book-keeping."

Wichmann, K., Handy Dictionary of the German and English Languages, Philadelphia, David McKay Co., 1943, p. 111. "Führung, f. (-, en) guidance, conduct, direction, management."

Reclams Wörterbuch der englischen und der deutschen Sprache ed. by Helmut Kissling, Leipzig, Verlag von Philipp Reclam jun. 1942, Second Part, p. 154: "Führung f guidance; (Benehmen) conduct, behaviour; management, direction; leading, leadership; command; ~ zeugnis n. character; certificate of conduct.

Everybody's German Dictionary, Philadelphia, David McKay Co., 1939, p. 37: "Führer (feerr-er) m. guide; leader."

Bellows, Max, Dictionary of German and English English and German, New York, Henry Holt and Co., 1936, p. 273. "Führung guidance: lead."

Heath's New German and English Dictionary, Boston, New York, Chicago etc., D. C. Heath and Co., copyright 1936, 1939, Part II, p. 215: "Führung, f. leading, conducting, guiding; conduct, behaviour; guidance; management; direction; command; keeping (of books)."

Cassell's New German and English Dictionary, revised by J. Heron Lepper and Rudolf Kottenhahn, New York, Funk and Wagnals Co., 1936 p. 215: "Führung, f. leading, conducting, guiding; conduct, behaviour; guidance; management; direction; command; keeping (of books).

Pocket Dictionary of the German and English Languages, London, George Routledge & Sons, Ltd., New York, E. P. Dutton Co., 1939, p. 111. "Fuhrung, f. (-, -en) guidance, conduct direction, management (der Bücher) book-keeping."

Flügel, Felix, A Universal English-German and German-English Dictionary, Second Part, Braunschweig, George Westermann, 1894 p. 344: "Fuhrung (w.) f. 1) the (act of) carrying etc. conveyance 2) Man. hand; 3) a) Paint. the handling (of the brush); b) Mus. management (of the bow); c) - der Waffen, Mil. manual exercise; 4) a) the (act of) leading; guidance, conduct; b) direction, management; conduct (of a business, etc.); c) command; d) conduct."

Krummacher, Martin, Wörterbuch der Englishhen und Deutschen Umgangssprache, 6th ed., Berlin, Emil Goldschmidt, 1908, Zweiter Teil, p. 102: "Führung f. guidance, management, conduct; keeping; lead."

Hugo's Pocket Dictionary, German English and English German, London, Hugo's Language Institute n.d. (1933?) p. 101 "Führung, feeroong f., conduct; guidance, management."

Grimm, Jacob, und Grimm, Wilhelm, Deutsches Wörterbuch analogous to the (Oxford) A New English Dictionary , Leipzig, Verlag von S. Hirzel, vol. IV, I, 1 p. 474 stresses along with all the meanings of "Führung" quoted, the spiritual, religious connotation of the term in phrases such as "Die führung Gottes", "führungen der Vorehung", "führung des allgütigen."

I hope that these quotations will fully enable you to draw your own conclusions as to the correctness of my translation. But I should be, of course, only too glad to give any further explanations in which you might be interested.

Very truly yours,

David Baumgardt

Dr. David Baumgardt
Consultant in Philosophy

The Honorable
J. Parnell Thomas
Chairman, House Committee on
Un-American Activities
Room 226
Old House Office Building
Washington 25, D. C.

Attention: Mr. Benjamin Mendel

Experimental Production Of Bertold Brecht's New Play

The Theatre of All Nations will open its experimental production of Bertold Brecht's new play **The Private Life of the Master Race**, with original score by Hanns Eisler, next Wednesday evening (June 13) at the Pauline Edwards Theatre (City College Auditorium, 23 St. and Lexington Ave.) It will be performed nightly through Sunday June 17.

The Private Life of the Master Race will be seen in an English version by Eric Russell Bentley. The play is being staged by Bertold Viertel with Erwin Piscator serving as artistic advisor. The stage was devised and lighted by Leo Kerz.

In the leading roles will be Albert Basserman, Paul Andor and Clarence Derwent. Hanns Eisler's original music will be conducted by Josef Schmid. Max Helfman is in charge of the chorus. Leo Kerz also designed the settings.

Brecht arrived recently from Hollywood to attend the final rehearsals of his documentary play. **The Private Life of the Master Race** is his indictment of the men who have ruined Germany and undermined her culture.

Also in the cast are: Vilma Kurer, Elisabeth Neuman, Elaine Stritch, Eda Reiss Merin, William Melton, Lothar Rewalt, Elsa Basserman, Klaus Kelman, Hester Sondergard, Grace Huffman.

The production is under the sponsorship of: Cheryl Crawford, Paul Czinner, Mady Christians, Oscar Homolka, Freda Kirchwey, Gilbert Miller, Paul Muni, Oscar Serlin

Sophie Maslow who makes her return to the concert stage at the New Dance Group Festival Series, June 14, 15 and 16, at the New York Times Hall. Also appearing in this repertory series are Jane Dudley, Pearl Primus, William Bales, Jean Erdman, Eva Desca, Hadassah and Lili Mann. A Children's Matinee has been arranged for Saturday, June 16 at 2:30.

