

W.P.&T.H.  
p. 7 - E

April 3, 1960

# Brecht: Puppeteer to a Corpse

Reviewed by *Rudd Fleming*

Mr. Fleming teaches playwriting and modern poetry at the University of Maryland.

**BRECHT: The Man and His Work.** By *Marin Esslin*. Doubleday. 360 pp. \$4.50.

OUT OF the fecund depths of Germany have come some of the strangest and most startling products of "the European Excitement": Nietzsche's "Beyond Good and Evil," Marx's "Das Kapital," Hitler's "Mein Kampf," and along with these monsters and almost matching, for beauty and terror, the work of Nietzsche himself is the demonic, revolutionary drama of Bertolt Brecht.

Brecht's great year was 1928. "Mein Kampf" had already been written, and the world, at fever heat, was brooding the Great Depression and worse when on Aug. 31 in Berlin an excited audience first saw Brecht's "Three Penny Opera" and heard the brassy, wry, bitter-sweet drag of Kurt Weill's music—which even yet can be heard nightly in the fifth year of New York's off-Broadway production.

BRECHT was an out-and-out Marxist, and flourished in those years of German disintegration which have been gently and lovingly described

if every one of the 2000 audiences who saw "Three Penny Opera" in Berlin had gone out singing the Communist Internationale.

But poetry and music get the better of doctrine and the real audience reaction was not quite what Brecht intended. "We all went to see it, of course," recently remarked a member of the old Berlin aristocracy who was there at the time. "It was the fashion. But it was very sad—so destructive of everything—really everything."

And this burlesque corpse of Europe, which, in various shapes and sizes, is the substantial hero of all Brecht's drama, can even today drive an audience half wild with sheer theatrical pity.

WHEN HITLER came to power, Brecht (in 1933) got out of Germany. He went to Denmark first, was in Finland for a while, and then crossed Russia to embark at Vladivostok for California and Hollywood.

He was in the United States from 1940 to 1947, and in Hollywood struck up a lively acquaintance with Charles Laughton. They met together in Laughton's house "overlooking the Pacific" and worked with gestures, since neither knew the other's language, on their plans for a production of Brecht's "Gall-

leo" at the Coronet Theater in Beverly Hills.

The show was not a success, and neither was "The Private Life of the Master Race," which had a full-scale New York staging in 1945.

But in 1947, to his great if somewhat world-weary delight, Brecht was called up before the Un-American Activities Committee. Nothing in America made him feel so much at home, and his bewilderingly cynical responses to the Committee's questions won him their hearty all-American approval as "a good example" to the other witnesses.

AMERICA, however, was poor soil for a man who had flourished in the confusions of 1928 Berlin; and it was to Berlin that Brecht finally returned. From 1948 to his death in 1956 he was resident dramatist for the Berliner Ensemble, the principal theater in East Berlin. If author Esslin is right, Brecht continued until his death to trouble the authorities.

Esslin's biography makes exciting reading not only for people who are interested in avant-garde theater, but for those who, with writers like Pasternak in mind, are interested in the tortuous ways of the creative imagination when it is caught between two worlds.



**BERTOLT BRECHT**

... for beauty and terror

for us by Thomas Mann. But for Brecht the Old World was already stony dead, and the business of the theater was to make that fact abundantly clear to everybody by equipping the corpse with puppet strings and jerking it around the stage in a display of obscenely grotesque antics.

In accordance with his theories of theatrical art, Brecht wanted no old-fashioned "sympathizing" between the audience and the stage—nothing but the proper ideological reactions—and he would have been happy

By RICHARD F. HANSEN  
BERLIN.

**B**ERT BRECHT, whose experimentalist dramas once attracted admiring attention in the United States, has become the center of a raging *Kunstskaudal*—an "artistic scandal"—which gravely threatens his status as the prime showpiece of Communist culture in the Soviet zone here.

In his newest music-drama Brecht made the incredibly naive mistake of taking the party's peace propaganda seriously and carrying it to its logical conclusion. This wide-eyed felony was compounded at the play's première in the State Opera House in East Berlin. A hand-picked audience had been groomed in advance to boo the piece off the boards, but instead raised the roof with tumultuous approval.

The party, shaken by this double defection, reacted in the usual way. Posters announcing the next performance of the play were promptly pasted over. The drama was suppressed. Brecht is in the doghouse.

The play, which has caused division and dismay among East Zone intellectuals and a good deal of malicious glee in the West sector press, is called "Das Verhör des Lukullus"—"The Trial of Lucullus." It was obviously intended as one of the major theatrical events of the season. Paul Dessau provided a driving, unconventional score with no strings and plenty of percussion, and Herman Scherchen was summoned from Zurich to direct the music for a fee of 25,000 East marks. Brecht, upon whom the German party press had long lavished its prettiest adjectives, seemed on the verge of scoring his greatest triumph since returning to East Germany from the United States. But then fragments of the plot and tendency of the drama began to reach SED (German Communist) officials, and politics closed in on art.

### Peace Theme

The theme of the new work is strongly pacifist. Lucullus, who was a Roman warlord as well as a gourmet, dies and is put on trial in the nether world to determine whether his life entitles him to be admitted into the Elysian fields.

## Brecht's Pacifist Play Causes Him Trouble In East Germany

Asia to Rome, avails him nothing in comparison with the miseries his campaigns have caused. The court of the nether world orders him cast into eternal darkness, condemning at the same time all aggressors and all wars of aggression.

This, one would think, ought to have pleased the Communist overlords mightily, since their propaganda around the world keeps shouting "Peace! Peace!" day and night. But when the Russians shout

## AT MARTIN BECK



George Karger-Pix  
Maureen Stapleton, in "The Rose Tattoo," giving a benefit performance tonight for the Equity Welfare Fund.

"Peace!" they have in mind their own dialectical definition of the word, which includes making war whenever it suits Moscow. "The Trial of Lucullus" made no such vaporous distinctions, and therefore could not be tolerated.

Brecht's prestige had been built so high by the party that he could not be summarily crushed when the "impossibility" of his new work became known. The party took other and more devious steps

stamping, whistling and shouting "pfui."

As the performance unfolded, however, the few scattered whistles and pffuis soon subsided, and the audience found itself gripped by the drama and the music. When the curtain fell the applause was unrestrained. Brecht and Dessau were called upon for bow after bow. The show on the stage was a hit, but the show that the audience was supposed to put on never came off. What was rigged to be a fiasco became a sensational success.

The East sector press, which usually turns handsprings at the slightest glint of artistic achievement from one of the party's capitive geniuses, remained mute for days after the première. Meanwhile, high-level conferences including even the Politburo of the SED were hurriedly called to determine what to do about the unwanted and unexpected hit. Finally "Neues Deutschland" came out with the party line. "The Trial of Lucullus" became a trial of Bert Brecht and Paul Dessau, with no witnesses for the defense. Brecht was excoriated for not understanding the political and historical situation and succumbing to "formalism"—that undefined Communist bogey which has caused even men like Prokofieff and Shostakovich to bleat out abject mea culpas.

### Future Uncertain

So far Brecht has not bleated in public, but his play has caused ominous forecasts of a renewed campaign against "formalism" in the East German theatre. What Brecht's future as the leading dramatist of the Soviet zone will be remains obscure at this time. It is unlikely that the episode will be passed over as smoothly as when, in 1947, he was called as a witness before the House Un-American Activities Committee and was dismissed with a polite "thank you" by the chairman. At that time he was questioned in the probe into Communist infiltration of Hollywood.

Brecht was never a Hollywood writer, but one of his stories was adapted for the screen as "Hangmen Also Die." He is best known for his "Three-Penny Opera" which, with music by Kurt Weill,

# 10

# JAHRE LAOTRA ALEMANIA

# DAD

ORGANO DE LOS ALEMANES DEMOCRATICOS  
DE AMERICA DEL SUR

Tucumán 313

T. A. 31, Retiro 7264 Buenos Aires

NUMERO 147/8

1o. DE AGOSTO DE 1947

## DAS ANDERE DEUTSCHLAND

ZEHN JAHRE POLITISCHER KAMPF — DER KAMPF GEHT  
WEITER

ZEHN JAHRE PROPAGANDA IN SUEDAMERIKA

DIE HILFSAKTIONEN DES ANDEREN DEUTSCHLAND  
DAS DEUTSCHLAND-HILFSWERK

DOKUMENTE DES „ANDEREN DEUTSCHLAND“  
FLUGBLAETTER, KUNDEBUNGEN, KOMMENTARE

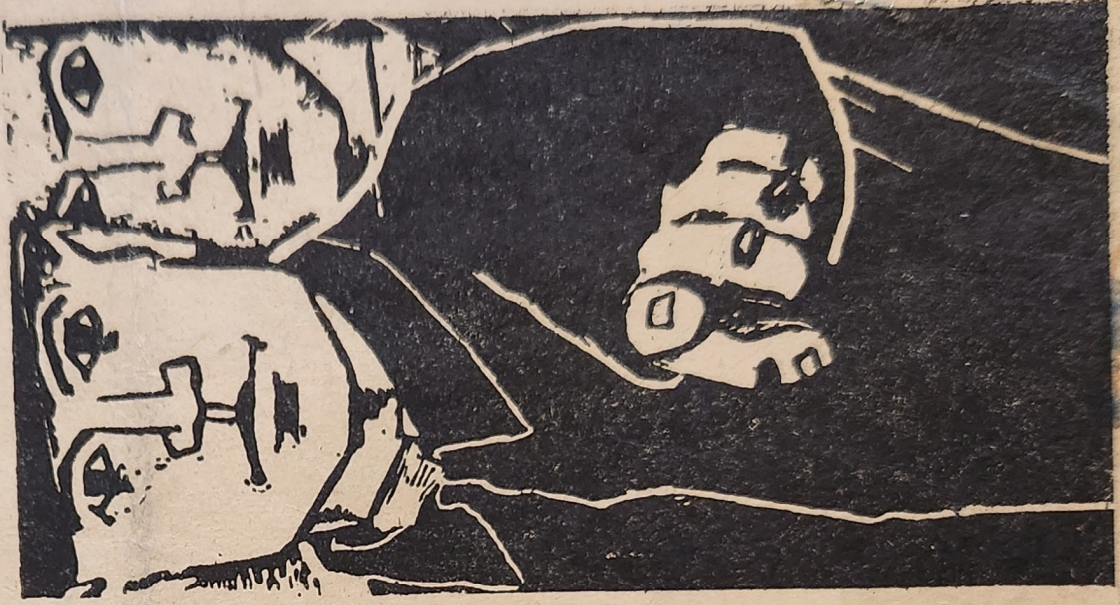
GLUECKWUENSCHEN AUS EUROPA UND AUS  
SUEDAMERIKA

DIE STIMME ROMAIN ROLLANDS  
EINE STIMME AUS DEUTSCHLAND

FRIEDRICH ENGELS: KARL MARX

MAX ADLER: BUERGERLICHE UND PROLETARISCHE  
WISSENSCHAFT

“L'ART POUR L'ART” — ODER KUNST FUER DIE  
MASSEN?





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### DAS ANDERE DEUTSCHLAND IN SCHWEDEN

In Schweden haben sich die deutschen Sozialisten zu einer Gruppe des Andern Deutschland zusammengeschlossen, die gemeinsam unsere Zeitschrift bezieht. Wir schicken vorläufig 35 Exemplare.

#### DENA

Der Deutsche Nachrichtendienst (Dena) kabeelte allen Zeitungen der britischen und amerikanischen Zone eine einen 270 Worte umfassenden Gegenartikel, den Wolfgang Barthele über das 10jährige Bestehen des Anderen Deutschlands schrieb, in dem er die von uns geleistete Arbeit würdigte.

Wer noch lebt, sage nicht: niemals!

Das Sichere ist nicht sicher.

So, wie es ist, bleibt es nicht,

Wenn die Herrschenden gesprochen haben  
werden die Beherrschten sprechen.

Wer wagt zu sagen: niemals!

SAGE

NIEMALS

NIEMALS

An wem liegt es, wenn die Unterdrückung bleibt? An uns.

An wem liegt es, wenn sie zerbrochen wird? Ebenfalls an uns,

Wer niedergeschlagen wird, der erhebt sich!

Wer verloren ist, kämpfe!

Wer seine Lage erkannt hat, wie soll der aufzuhalten sein?

Denn die Besiegten von heute sind die Sieger von morgen

und aus niemals wird: heute noch!

(von Bertold Brecht)

## LA OTRA ALEMANIA Y EL OTRO MUNDO

La guerra contra el totalitarismo no ha terminado, porque no han sido extirpadas las causas—es decir, las contradicciones— que al totalitarismo lo hicieron posible. La guerra sigue todavía. Seguirá. Se trata de una lucha de numerosas batallas, de numerosos frentes. Acaso de riesgos mayores que la lucha militar. Es lucha por la vida, o mejor decir, por todas las dimensiones de la vida. Lucha por la paz. Lucha por la definitiva liberación. Lucha por la cultura de los pueblos. Lucha por la satisfacción de todas las necesidades de los pueblos. Lo que equivale a afirmar: Lucha por el Socialismo.

Si en esta guerra de la paz de los pueblos—que tal debe ser la paz— no triunfan nuestras banderas de la redención del hombre resurgirá Hitler, resurgirá Mussolini, resurgirá el demagogo y con el demagogo el tirano, de la misma manera que sobrevive Franco en España y el mandón de acento totalitario en América.

La causa de la "Otra Alemania" es, en verdad, la causa de "Otro Mundo". No este actual de la ceniza caliente y de la herida sin cicatrización, sino un mundo nuestro, mundo de los pueblos libres, mundo de los luchadores, mundo del socialismo. Este mundo espera de nosotros tanto como nosotros esperamos de él. Que la espera sea tiempo de acción. Hay que seguir guiando guerras para la libertad del hombre.

DARDO CÚNEO

Mr. STRIPLING. Mr. Brecht, may I interrupt you? Would you consider the play to be pro-Communist or anti-Communist, or would it take a neutral position regarding Communists?

Mr. BRECHT. No; I would say—you see, literature has the right and the duty to give to the public the ideas of the time. Now, in this play—of course, I wrote about 20 plays, but in this play I tried to express the feelings and the ideas of the German workers who then fought against Hitler. I also formulated in an artistic—

Mr. STRIPLING. Fighting against Hitler, did you say?

Mr. BRECHT. Yes.

Mr. STRIPLING. Written in 1930?

Mr. BRECHT. Yes, yes; oh, yes. That fight started in 1923.

Mr. STRIPLING. You say it is about China, though; it has nothing to do with Germany?

Mr. BRECHT. No, it had nothing to do about it.

Mr. STRIPLING. Let me read this to you.

Mr. BRECHT. Yes.

Mr. STRIPLING. Throughout the play reference is made to the theories and teachings of Lenin, the A, B, C of communism and other Communist classics, and the activities of the Chinese Communist Party in general. The following are excerpts from the play:

"The Four Agitators: We came from Moscow as agitators; we were to travel to the city of Mukden to start 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 wrongdoing 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 a 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 ABC of communism; to the ignorant, the truth about their situation; to the oppressed, class consciousness; 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—4 men and a woman—to spread propaganda and to create the Chinese Party through the teachings of the classics and of the propagandists—the ABC of communism; to bring truth to the ignorant about their situation; the oppressed class conscious, and class conscious, the experience of the revolution.

"The Young Comrade: 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 revolutions 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 where you are attacked there it fights."

Now, Mr. Brecht, will you tell the committee whether or not one of the characters in this play was murdered by his comrade because it was in the best interest of the party, of the Communist Party; is that true?

Mr. BRECHT. No, it is not quite according to the story.

Mr. STRIPLING. Because he would not bow to discipline he was murdered by his comrades, isn't that true?

Mr. BRECHT. No; it is not really in it. You will find when you read it carefully, like in the old Japanese play where other ideas were at stake, this young man who died was convinced that he had done damage to the mission he believed in and he agreed to that and he was about ready to die in order not to make greater such damage. So, he asks his comrades to help him, and all of them together help him to die. He jumps into an abyss and they lead him tenderly to that abyss, and that is the story.

The CHAIRMAN. I gather from your remarks, from your answer, that he was just killed, he was not murdered?

Mr. BRECHT. He wanted to die.

The CHAIRMAN. So they kill him?

Mr. BRECHT. No; they did not kill him—not in this story. He killed himself. They supported him, but of course they had told him it were better when he disappeared, for him and them and the cause he also believed in.

Mr. STRIPLING. Mr. Brecht, could you tell the committee how many times you have been to Moscow?

Mr. BRECHT. Yes. I was invited to Moscow two times.

Mr. STRIPLING. Who invited you?

Mr. BRECHT. The first time I was invited by the Volks Organization for Cultural Exchange. I was invited to show a picture, a documentary picture I had helped to make in Berlin.

Mr. STRIPLING. What was the name of that picture?

Mr. BRECHT. The name—it is the name of a suburb of Berlin, Kuhle Wampe.

Mr. STRIPLING. While you were in Moscow, did you meet Sergi Tretyakov—S-e-r-g-i T-r-e-t-y-a-k-o-v; Tretyakov?

Mr. BRECHT. Tretyakov; yes. That is a Russian playwright.

Mr. STRIPLING. A writer?

Mr. BRECHT. Yes. He translated some of my poems and, I think one play.

Mr. STRIPLING. Mr. Chairman, the International Literature No. 5, 1937, published by the State Literary Art Publishing House in Moscow had an article by Sergi Tretyakov, leading Soviet writer, on an interview he had with Mr. Brecht.<sup>21</sup> On page 60, it states: He is quoting Mr. 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. I still remember Georg Brem and the Polish Bolshevik Olshevsky. We did not boast a single Red guardsman. We didn't have time to issue a single decree or nationalize a single bank or close a church. In 2 days General Epp's troops came to town on their way to Munich. One of the members of the revolutionary committee hid at my house until he managed to escape."

He wrote Drum at Night. This work contained echoes of the revolution. The drums of revolt persistently summon the man who has gone home. But the man prefers quiet peace of his hearthside.

The work was a scathing satire on those who had deserted the revolution and toasted themselves at their fireplaces. One should recall that Kapp

<sup>21</sup> See appendix, p. 550, for exhibit 95.

### Palestine -1

Jack Roland, Norfolk, Va.: The viewpoint of the Mideast "peace" maneuvers in the July 18 issue of the Guardian was right on. I was also glad to see the two articles on the Palestinian liberation movement in the July 11 issue. For the past several months the Guardian has been irresponsible in its neglect of the Palestinian liberation struggle. I hope that from now on you will continue to give more in-depth analysis of the Mideast situation and expanded news coverage of the war for the liberation of Palestine. It is vitally important to do this to counteract the effect of the pro-Zionist, imperialist propaganda of the bourgeois media which has been especially intensified during the past few weeks.

### Palestine-2

Sid Resnick, New Haven, Conn.: I should like to express my keen disappointment with The Guardian's position of complete support for the Palestine "liberation" movements. What is so very "revolutionary" or "liberating" about a movement which seeks to redress the grievances of its people by imposing its own brand of chauvinism on another people? It is imperialism and the

past machinations of both Israeli and Arab chauvinists which are responsible for the plight of the Palestine Arab people and this situation is not the exclusive fault of Israel. What revolutionary purpose will be served by creating a new tragedy for the Israeli people—denying them their statehood and even expelling many of them from Israel—in order to satisfy the demands of the Palestine "liberation" movements?

It would be one thing if the Palestine movements were to urge the Israeli people to fight for a more leftist and anti-imperialist government or even one which would immediately carry out the provisions of the United Nation's Security Council Resolution of Nov. 22, 1967. But the Al Fatah, the PLO, etc., really don't care what kind of government the Israeli people have. They just don't want Israel to exist, period!

### Silber

Bill Sihnall, New York: Irwin Silber's review of "Myra Breckenridge" was the very best I have seen. It was brilliant. Silber, as I have read him over the years, is beyond doubt the best critic around, underground or above.

Sees the readiness to honor Lenin and is glad,  
But he also sees the unsteady hands,  
And he suddenly makes the proposal  
That they buy petroleum with the money for the bust of Lenin  
And pour it in the swamp behind the camel yard  
From which the mosquitoes come which  
Carry the fever.

Thus they would both fight the fever in Kujan-Bulak and mightily  
Honor the dead but  
Not to be forgotten  
Comrade Lenin.

They agreed to it. On Memorial Day they carried  
Their battered buckets filled with black petroleum,  
One after another,  
And poured it over the swamp.

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

We have heard how the people of Kujan-Bulak  
Honored Lenin. Then in the evening of the day  
When the petroleum was bought and poured over the swamp  
A man arose in their assembly and he wanted  
A tablet set up in the railroad station  
With a notice of this event, containing the details  
Of the Lenin bust for the fever-destroying barrels of petroleum.  
And all of this in honor of Lenin.  
And they did this, too,  
And put up the tablet.