STATEMENT - BERTHOLD BRECHT

I was born in Augsburg, Germany, the son of an industrialist, and studied natural sciences and philosophy at the universities of Munich and Berlin. At the age of twenty, when participating in the war as a member of the medical corps, I wrote a ballad which the Hitler government used fifteen years later as reason for my expatriation. The poem "Der tote Soldat" ("The Dead Soldier") attacked the war and those wanting to prolong it.

I became a playwright. For a time, Germany seemed to be on the path of democracy. There was freedom of speech and of artistic expression.

In the second half of the 1920's, however, the old reactionary militarist forces began to regain strength.

I was then at the height of my career as a playwright, my play "Dreigroschenoper" being produced all over Europe. There were productions of plays of mine at Berlin, Munich, Paris, Vienna, Tokio, Prague, Milano, Kopenhagen, Stockholm, Budapest, Warschau, Helsinki, Moscow, Oslo, Amsterdam, Zurich, Bukarest, Sofia, Brussels, London, New York, Rio de Janeiro a.s.o. But in Germany voices could already be heard demanding that free artistic expression and free speech should be silenced. Humanist, socialist, even Christian ideas were called "undeutsch" (un-German), a word which I hardly can think of without Hitler's wolfish intonation. At the same time, the cultural and political institutions of the people were violently attacked.

The Weimar Republic, whatever its faults had been, had a powerful slogan, accepted by the best writers and all kinds of artists: "Die Kunst dem Volke" ("Art Belongs To The People"). The German workers, their interest in art and literature being very great indeed, formed a highly important part of the general public, or readers and theatre-goers. Their sufferings in a devastating depression which more and more threatened their cultural standards, the impudence and growing power of the old militarist, feudal, imperialist gang alarmed us. I started writing some poems, songs and plays reflecting the feelings of the people and attacking their enemies who now openly marched under the swastika of A dolf Hitler.

Did you

The persecutions in the field of culture increased gradually. Famous painters, publishers and distinguished magazine editors were persecuted. At the universities, political witch hunts were staged, and campaigns were waged against motion pictures (such as "All Quiet on the Western Front").

These, of course, were only preparations for more drastic measures still to come. When Hitler seized power, painters were forbidden to paint, publishing houses and film studios were taken over by the Nazi party. But even these strokes against the cultural life of the German people were only a beginning. They were designed and executed as a spiritual preparation for total war which is the total enemy of culture. The war finished it all up. The German people now have to live without roofs over their heads, without sufficient nourishment, without soap, without the very foundations of culture.

At the beginning, only a very few people were capable of seeing the connection between the reactionary restrictions on the field of culture and the ultimate assaults upon the physical life of a people itself. The efforts of the democratic, anti-militarist forces, of which those in the cultural field were, of course, only a modest part, then proved to be weak altogether; Hitler took over. I had to leave Germany in February, 1933, the day after the Reichstag fire. A veritable exodus of writers and artists began of a kind such as the world had never seen before...I settled down in Denmark and dedicated my total literary production from that time on to the fight against Naziism, writing plays and poetry.

Some poems were smuggled into the Third Reich, and Danish Naziism supported by Hitler's embassy, soon began to demand my deportation. Of course, the Danish government refused. But in 1939, when war seemed imminent, I left with my family for Sweden, invited by Swedish senators and the Lord Mayor of Stockholm. I could remain only one year. Hitler invaded Denmark and Norway.

We continued our flight northward, to Finland, there to wait for immigration visas to the U.S.A. Hitler's troops followed. Finland was full of Nazi divisions when we left for the United States in 1941. We crossed the

refugees. Ten days after our leaving Vladivostok aboard a Swedish ship, Hitler invaded the USSR. During the voyage, the ship loaded copra at Manila. Some months later, Hitler's allies invaded that island. We applied for American citizenship (first papers) on the day after Pearl Harbor.

I suppose that some poems and plays of mine, written during this period of the fight against Hitler have moved the Un-American Activities Committee to subpoena me.

My activities, even those against Hitler, have always been purely literary activities of a strictly independent nature. As a guest of the United States, I refrained from political activities concerning this country even in a literary form. By the way, I am not a screen writer. Hollywood used only one story of mine for a picture showing the Nazi savageries in Prague. I am not aware of any influence which I could have exercised in the movie industry whether political or artistic.

Being called before the Un-American Activities Committee, however, I feel free for the first time to say a few words about American matters: looking back at my experience as a playwright and a poet in the Europe of the last two decades, I wish to say that the great American people would lose much and risk much if they allowed anybody to restrict free competition of ideas in cultural fields, or to interfere with art which must be free in order to <u>be</u> art. We are living in a dangerous world. Our state of civilization is such that mankind already is capable of becoming enormously wealthy, but, as a whole, is still poverty-ridden. Great wars have been suffered, greater ones are imminent, we are told. One of them might well wipe out mankind, as a whole. We might be the last generation of the specimen man on this earth.

The ideas about how to make use of the new capabilities of production have not been developed much since the days when the horse had to do what man could not do. Do you not think that, in such a predicament, every new idea should be examined carefully and freely? Art can present clear and even make nobler such ideas.

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