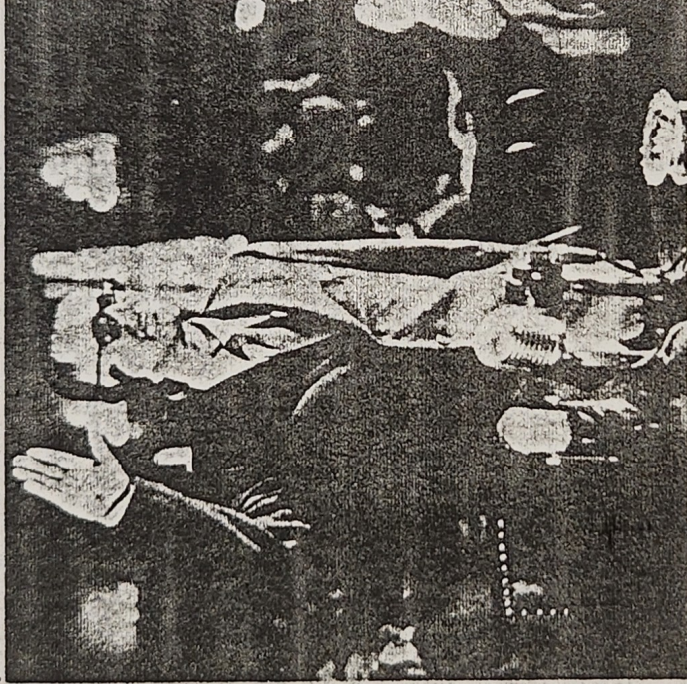
st, though others might quibble he title selection. The last two are more recent--1965 in fact, while Muddy dropped harp and a down-home sound altogether, using bands to back him on dis- and like "Muddy Waters Twist," but a recent interest in him and his specially on the folk circuit), he turned to playing his own slide and these two cuts ("Same Thing" and You Can't Lose What You Never are a good compromise between rrent gimmicky "flash" style, down home style he started with, this is a groovy LP, and of much interest to both folk and blues en- as than the embarrassing MUDDY US, FOLK-SINGER LP issued years back in an attempt to sell folk audience. It was forced music ounded like it, I think this is what fans had in mind all the time, IL. Although all titles on this have been issued as singles, the ma- of them are not available in any her than here, so this LP along HE BEST OF MUDDY WATERS 1427) are musts for any Chicago r folk-blues fan.

er Blues Classics LP features ORIGINAL' SONNY BOY WIL- ON (BG-9). In case you're con- this is Rice Miller, the second ica-bluesman to bear the name, e one who later recorded for e label, (He's the 'original' in se that of the two he's the oldest.) P contains 16 sides (dig that, from his earliest known record- c the Trumpet label in Jackson, ppli. These recordings are some pest, and Sonny Boy was in great henthey were made (in 1951-53)-- spite that fact that he was at J), they jump like mad. His harp eals are full-power, non-stop g blues, and his backing group electric guitar, bass and drums) t a gutty stomping sound that just quit. Two of the driving-est are On Back Home" and "Stop Cry- If his sidemen show any signs of up Sonny Boy shouts "Common or "Jump chillun, jump chillun!"). f the tunes here Sonny Boy later ad for Checker when he went to r them in 1955, but these original s of "Eyesight To The Blind," s My Heart," "Nine Below Zero," Downchild" and "Too Close To- have a funky vitality that the recordings with a slightly flashier group lack. Sonny Boy's style closer to down-home than Chicago but it's definitely R&B, and if the d feel of sides like "Do It If You , "Cool Cool Blues," "Crazy You Baby," "Stop Now" and mas Blues" don't move you, then n man, you're dead. All of the

songs here were made by Sonny Boy, and though his driving, almost vocal-sound- ing harp style often overshadows his song-writing ability, it shouldn't be ig- nored--he was one of the best song- makers around, "West Memphis Blues," "She Brought Life Back" and "Pontiac Blues" are just a few examples of this.

Also here is the fantastic "Mighty Long Time," an all-time blues classic. Backed by only a bass, Sonny Boy's harp and voice weave a mournful, mellow mood that'll do your head if anything can. This cut is worth the price of the LP itself.

## FOLKWAYS RECORDS



## BRECHT ON THE RECORD

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28 songs, mostly by Brecht, sung by Eric Bentley  
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### THE EXPOSITION AND THE RULE

the original Off Broadway cast album of the whole play, music by Wolpe  
*Folkways (FL 9849)*

**FOLKWAYS RECORDS 165 W. 46 STREET, NY, NY**

(That's not an idle statement--I was offered \$5 for the original 76 a few years back by a cat who didn't even like down-home blues. I turned it down.) Although the sound of the original sides wasn't strictly hi-fi, this LP has some boss sides by one of the best bluesmen ever to live and wall, and Chris Strachwitz deserves at least a medal for issuing it. (By the way, Sonny Boy was paid an advance for the use of these cuts--sadly, only a few weeks before his death--but it's a good thing to see in these often money-grubbing days.) No serious blues-fan of any type should be without this

*End/Brecht, Bertolt*

The Sunday Star

Oct. 24, 1965

**LOCAL DRAMA GROUPS**  
**Brecht's One Good Woman**

By **BONNIE AIKMAN**  
Star Staff Writer

Bertolt Brecht's brilliant morality play, "The Good Woman of Setzuan," will open the American University Players season on Thursday. The drama, written late in Brecht's career, is a parable illustrating his belief that the Christian concept of love is well-nigh unworkable in the modern world.

Typically, Brecht comes up with a low-life heroine for his play, a Chinese prostitute whom three gods choose as the only human being who is truly good. But even she, it transpires, can achieve virtue only through the assistance of an evil exploiter, an irony which the gods refuse to recognize.

This is Washington's first production of the drama and it will be staged by F. Cowles Strickland in the newly re-modeled Clendenen Theater, on the AU campus at Nebraska and Massachusetts Avenues NW.

Performances continue on Friday and Saturday and Nov. 3-6. The curtain is at 8:30 p.m.

*X-arg. Miss. - Theatre*

Ind./ Brecht, Bertolt

Periodical

The Nation, October 6, 1962  
pp. 207-208

A review by Harold Clurman of Bertolt Brecht's play "A Man's A Man" at the  
Masque Theatre on West 42nd St.

FILED; Box

drs 10/62

Ind/Brecht, B.

article MAINSTREAM, April 1962, 31-39.

RE: " Some Reflections on Brecht. "

FILED: Box.

jgw 10/63

*N.Y. Times 2/11/62 p. 2 X,*

# "A Complete Success!"

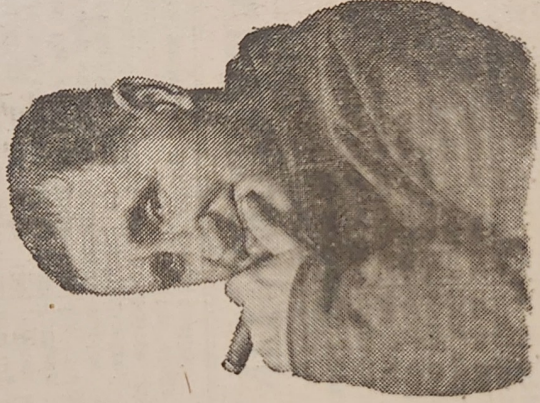
—THE NEW YORKER

**T**he tremendous critical enthusiasm and the public's response at the box office has overwhelmed the production staff of "Brecht on Brecht" to the point where we must ask your forbearance when ordering your tickets.

**W**e have arranged for the production to continue at least through June 3rd, 1962.

When ordering tickets, it would be helpful if you could make your arrangements at least a month in advance, giving the day of the week, rather than a specific date, you wish to attend.

**I**t also would be helpful to our staff if you would please keep in mind that balcony seats (filled only by mail order) are available after March 27 and orchestra seats after March 6.



The Greater N. Y. Chapter of ANTA  
presents  
The CHERYL CRAWFORD Production

DANE ANNE LOTTE  
CLARK JACKSON LENYA  
VIVECA GEORGE MICHAEL  
LINDFORS VOSKOVEC WAGER

# BRECHT ON BRECHT

Arranged by GEORGE TABORI  
Directed by GENE FRANKEL  
Designed by WOLFGANG ROTH

**MAIL AND PHONE ORDERS FILLED**  
Tues., Thurs., Sun. Evgs. at 8:40 and Sun. Mat. at 2:40; Orch. \$4.50; Balc. \$3.55, 3.45. Fri. at 8:40 and Sat. at 7 & 10:30; Orch. \$4.95; Balc. \$4.15, 3.45.

THEATRE de LYS 121 CHRISTOPHER ST.

WA 4-3782

"Bertolt Brecht," Chairman J. Parnell Thomas called and the whole thing seemed suddenly wildly incredible.

It was nowhere in the maddest gyration of mankind that the New Jersey insurance man turned politician should be summoning the almost mythical, mystical Titan of the 20th century drama.

This had nothing to do with the rights of the House Un-American Affairs Subcommittee or the rights of those it had summoned before it. It was rather, ever so simple, that in no sane circumstance should the name Bertolt Brecht pass the lips of Representative Thomas.

No two men alive could have less in common, at least on the surface, the one a politician, the other a playwright existing in the outer reaches of his art, the one man of this century known as the epic playwright. Among students of the drama, as against mere theatergoers, Brecht is of the giants and this was the last place in the world one might expect to meet him.

#### Unknown to Most of Audience.

"Bertolt Brecht," Representative Thomas said, and from the witness row, an indifferently dressed, unimpressive little man walked down the aisle to the witness chair. To most of those in the crowded room, he was just another odd-looking little character with a foreign name, like Hanns Eisler perhaps. His admirers, a scholarly minority with perhaps something precious in their scholarships, might rate him with Einstein and Thomas Mann intellectually, but they were not in this room.

At first they would not have liked it had they been present. Brecht was eager-eyed and an old hand at intellectual conflict, but it was instantly apparent he was at a disadvantage here. This had nothing to do with hostility on the part of the committee members. They might have been utterly sympathetic, even, without removing the disadvantage. That was lingual. All the wisdom of the species might have been in Brecht's mind, but English, it was instantly clear, was not the language to reveal the tiniest part of it.

After several fumbles, the excited witness settled upon "1819" as the year in which he was born. There was a restrained titter from the crowd, but it was restrained. It seemed to sense that a refugee playwright named Brecht might well have been questioned by Hitler's police on many occasions and might validly become excited by the most innocent process of inquiry. The chairman of the subcommittee might have been conscious of this, too. He gave Brecht time to compose himself and correct the date, which was 1898.

#### Witness Reveals Simplicity.

It was obvious that things were going to be better between Brecht and the committee than in the case of the others. It may have been the helpless simplicity of the man, the kind of terrifying simplicity of greatness, but this could be dramatic without being controversial. It could, but would it?

"I have a statement," Brecht said in halting English, just as the other writers had said, and the crowd laughed tensely. Perhaps it would not be so serene after all. The subcommittee glanced at Brecht's statement. This was the writing of a poet-playwright-philosopher, a hunted man in flight since 1933 when Hitler took over Germany. These were the words of the most eloquent continental European and they might throw some light on the maddest war in human history. "Not pertinent," the subcommittee ruled. Procedurally, the ruling may have been correct, but there were those who wondered about it as literary criticism.

The ruling produced no row, however.

"I am a guest of your country," Brecht said stumblingly, adding that he would not refuse to answer questions.

#### The Inevitable Question.

If you knew something of Brecht, there was appalling suspense waiting for the inevitable question: Are you, or have you ever been, a member of the Communist Party?

It could not possibly be the same as asking a Hollywood writer this question. Brecht was a German Jew and Jews could not be Fascists which were the only other party where his political life was lived, and possibly his political ideology was determined. Would the committee and the crowd in the Old House Office Building caucus room understand if he said he was a Communist that it did not mean the same thing at all?

Such concern for Brecht was needless.

He denied he was a Communist or ever had been a Communist. In his denial, in a room that was to remain hushed and human for the remainder of an hour, he made it clear that he was a revolutionary beyond labels or the limits of parties; the kind of revolutionary that Hitler killed but other men have looked to for intellectual leadership. Certainly, to the dullest mind in the room, there was no violence in this man.

"I write songs and poems and plays," he said, and if the Russians used these, he made it clear, others were at liberty to steal them also.

At another point in the inquiry, when he had established his lack of relationship to anything going on around him, he gave the subcommittee an answer not unlike Pilate's quick retorted question:

CK 1-549

HEARINGS REGARDING THE COMMUNIST INFILTRATION  
OF THE MOTION PICTURE INDUSTRY

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HEARINGS  
BEFORE THE  
COMMITTEE ON UN-AMERICAN ACTIVITIES  
HOUSE OF REPRESENTATIVES  
EIGHTIETH CONGRESS  
FIRST SESSION

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**Public Law 601**

(Section 121, Subsection Q (2))

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OCTOBER 20, 21, 22, 23, 24, 27, 28, 29, AND 30, 1947

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COMMITTEE ON  
UN-AMERICAN ACTIVITIES

UNITED STATES  
GOVERNMENT PRINTING OFFICE  
WASHINGTON : 1947

(The balance of the statement is as follows:)

6. According to the *People's World*, October 22, 1942, page 2, and October 31, 1942, page 3, Lester Cole was active in the *Hollywood Writers' Mobilization*, the successor of the Hollywood branch of the League of American Writers.

7. One of the organizations participating in the *Hollywood Writers' Mobilization* is the Screen Writers' Guild, of which Lester Cole is a member of the executive board, according to the *Daily Worker* of August 10, 1947, page 11-m and the *Screen Writer* of July 1947, page 28. John Howard Lawson, who was identified by the *Daily Worker*, official organ of the Communist Party (issue of August 23, 1937, page 7), as a Communist Party member, is a leading figure in the *Screen Writers' Guild*.

The CHAIRMAN. Now, the Chair would like to advise that by unanimous vote this subcommittee recommends to the full committee that Ring Lardner, Jr., and Lester Cole be cited for contempt of Congress and that appropriate action be taken immediately.

Next witness.

Mr. STRIPLING. Mr. Berthold Brecht.

The CHAIRMAN. Mr. Brecht, will you stand, please, and raise your right hand?

Do you solemnly swear the testimony you are about to give is the truth, the whole truth, and nothing but the truth, so help you God?

Mr. BRECHT. I do.

The CHAIRMAN. Sit down, please.

**TESTIMONY OF BERTHOLD BRECHT (ACCOMPANIED BY COUNSEL,  
MR. KENNY AND MR. CRUM)**

Mr. STRIPLING. Mr. Brecht, will you please state your full name and present address for the record, please? Speak into the microphone.

Mr. BRECHT. My name is Berthold Brecht. I am living at 34 West Seventy-third Street, New York. I was born in Augsburg, Germany, February 10, 1898.

Mr. STRIPLING. Mr. Brecht, the committee has a—

The CHAIRMAN. What was that date again?

Mr. STRIPLING. Would you give the date again?

The CHAIRMAN. Tenth of February 1898.

Mr. McDOWELL. 1898?

Mr. BRECHT. 1898.

Mr. STRIPLING. Mr. Chairman, the committee has here an interpreter, if you desire the use of an interpreter.

Mr. CRUM. Would you like an interpreter?

The CHAIRMAN. Do you desire an interpreter?

Mr. BRECHT. Yes.

The CHAIRMAN. Mr. Interpreter, will you stand and raise your right hand, please?

Mr. Interpreter, do you solemnly swear you will diligently and correctly translate from English into German all questions which may be propounded to this witness and as diligently and correctly translate from German into English all answers made by him, so help you God?

Mr. BAUMGARDT. I do.

The CHAIRMAN. Sit down.

(Mr. David Baumgardt was seated beside the witness as interpreter.)

Mr. STRIPLING. Would you identify yourself for the record, please, sir?

Mr. BAUMGARDT. David Baumgardt.

Mr. STRIPLING. Where are you employed, Mr. Baumgardt?

Mr. BAUMGARDT. In the Library of Congress.

Mr. BRECHT. Mr. Chairman, may I read a statement in English?

The CHAIRMAN. Yes; but has the chief investigator completed his investigation of both the interpreter and the witness?

Mr. STRIPLING. No, sir; I have not.

Now, would you speak into the microphone, Mr. Baumgardt?

Are you employed in the Congressional Library?

Mr. BAUMGARDT. I am employed in the Congressional Library, yes.

Mr. STRIPLING. What is your position in the Congressional Library?

Mr. BAUMGARDT. Consultant of philosophy of the Library of Congress.

Mr. STRIPLING. Now, Mr. Brecht, will you state to the committee whether or not you are a citizen of the United States?

Mr. BRECHT. I am not a citizen of the United States; I have only my first papers.

Mr. STRIPLING. When did you acquire your first papers?

Mr. BRECHT. In 1941 when I came to the country.

Mr. STRIPLING. When did you arrive in the United States?

Mr. BRECHT. May I find out exactly? I arrived July 21 at San Pedro.

Mr. STRIPLING. July 21, 1941?

Mr. BRECHT. That is right.

Mr. STRIPLING. At San Pedro, Calif.?

Mr. BRECHT. Yes.

Mr. STRIPLING. You were born in Augsburg, Bavaria, Germany, on February 10, 1888; is that correct?

Mr. BRECHT. Yes.

Mr. STRIPLING. I am reading from the immigration records—

Mr. CRUM. I think, Mr. Stripling, it was 1898.

Mr. BRECHT. 1898.

Mr. STRIPLING. I beg your pardon.

Mr. CRUM. I think the witness tried to say 1898.

Mr. STRIPLING. I want to know whether the immigration records are correct on that. Is it '88 or '98?

Mr. BRECHT. '98.

Mr. STRIPLING. Were you issued a quota immigration visa by the American vice consul on May 3, 1941, at Helsinki, Finland?

Mr. BRECHT. That is correct.

Mr. STRIPLING. And you entered this country on that visa?

Mr. BRECHT. Yes.

Mr. STRIPLING. Where had you resided prior to going to Helsinki, Finland?

Mr. BRECHT. May I read my statement? In that statement—

The CHAIRMAN. First, Mr. Brecht, we are trying to identify you. The identification won't be very long.

Mr. BRECHT. I had to leave Germany in 1933, in February, when Hitler took power. Then I went to Denmark but when war seemed imminent in '39 I had to leave for Sweden, Stockholm. I remained

there for 1 year and then Hitler invaded Norway and Denmark and I had to leave Sweden and I went to Finland, there to wait for my visa for the United States.

Mr. STRIPLING. Now, Mr. Brecht, what is your occupation?

Mr. BRECHT. I am a playwright and a poet.

Mr. STRIPLING. A playwright and a poet?

Mr. BRECHT. Yes.

Mr. STRIPLING. Where are you presently employed?

Mr. BRECHT. I am not employed.

Mr. STRIPLING. Were you ever employed in the motion-picture industry?

Mr. BRECHT. Yes; I—yes. I sold a story to a Hollywood firm, Hangman Also Die, but I did not write the screen play myself. I am not a professional screen-play writer. I wrote another story for a Hollywood firm but that story was not produced.

Mr. STRIPLING. Hangmen Also Die—whom did you sell to, what studio?

Mr. BRECHT. That was to, I think, an independent firm, Pressburger at United Artists.

Mr. STRIPLING. United Artists?

Mr. BRECHT. Yes.

Mr. STRIPLING. When did you sell the play to United Artists?

Mr. BRECHT. The story—I don't remember exactly, maybe around '43 or '44; I don't remember, quite.

Mr. STRIPLING. And what other studios have you sold material to?

Mr. BRECHT. No other studio. Besides the last story I spoke of I wrote for Enterprise Studios.

Mr. STRIPLING. Are you familiar with Hanns Eisler? Do you know Johannes Eisler?

Mr. BRECHT. Yes.

Mr. STRIPLING. How long have you known Johannes Eisler?

Mr. BRECHT. I think since the middle of the twenties, 20 years or so.

Mr. STRIPLING. Have you collaborated with him on a number of works?

Mr. BRECHT. Yes.

Mr. STRIPLING. Mr. Brecht, are you a member of the Communist Party or have you ever been a member of the Communist Party?

Mr. BRECHT. May I read my statement? I will answer this question but may I read my statement?

Mr. STRIPLING. Would you submit your statement to the chairman?

Mr. BRECHT. Yes.

The CHAIRMAN. All right, let's see the statement.

(Mr. Brecht hands the statement to the chairman.)

The CHAIRMAN. Mr. Brecht, the committee has carefully gone over the statement. It is a very interesting story of German life but it is not at all pertinent to this inquiry. Therefore, we do not care to have you read the statement.

Mr. Stripling.

Mr. STRIPLING. Mr. Brecht, before we go on with the questions, I would like to put into the record the subpoena which was served upon

you on September 19, calling for your appearance before the committee. You are here in response to a subpoena, are you not?<sup>79</sup>

Mr. BRECHT. Yes.

Mr. STRIPLING. Now, I will repeat the original question. Are you now or have you ever been a member of the Communist Party of any country?

Mr. BRECHT. Mr. Chairman, I have heard my colleagues when they considered this question not as proper, but I am a guest in this country and do not want to enter into any legal arguments, so I will answer your question fully as well I can.

I was not a member or am not a member of any Communist Party.

The CHAIRMAN. Your answer is, then, that you have never been a member of the Communist Party?

Mr. BRECHT. That is correct.

Mr. STRIPLING. You were not a member of the Communist Party in Germany?

Mr. BRECHT. No; I was not.

Mr. STRIPLING. Mr. Brecht, is it true that you have written a number of very revolutionary poems, plays, and other writings?

Mr. BRECHT. I have written a number of poems and songs and plays in the fight against Hitler and, of course, they can be considered, therefore, as revolutionary because I, of course, was for the overthrow of that government.

The CHAIRMAN. Mr. Stripling, we are not interested in any works that he might have written advocating the overthrow of Germany or the government there.

Mr. STRIPLING. Yes; I understand.

Well, from an examination of the works which Mr. Brecht has written, particularly in collaboration with Mr. Hanns Eisler, he seems to be a person of international importance to the Communist revolutionary movement.

Now, Mr. Brecht, is it true or do you know whether or not you have written articles which have appeared in publications in the Soviet zone of Germany within the past few months?

Mr. BRECHT. No; I do not remember to have written such articles. I have not seen any of them printed. I have not written any such articles just now. I write very few articles, if any.

Mr. STRIPLING. I have here, Mr. Chairman, a document which I will hand to the translator and ask him to identify it for the committee and to refer to an article which refers on page 72.

Mr. BRECHT. May I speak to that publication?

Mr. STRIPLING. I beg your pardon?

Mr. BRECHT. May I explain this publication?

Mr. STRIPLING. Yes. Will you identify the publication?

Mr. BRECHT. Oh, yes. That is not an article, that is a scene out of a play I wrote in, I think, 1937 or 1938 in Denmark. The play is called *Private Life of the Master Race*, and this scene is one of the scenes out of this play about a Jewish woman in Berlin in the year of '36 or '37. It was, I see, printed in this magazine *Ost und West*, July 1946.<sup>80</sup>

<sup>79</sup> See appendix, p. 549, for exhibit 93.

<sup>80</sup> See appendix, p. 550, for exhibit 94.

Mr. STRIPLING. Mr. Translator, would you translate the frontispiece of the magazine, please?

Mr. BAUMGARDT. "East and West, Contributions to Cultural and Political Questions of the Time, edited by Alfred Kantorowicz, Berlin, July 1947, first year of publication *enterprise*."

Mr. STRIPLING. Mr. Brecht, do you know the gentleman who is the editor of the publication whose name was just read?

Mr. BRECHT. Yes; I know him from Berlin and I met him in New York again.

Mr. STRIPLING. Do you know him to be a member of the Communist Party of Germany?

Mr. BRECHT. When I met him in Germany I think he was a journalist on the Ullstein Press. That is not a Communist—was not a Communist—there were no Communist Party papers so I do not know exactly whether he was a member of the Communist Party of Germany.

Mr. STRIPLING. You don't know whether he was a member of the Communist Party or not?

Mr. BRECHT. I don't know, no; I don't know.

Mr. STRIPLING. In 1930 did you, with Hanns Eisler, write a play entitled, "Die Massnahme"?

Mr. BRECHT. Die Massnahme.

Mr. STRIPLING. Did you write such a play?

Mr. BRECHT. Yes; yes.

Mr. STRIPLING. Would you explain to the committee the theme of that play—what it dealt with?

Mr. BRECHT. Yes; I will try to.

Mr. STRIPLING. First, explain what the title means.

Mr. BRECHT. Die Massnahme means [speaking in German].

Mr. BAUMGARDT. Measures to be taken, or steps to be taken—measures.

Mr. STRIPLING. Could it mean disciplinary measures?

Mr. BAUMGARDT. No; not disciplinary measures; no. It means measures to be taken.

Mr. McDOWELL. Speak into the microphone.

Mr. BAUMGARDT. It means only measures or steps to be taken.

Mr. STRIPLING. All right.

You tell the committee now, Mr. Brecht—

Mr. BRECHT. Yes.

Mr. STRIPLING (continuing). What this play dealt with.

Mr. BRECHT. Yes. This play is the adaptation of an old religious Japanese play and is called *No Play*, and follows quite closely this old story which shows the devotion for an ideal until death.

Mr. STRIPLING. What was that ideal, Mr. Brecht?

Mr. BRECHT. The idea in the old play was a religious idea. This young people—

Mr. STRIPLING. Didn't it have to do with the Communist Party?

Mr. BRECHT. Yes.

Mr. STRIPLING. And discipline within the Communist Party?

Mr. BRECHT. Yes, yes; it is a new play, an adaptation. It had as a background the Russia-China of the years 1918 or 1919, or so. There some Communist agitators went to a sort of no man's land between the Russia which then was not a state and had no real—

Mr. STRIPLING. Do you recall him visiting you on January 17, 1944?  
Mr. BRECHT. No; I do not recall such date, but he might have visited me on such date.

Mr. STRIPLING. Where did he visit you?

Mr. BRECHT. He used to ask for his brother who, as I told you, is an old friend of mine, and we played some games of chess, too, and we spoke about politics.

Mr. STRIPLING. About politics?

Mr. BRECHT. Yes.

The CHAIRMAN. What was the last answer? I didn't get the last answer?

Mr. STRIPLING. They spoke about politics.

In any of your conversations with Gerhart Eisler, did you discuss the German Communist movement?

Mr. BRECHT. Yes.

Mr. STRIPLING. In Germany?

Mr. BRECHT. Yes; we spoke about, of course, German politics. He is a specialist in that, he is a politician.

Mr. STRIPLING. He is a politician?

Mr. BRECHT. Yes; he, of course, knew very much more than I knew about the situation in Germany.

Mr. STRIPLING. Mr. Brecht, can you tell the committee when you entered this country, did you make a statement to the Immigration Service concerning your past affiliations?

Mr. BRECHT. I don't remember to have made such a statement, but I think I made the usual statements that I did not want to or did not intend to overthrow the American Government. I might have been asked whether I belonged to the Communist Party, I don't remember to have been asked, but I would have answered what I have told you, that I was not. That is what I remember.

Mr. STRIPLING. Did they ask you whether or not you had ever been a member of the Communist Party?

Mr. BRECHT. I don't remember.

Mr. STRIPLING. Did they ask you whether or not you had ever been to the Soviet?

Mr. BRECHT. I think they asked me, yes; and I told them.

Mr. STRIPLING. Did they question you about your writings?

Mr. BRECHT. No; not as I remember, no; they did not. I don't remember any discussion about literature.

Mr. STRIPLING. Now, you stated you sold the book, the story, *Hangmen Also Die*, to United Artists; is that correct?

Mr. BRECHT. Yes; to an independent firm; yes.

Mr. STRIPLING. Did Hanns Eisler do the background music for *Hangmen Also Die*?

Mr. BRECHT. Yes; he did.

Mr. STRIPLING. Do you recall who starred in that picture?

Mr. BRECHT. No; I do not.

Mr. STRIPLING. You don't even remember who played the leading role in the picture?

Mr. BRECHT. I think Brian Donlevy played it.

Mr. STRIPLING. Do you remember any of the other actors or actresses who were in it?

Mr. BRECHT. No; I do not. You see, I had not very much to do with the filmization itself. I wrote the story and then to the script writers—some advice about the background of Nazis, nazism in Czechoslovakia, so I had nothing to do with the actors.

The CHAIRMAN. Mr. Stripling, can we hurry this along? We have a very heavy schedule this afternoon.

Mr. STRIPLING. Yes.

Now, Mr. Brecht, since you have been in the United States have you contributed articles to any Communist publications in the United States?

Mr. BRECHT. I don't think so; no.

Mr. STRIPLING. Are you familiar with the magazine *New Masses*?

Mr. BRECHT. No.

Mr. STRIPLING. You never heard of it?

Mr. BRECHT. Yes; of course.

Mr. STRIPLING. Did you ever contribute anything to it?

Mr. BRECHT. No.

Mr. STRIPLING. Did they ever publish any of your work?

Mr. BRECHT. That I do not know. They might have published some translation of a poem, but I had no direct connection with it, nor did I send them anything.

Mr. STRIPLING. Did you collaborate with Hanns Eisler on the song *In Praise of Learning*?

Mr. BRECHT. Yes; I collaborated. I wrote that song and he only wrote the music.

Mr. STRIPLING. You wrote the song?

Mr. BRECHT. I wrote the song.

Mr. STRIPLING. Would you recite to the committee the words of that song?

Mr. BRECHT. Yes; I would. May I point out that song comes from another adaptation I made of Gorky's play, *Mother*. In this song a Russian worker woman addresses all the poor people.

Mr. STRIPLING. It was produced in this country, wasn't it?

Mr. BRECHT. Yes, 35, New York.

Mr. STRIPLING. Now, I will read the words and ask you if this is the one.

Mr. BRECHT. Please.

Mr. STRIPLING. (reading):

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. Again you must learn the lesson, you must be ready to take over—

Mr. BRECHT. No, excuse me, that is the wrong translation. That is not right. [Laughter.] Just one second, and I will give you the correct text.

Mr. STRIPLING. That is not a correct translation?

Mr. BRECHT. That is not correct, no; that is not the meaning. It is not very beautiful, but I am not speaking about that.

Mr. STRIPLING. What does it mean? I have here a portion of *The People*, which was issued by the Communist Party of the United States, published by the Workers' Library Publishers. Page 24 says:

In praise of learning, by Bert Brecht; music by Hanns Eisler.

It says here:

You must be ready to take over; learn it.

Men on the dole, learn it; men in the prisons, learn it; women in the kitchen, learn it; men of 65, learn it. You must be ready to take over—

and goes right on through. That is the core of it—

You must be ready to take over.

Mr. BRECHT. Mr. Stripling, maybe his translation—

Mr. BAUMGARDT. The correct translation would be, "You must take the lead."

The CHAIRMAN. "You must take the lead"?

Mr. BAUMGARDT. "The lead." It definitely says, "The lead." It is not "You must take over." The translation is not a literal translation of the German.

Mr. STRIPLING. Well, Mr. Brecht, as it has been published in these publications of the Communist Party, then, if that is incorrect, what did you mean?

Mr. BRECHT. I don't remember never—I never got that book myself. I must not have been in the country when it was published. I think it was published as a song, one of the songs Eisler had written the music to. I did not give any permission to publish it. I don't see—I think I have never saw the translation.

Mr. STRIPLING. Do you have the words there before you?

Mr. BRECHT. In German, yes.

Mr. STRIPLING. Of the song?

Mr. BRECHT. Oh, yes; in the book.

Mr. STRIPLING. Not in the original.

Mr. BRECHT. In the German book.

Mr. STRIPLING. It goes on:

You must be ready to take over; you must be ready to take over. Don't hesitate to ask questions, stay in there. Don't hesitate to ask questions, comrade—

Mr. BRECHT. Why not let him translate from the German, word for word?

Mr. BAUMGARDT. I think you are mainly interested in this translation which comes from—

The CHAIRMAN. I cannot understand the interpreter any more than I can the witness

Mr. BAUMGARDT. Mr. Chairman, I apologize. I shall make use of this.

The CHAIRMAN. Just speak in that microphone and maybe we can make out.

Mr. BAUMGARDT. The last line of all three verses is correctly to be translated:

"You must take over the lead," and not "You must take over." "You must take the lead," would be the best, most correct, most accurate translation.

Mr. STRIPLING. Mr. Brecht, did you ever make application to join the Communist Party?

Mr. BRECHT. I do not understand the question. Did I make—

Mr. STRIPLING. Have you ever made application to join the Communist Party?

Mr. BRECHT. No, no, no, no, no, never.

Mr. STRIPLING. Mr. Chairman, we have here—

Mr. BRECHT. I was an independent writer and wanted to be an independent writer and I point that out and also theoretically, I think, it was the best for me not to join any party whatever. And all these things you read here were not only written for the German communists, but they were also written for workers of any other kind; Social Democrat workers were in these performances; so were Catholic workers from Catholic unions; so were workers which never had been in a party or didn't want to go into a party.

The CHAIRMAN. Mr. Brecht, did Gerhart Eisler ever ask you to join the Communist Party?

Mr. BRECHT. No, no.

The CHAIRMAN. Did Hanns Eisler ever ask you to join the Communist Party?

Mr. BRECHT. No; he did not. I think they considered me just as a writer who wanted to write and do as he saw it, but not as a political figure.

The CHAIRMAN. Do you recall anyone ever having asked you to join the Communist Party?

Mr. BRECHT. Some people might have suggested it to me, but then I found out that it was not my business.

The CHAIRMAN. Who were those people who asked you to join the Communist Party?

Mr. BRECHT. Oh, readers.

The CHAIRMAN. Who?

Mr. BRECHT. Readers of my poems or people from the audiences. You mean—there was never an official approach to me to publish—

The CHAIRMAN. Some people did ask you to join the Communist Party.

Mr. KENNY. In Germany. [Aside to witness.]

Mr. BRECHT. In Germany, you mean in Germany?

The CHAIRMAN. No; I mean in the United States.

Mr. BRECHT. No, no, no.

The CHAIRMAN. He is doing all right. He is doing much better than many other witnesses you have brought here.

Do you recall whether anyone in the United States ever asked you to join the Communist Party?

Mr. BRECHT. No; I don't.

The CHAIRMAN. Mr. McDowell, do you have any questions?

Mr. McDOWELL. No; no questions.

The CHAIRMAN. Mr. Vail?

Mr. VAIL. No questions.

The CHAIRMAN. Mr. Stripling, do you have any more questions?

Mr. STRIPLING. I would like to ask Mr. Brecht whether or not he wrote a poem, a song, rather, entitled, "Forward, We've Not Forgotten."

Mr. McDOWELL. "Forward," what?

Mr. STRIPLING. Forward, We've Not Forgotten.

Mr. BRECHT. I can't think of that. The English title may be the reason.

Mr. STRIPLING. Would you translate it for him into German?

(Mr. Baumgardt translates into German.)

Mr. BRECHT. Oh, now I know; yes.

Mr. STRIPLING. You are familiar with the words to that?

Mr. BRECHT. Yes.

Mr. STRIPLING. Would the committee like me to read that?

The CHAIRMAN. Yes; without objection, go ahead.

Mr. STRIPLING (reading):

Forward, we've not forgotten our strength in the fights we've won;  
No matter what may threaten, forward, not forgotten how strong we are as  
one;

Only these our hands now acting, build the road, the walls, the towers. All  
the world is of our making.

What of it can we call ours?

The refrain:

Forward. March on to the tower, through the city, by land the world;

Forward. Advance it on. 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, we've 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.

Did you write that, Mr. Brecht?

Mr. BRECHT. No. I wrote a German poem, but that is very differ-  
ent from this. [Laughter.]

Mr. STRIPLING. That is all the questions I have, Mr. Chairman.

The CHAIRMAN. Thank you very much, Mr. Brecht. You are a good  
example to the witnesses of Mr. Kenny and Mr. Crum.

We will recess until 2 o'clock this afternoon.

(Whereupon, at 12:15 p. m., a recess was taken until 2 p. m. of the  
same day.)

#### AFTERNOON SESSION

The committee reconvened at 2 p. m., pursuant to the taking of the  
recess.

The CHAIRMAN. The meeting will come to order.

Mr. Stripling.

Mr. STRIPLING. The first witness, Mr. Chairman, will be Mr. Louis J.  
Russell.

The CHAIRMAN. Mr. Russell, take the stand, please.

#### TESTIMONY OF LOUIS J. RUSSELL

Mr. STRIPLING. Mr. Russell, you have been previously sworn by  
the chairman, have you not?

Mr. RUSSELL. I have.

Mr. STRIPLING. Will you state your full name?

Mr. RUSSELL. Louis J. Russell.

Mr. STRIPLING. Will you give the committee again your past em-  
ployment background, particularly with the Federal Bureau of Inves-  
tigation?

Mr. RUSSELL. I was employed by the Federal Bureau of Investiga-  
tion for a period of 10 years. I have also been employed by the  
Thomas A. Edison Co., Inc., of West Orange, N. J., as director of  
plant protection. I have been associated with the Committee on  
Un-American Activities since May 1945.

were staged before the opening night on Jan. 3.

The premiere, with all its fanfare, was a smash hit, and the success was celebrated with a fiesta "a go-go" in Acapulco's "In" cabaret, "Tiberio's" (owned, of course, by Elias Calles).

Acapulco, it looked like, was in for another of the entertainment spectacles for which the vacation center is famous, although this time the entertainment was to have an "international" aura, something

## BOOK REVIEW

# A new Brecht biography

**BERTOLT BRECHT, His Life, His Art and His Times** by Frederic Ewen. Citadel, 1967, 573 pp., \$10.

Bertolt Brecht, the German poet and playwright (1898-1956), perhaps the greatest artist of the second quarter of this century, needs an artist to do justice to his life and his art. Frederic Ewen, a former professor of English and author of a fine book on Heinrich Heine, hasn't done what we'd like to read, but he has written the fullest introduction to Brecht in English. His play-by-play account, although pedestrian, should be of use to readers unacquainted with the subject.

Among the best features are Ewen's presentation of the intellectual currents in Germany when Brecht grew up, and his own translations of many lines by Brecht — the best done yet.

Ewen never really gets inside Brecht — we do not feel we know the man better after reading the book. On the other hand, he avoids the cheap pseudopsychological analysis that has marred the work of some of his predecessors; perhaps their errors scared him off.

Ewen also does better than some of the previous writers (in English) in handling Brecht's theories about drama; at least he takes them seriously.

Brecht began his career after World War I as a bohemian, guitar and all, with strains of anarchism and nihilism not unlike those encountered today among some hippies. In the late 1920s, however, he came under the influence of Marxism, and considered himself a communist for the rest of his life. Ewen provides a little addi-

tion to the thousands of pesos paid in advance in entertainment taxes.

Naturally his denunciations of the immorality of the musical comedy made the whole mafia of hotel and cabaret owners and proprietors of whorehouses, who are a prominent part of the scenic background, sit up and take notice. Would the new mayor close down the joints where vice is featured on a belt-line basis?

Rumors circulated about some nuders in *Halb. So*, the innumerable cabarets

arrested the "fo they did not ha

In defense ( giving the cast country, he at the tourists we have to provide

This observa cause, in fact, Mexico can bar new jobs needed tings of you However, Ech reason for bann be proved, som

## Louisvi frame-

tional information about Brecht's conver-

sion to Marxism.

A fuller treatment of this phase would have been welcome, even if it had meant sacrificing some of the play summaries.

Brecht, unfortunately, equated Marxism and Stalinism. While socialist posterity may overlook or forgive him for this, judging him primarily on his art, the readers of this century have the right to know about Brecht's politics too. But the most disappointing parts of Ewen's book are those dealing, or attempting to deal, with Brecht's politics, and especially his attitudes toward Stalinism, the purges of the 1930s, and the heavy hand of the bureaucracy in East Germany, where Brecht lived and worked after World War II.

Let us hope the day will soon come when Brecht's political views, including his errors and ambiguities, can be discussed objectively, without apologetics of Ewen's variety or those of the cold warriors on the other side. (Incidentally, Ewen is right when he says there is "little fact to support [Isaac] Deutscher's conjectures" in his Trotsky biography that Brecht had been "in some sympathy with Trotskyism.")

After reading this book, the reader, of course should turn to Brecht himself — large parts of which are now available in the paperback collection edited by Eric Bentley and published by Grove Press. (Random House has been talking about publishing Brecht for years, but Grove deserves the credit for actually making the major plays available in English to the present generation.)

— G. B.

By Bo

FEB. 4 — Byt

of monumental ness, Louisville, J ceeded in jailing black militant, fi without ever allo charges lodged e At the same time kept five other n Americans unde spiring" with Cortz of outrages — the f ting — likewise witt them to trial.

Cortez' codefend. reator; Mrs. Ruth community leader the Louisville May Committee; Pete Co Robert Kuyu.

The bizarre chal. May 8, when, Reid beat him. The bla with a series of p; Kuyu and Cortez i 27. Following the outbreak in the Lou

On June 1, Cort moved to Louisvill D. C., was arrested b slip carried the nots and bail was fixed s formally charged m a "common nuisance Cortez has been in j Since then, he has bad money orders,

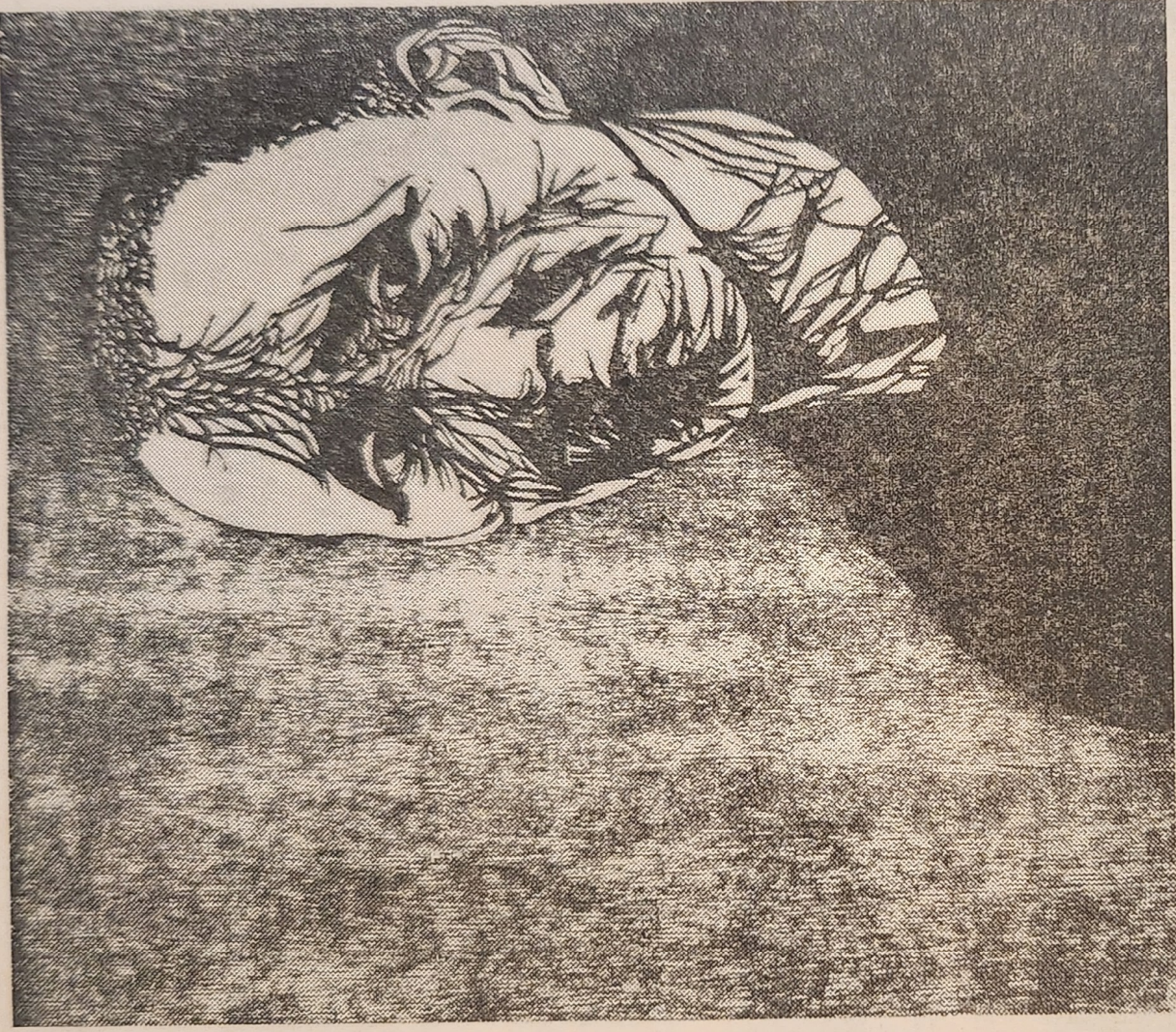
nt?

also of interest that the black, European irony was to a considerable extent removed from the show by the adaptor and the director. Was such an excision a pre-condition for success in this country, even off Broadway?

### Reply

If I absolutely have to answer this question, I will say No! knowing, however, that I may be wrong and am perhaps too eager—being by this time something of an American myself—to end this little article on a positive note. Although I shall sound like those ministers who tell their flocks Christianity hasn't failed, it just hasn't ever been tried, I am going to end saying Bertolt Brecht hasn't definitively failed, he just hasn't ever been tried. He might even succeed on Broadway—I mean by a fluke or, if you prefer, by the happy coincidence of one of his conceptions and the Broadway public's current needs. Also by being better performed (though history shows that this is not always necessary). Big Time success, however, though of interest to the social historian, and to my wife and family if I am the adaptor and make a million dollars, is not really important. It would be preferable to see Brecht successful, not by luck and occasionally, but as a matter of course and all the time. And this he might conceivably be—anywhere but on Broadway. In the college theaters, he is pretty close to this kind of success already. He may make it soon in the regional theaters: the Actors' Workshop in San Francisco and the Arena Theater in Washington have led the way. He may very well make it in Greenwich Village.

I can't tell readers of The New York Times how much I personally look forward to such a consummation. Up to now, there has been all too much drama in the planning of Brecht productions—what with intrigues, lawsuits, claims and counterclaims, every kind of trouble, trouble, trouble—and all too little in the productions themselves. Just to do a Brecht play has usually been an anticlimax after the disputes on whether to do a Brecht play!



Woodcut by Leonard Baskin from Associated American Artists

### Bertolt Brecht

*In 1964 the word Brecht was spoken on Broadway only in whispers*

wright, if a major one. Why the hysteria? Why the big deal? Not every Brecht production has to be the greatest piece of theater since Thespis. Perhaps not any will make as much money as "My Fair Lady." What of that? It will be nice when we just do a Brecht play every time we feel like it, even as we now do a Chekhov or a Shaw. For the hell of it, not for other reasons, we shall do some of them badly. And—is this an un-American thought?—we may do all of them unprofitably. The thing is that, under those conditions, we are bound—offhandedly perhaps, absentmindedly, or just to break the monotony—to do some of them well.

Granted that any play should be done well, are Brecht's plays peculiarly prone to fail if they are not

my view, one must not take him too literally. In the last analysis, any good play must be able to survive bad performance. Most notable plays are even quite good in performances that are quite bad. So true is this that one can be rather suspicious of a playwright who will settle for nothing but the greatest actors in the most splendid conditions under a wizard of a director. How good is a play that needs all that? Ibsen has nearly always been horribly done, but Ibsen is still Ibsen. Let us not take so low a view of Brecht that we think he needs more help than other playwrights do.

But, as I say, we shall not always do him badly. Leave us alone with him—cut the obstructions and cut the cackle—and from time to time we shall do him well.

prattle has brought it about that a Brecht play can hardly get a fair hearing from the critics. The critics who like Brecht are too busy answering the question: was this production correct (i.e., in line with their idea of the theories)? And those who don't like him are too busy explaining either that the theories are wrong or that it is bad to have theories.

I conclude that the remedy is ordinary (off-Broadway) productions, and many of them, not a few productions that make special claims for themselves. If only the name of Bertolt Brecht could be stricken from the record, and certain plays with titles like "The Caucasian Chalk Circle" and "The Good Woman of Setzuan" could be presented on their merits at the Circle in the Square or the Phoenix

# Brecht Is Global, Except Here

A critic looks at 'the most important playwright of our time,' whose works are only slowly becoming known on Broadway.

By HAROLD CLURMAN

HAVE you ever heard of Bertolt Brecht? If this question were asked of a confirmed English, French, Swiss, Scandinavian, Israeli or even Japanese playgoer, he might consider himself insulted. What lover of the theater almost anywhere in Europe does not know Brecht as dramatist or director or both?

Similarly, it would be an error and a presumption to suppose that the aware New Yorker is ignorant of the name or the reputation. He may recall Brecht as the original author of the book and lyrics of "The Threepenny Opera" which in Marc Blitzstein's adaptation was a record-breaking hit at the Theater de Lys in Greenwich Village. The passionate playgoer may also have seen Anne Bancroft in "Mother Courage" during its brief run last season.

The historian will remind you that "The Threepenny Opera" was first produced in New York (with Burgess Meredith) at the Empire Theater in 1933, when it flopped without the shedding of any critical tears. Others may discover that Charles Laughton appeared in "Galileo" both in Los Angeles and in an ANTA Experimental Theater production in New York in 1947; among the drama critics, Louis Kronenberger was alone in voting it the best foreign play of the year. The Phoenix Theater also tried without success to convert the unbelievers by a production of "The Good Woman of Setzuan" with Uta Hagen in 1956.

Martin Esslin, who has written the best book in English on Brecht, informs us that there have been more productions of Brecht's plays in the university and community theaters of the United States than in any other country in the world except West (not East) Germany. Snips and snaps of Brecht's work under the title "Brecht on Brecht" were greeted with pleasure two seasons ago but, once again, off Broadway.

I CITE these matters to indicate that while abroad and in certain milieus here Brecht is regarded as a major force in the contemporary theater, he is still only vaguely known by the masses of New York playgoers. The intrepid will try and try again; no less a main-stem mogul than David Merrick is to present Brecht's farcical fable "Arturo Ui" at the Lunt-Fontanne Theater on Nov. 11.

How explain the discrepancy between Brecht's prestige and our peculiar indifference, not to say ignorance? One is tempted to reply that Broadway does not provide the measure of man in the theater. But that alone would not represent the case fairly. The fault is not entirely ours.

Before answering the question, we

HAROLD CLURMAN, critic and director, was recently named executive consultant for the Repertory Theater of Lincoln Center.

should acquaint ourselves with some basic facts about the man. He was born in Bavaria in 1898. He died, a citizen of Austria, in 1956. He began scientific studies in Munich in 1917 but was called up for military service as a medical orderly a year later. He wrote his first play in 1919, at the age of 21. At the same time he occupied a post as drama critic in Munich, where the following year he was appointed "Dramaturg" (literary adviser) to the Chamber Theater.

His first produced play was seen in 1922. Shortly after, he arrived in Berlin to work as directorial assistant to Max Reinhardt. By the time Brecht fled Hitler's Germany in 1933 he had become a celebrated as well as a no-



Portrait by Rudolph Schlichter, 1928  
BRECHT—"Poet of the quizzical eye."

torious literary personality. He was celebrated as the author of "The Threepenny Opera" which created a sensation in 1928; he was notorious as a man of Communist persuasion. His plays of the period between 1930 and 1933 (not to mention his very early semi-expressionist plays) as well as his poems, of which he wrote hundreds, outraged the solid German middle class through their politics, scandalous language and stylistic effrontery.

After some years in Europe, Brecht settled in Los Angeles, Calif., in 1941 and remained around the movie colony until 1947. In October of that year, he went to Washington, D.C., under a subpoena to appear before the House Un-American Activities Committee. His testimony was so casuistic, canny and bewildering that the committee dismissed him with thanks for his exemplary behavior as a cooperative witness.

Brecht left immediately for Switzerland, where he wrote his last play as well as his most explicit theoretical work, the "Little Organon for the

Theater." At the Zurich municipal playhouse a revival of "Mother Courage" was staged and in another Swiss town there was a production of Brecht's adaptation of Sophocles' "Antigone."

Brecht returned to Berlin in 1948, where the great success of "Mother Courage" led the East Berlin Government to offer him a handsomely subsidized theater. Thus, the organization founded by Brecht in 1949—an organization which soon earned an international reputation as the finest theatrical company in Europe.

THE early plays—of which "In the Jungle of Cities," produced at The Living Theater on 14th Street two seasons ago, is an example—are manifestations of the frustration, confusion, inner turmoil and nihilism of the young people in Germany after the First World War, that terrible period of inflation, widespread unemployment and gross profiteering. These plays are so full of inchoate despair that they are barely intelligible to those (particularly safe and sane Americans) unfamiliar with the condition of depravity which produced them.

A little later, another of Brecht's plays, "A Man's a Man" (simultaneously presented last season in two off-Broadway productions) began to introduce a note of comic irony. It is a rather sinister parody of the brain-washing process: "You can do with man what you will," one of the play's song interludes tells us. "Take him apart like a car, rebuild him bit by bit." The inoffensive, glib little anti-hero of the play is turned by swindle, armed pressure and crazy circumstance into a killer.

By the time he was 30, Brecht's mastery became fully evident in "The Threepenny Opera." Through its sharp wit, there emerged a lofty note of resolution. Written while certain Germans were congratulating themselves on their country's (false) recovery, Brecht exposed the underlying disease of greed, hypocrisy and sloth that the depression of the thirties was to reveal in all its horror.

THE most popular of all Brecht's works, "The Threepenny Opera" was made buoyant not only by Brecht's mocking playfulness but by the honeyed poison of Kurt Weill's score. Almost all of the music written for Brecht's works was partly inspired by Brecht's nasally defiant way of reciting his poems to his own guitar accompaniment.

During the early thirties, Brecht sought a discipline to counteract both the turmoil within him and the external public breakdown. He found it in Marxism. His plays (not to mention oratorios and cantatas) became didactic. But even these plays rose above politics through a subtle artistry which always says something more than, and different from, (Continued on Page 33)



"ARTURO UI"—Brecht's imaginative satire on the rise of Hitler envisions the dictator as a gangster in Chicago in the 1930's. Here,



"THE CAUCASIAN CHALK CIRCLE"—Masks are worn by some players in the Ensemble's presentation of a folk tale by Brecht.

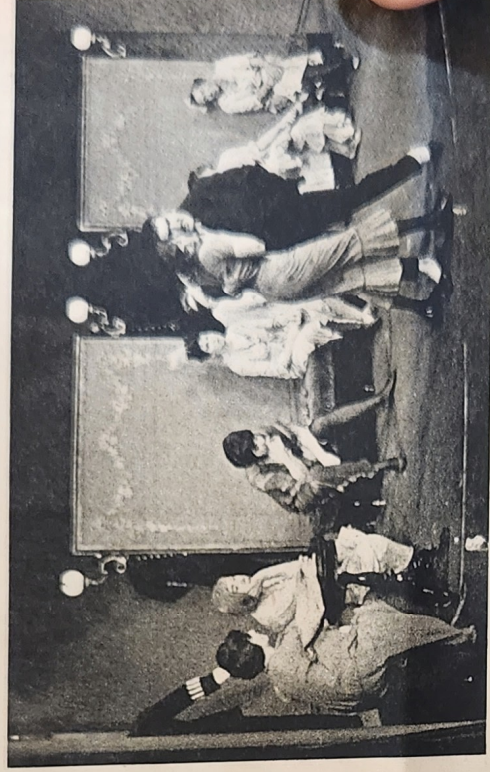
BRECHT'S BERLINER ENSEMBLE STAGES BRECHT



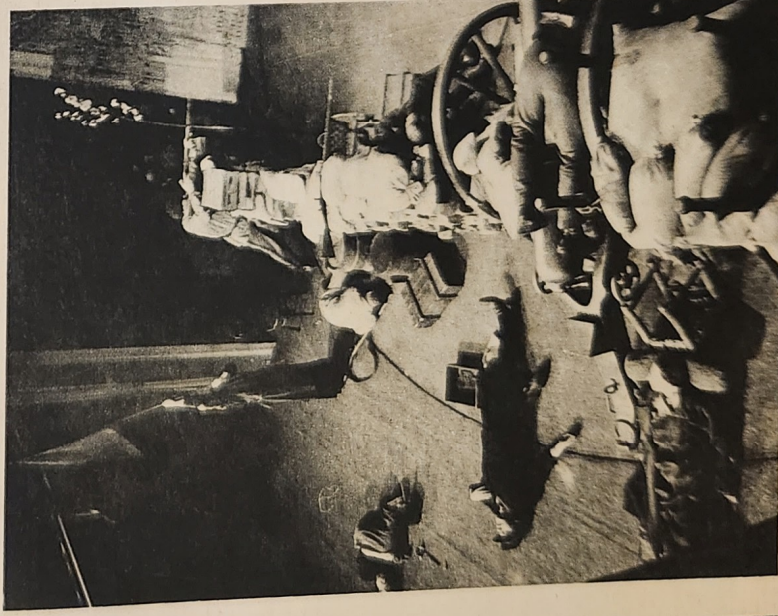
surrounded by his mobsters, he stands in triumph before the masses. This is the production of the Berliner Ensemble, the theater Brecht founded in East Berlin in 1949. An American version of "Arturo Ui" will soon seek to make Brecht popular on Broadway.



"RISE AND FALL OF THE CITY OF MAHAGONNY"—An opera for which Brecht wrote the book to Kurt Weill's music in 1928-29. It depicts a mythical American city of the 1920's, rapacious and corrupt, to which lusty men come for pleasure—and find trouble.



"THE THREEPENNY OPERA"—This 1928 collaboration with Weill brought Brecht his greatest popular triumph. Banned by Hitler, it was revived in postwar Germany by the Ensemble. In the United States, too, it has been Brecht's most widely known offering.



"THE DAYS OF THE COMMUNE"—The people of Montmartre fight—and perish—on the barricades in a drama Brecht wrote about the Paris Commune, the revolutionary regime that held the city in 1871.



"MOTHER COURAGE AND HER CHILDREN"—Its point is that war destroys even those who profit from it, but its appeal lies in its pathetic but indomitable central character, Mother Courage. Brecht's widow, Helene Weigel, shown standing on the wagon, plays the role here.

Ind/B. Brecht

article MAINSTREAM, April 1963, 15-29.

RE: Hans Bunge's article describes Brecht's beliefs as anti-fascist, pro-Communist; the article treats Brecht's art as thoroughly integrated with his politics.

FILED: Box.

jsw 10/63

Ind./ Brecht, Berthold

New York Teacher News, p. 1 December 15, 1962

Periodical

RE: Author of Mother Courage, the teacher's union theatre party play, set for Friday, March 15.

A quotation from his 1935 poem, "The Playwright's Song" is reprinted.

FILED: Box

drs 1/63

Ind./Brecht, Bertolt

New York Times  
September 21, 1962, p. 34-C

"Theater: 2nd Version of a Brecht Play"

by Howard Taubman

Two versions of Bertolt Brecht's play, "A Man's a Man" are being performed in N.Y.C. One version is adapted by Eric Bentley, staged by John Hancock, and presented by the New Repertory Theater Company.

[Filed: Org./Misc.--Theatre]

cae 11/62

## 2 TROUPES TO VIE ON BRECHT PLAY

Versions of 'Mann Ist Mann'  
to Be Staged in September

NYT - 7/13/62 p. 11C  
By LOUIS CALTA

Two productions of the same Bertolt Brecht play, "Mann ist Mann," are scheduled for Off Broadway this season. And, most unusually, both will be done within a fortnight of each other.

The first presentation is planned for an opening at the Living Theatre on Sept. 6, under the title of "Man Is Man." The second, entitled "A Man's a Man," will have its local premiere Sept. 18 at the Masque Theatre.

Julian Beck and Judith Malina, co-directors of the avant-garde Living Theatre, were the first to announce plans for production of the play this season. The husband and wife team was unavailable yesterday for comment on news of still another interpretation.

However, Konrad and Gray Matthaei, husband and wife who direct the repertory company that will put on "A Man's a Man," said they had been contemplating the venture for some months. Mr. Matthaei explained that negotiations with Eric Bentley, who adapted the play, were begun last April.

### 'Wild Duck' Put Off

He said that his New Repertory Theatre Company had planned to begin its five-play season originally with "The Wild Duck." But, the Ibsen play will be presented later.

"It's a common practice in Europe to have two or more productions of the same play running in the same city at the same time," Mr. Matthaei said. "I would hope that the American theatre is at a stage now where it can accept two different interpretations of the same Brecht play."

The Bentley version, he continued, emphasizes "the comedy inherent in the play and has, apparently, considerably more music. There will be seven songs."

This will not be the first time that two New York managements have vied with each other by offering simultaneously adaptations of the same play.

On Aug. 18, 1908, Harrison Grey Fiske and Henry W. Savage, both claiming prior verbal rights to Ferenc Molnar's "The Devil," produced it on Broadway at the Belasco and at the Garden Theatre, respectively.

\*

N.Y. Times Magazine, 1/14/62, Sec. 6, p. 17.

# New Laurels for Brecht

## An off-Broadway show gives some glimpses into the life and art of a writer who, though little known in America, is increasingly looked on as a leader of the modern theatre.

The following are excerpts from the poetry, plays, letters and song lyrics of Bertolt Brecht. They are all from the new off-Broadway production, "Brecht on Brecht," for which the material was arranged by George Tabori. Tabori also did most of the translation from the German.

### THE HITLER YEARS

#### BURNING BOOKS

When the government gave the order that books with subversive ideas must be publicly burnt, and everywhere oxen were driven with cartloads of books  
To the funeral pyre, an exiled poet,  
one of the best,  
Studied the list and found to his horror  
That his own books had been forgotten.  
He dashed to his desk  
On the wings of wrath and wrote a letter to the men in power.  
Burn me! He wrote with a rushing pen.  
Burn me!  
You left me out! You can't do that to me!  
Have I not always reported the truth in my books?  
And now you treat me like a har. I order you: burn me!

Where nothing is right in the right places, you've got disorder. Where in the right places there is nothing, that's order.  
I have noticed that many people shy away from our ideology, because it offers a solution to every problem. In the interest of good public relations, I suggest that we invent a number of problems that we consider unsolvable.

#### SPRING, 1938

Today, Easter Sunday in the morning,  
A sudden snowstorm passed over the island.  
Between the sprouting hedges lay the snow. My young son  
dragged me outside to the young apricot tree,  
Away from a poem in which I pointed a finger at those  
Who prepared a war that might exterminate  
my family,  
This continent, this island, my people,  
Myself. Silently  
We covered in such  
The shivering tree.

#### SONG OF A GERMAN MOTHER

My son, I gave you the jackboots  
And the brown shirt came from me  
But had I known what I now know  
I'd have hanged myself  
I'd have hanged myself from a tree.  
And when I saw your arm, son,  
Raised high in the Hitler salute,  
I did not know all those arms, son,  
could wither—would wither  
Would wither at the root.

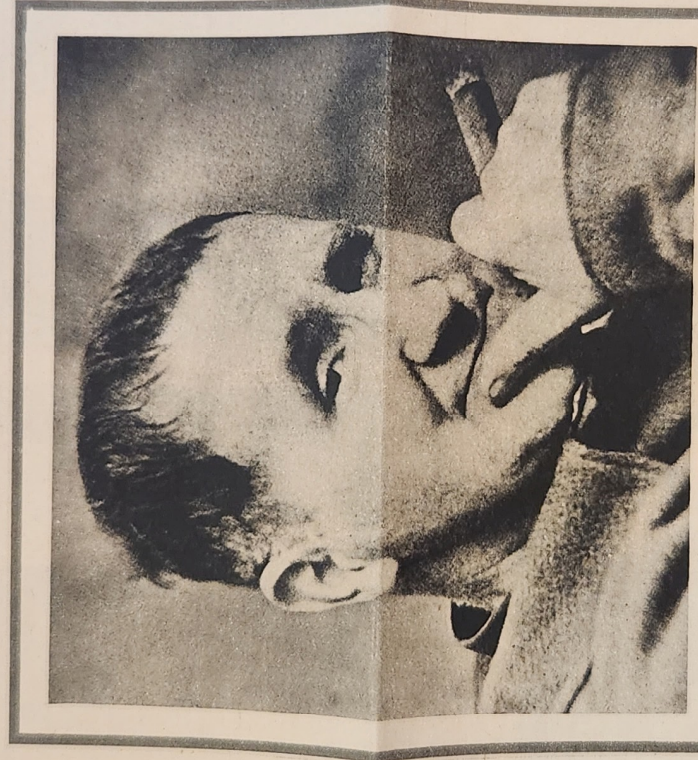
And then I saw you march off, son,  
Following in Hitler's train  
I did not know all those marchers  
Would never come back  
I saw you wear your brown shirt  
And did not complain or entreat  
For I did not know what I now know  
It was your winding sheet.  
(English words by Eric Bentley)

#### IN PRAISE OF UNTIDINESS

Order is very important nowadays, especially in prisons and armies. The French general who told Napoleon that the army was ready, down to the

last button, wasn't kidding. It's always the last button that wins the war. The last drop of blood is also important; but blood is sloppier than buttons. The generals never quite know if the last last drop of blood has been shed. They always know where the last button is.  
Last, last, last: that's one of their favorite expressions. It makes everything sound so serious, and generals like to be taken bloody seriously, but then seriousness is always bloody. In the Dachau concentration camp, whenever we were out on the moors working, the S.S. guard—a certain Schif-

fering, the S.S. guard—a certain Schif-



BERTOLT BRECHT

Five years after his death in East Germany, the fame of Bertolt Brecht is growing, rather than declining. Americans know him best as the writer of "The Threepenny Opera," but his stature may rest more truly on a large body of unorthodox dramas and on his daring ideas for staging them. His "Mother Courage," still unproduced in America, has been called by Tennessee Williams "the greatest of modern plays."  
The Berliner Ensemble, the dramatic troupe founded by Brecht in East Berlin in 1949, has had tremendous impact all over Europe with productions of Brecht plays that herald a theatre in which drama, dance and opera are no longer separate arts.  
Born in Augsburg, Bavaria, in 1898, Brecht rose to prominence in the Nineteen Twenties, assailing war, government and society with sardonic wit. His boldness

caused him to be deprived of his German citizenship by the Nazi regime. Going into exile in 1933, he reached the United States in 1941 and settled in Los Angeles. In 1947, he was summoned by the House Committee on Un-American Activities, before which he testified that he was not and never had been a member of any Communist party. Shortly after, he returned to Europe, living for nearly a year in Switzerland. Then he became a leading intellectual figure in East Berlin. In 1951, his strongly pacifist "The Trial of Lucullus" brought him, briefly, into disfavor with authorities there. In 1954, however, he won the Stalin peace prize. He died on August 14, 1956.  
Although Brecht was closely associated with the Communist movement all his life, he had the quality of universality in his art.  
—GEORGE TABORI

ger—would always tell us, "Come on, you bastards, give us your last ounce of strength."  
I wonder why he didn't want our first ounce.

He was the most orderly man I've ever met. When he whipped us, the bloody marks on our backs made a perfect geometrical pattern. His passion for order was so great that he would rather not whip us if he couldn't do it properly.

ON the other hand, if you want to reach a man's heart, you've got to have untidiness in this world. Are you looking for humanism: find an official who takes a fix. In Vienna, for instance, when I was applying for a passport, I couldn't even get on the waiting list; but then I saw this clerk and I could tell that he was touchable, and therefore human. Yes, I've learnt the enormous advantages of sloppiness.

Sloppiness has already saved thousands of lives. My uncle, for instance, was on the Argonne front, sitting in a trench when the order came to withdraw. Instead of obeying the order—he was a very untidy man, my uncle—he finished frying his potatoes and ate them and was captured by the French and saved his life.

#### THE FLOOD

Even the flood  
Was not everlasting.  
One day the black  
Waters abated.  
Naturally, few  
Lasted them out.

#### THE YEARS IN EXILE

The passport is the most distinguished part of a man's anatomy. It's more difficult to make a passport than a human being. After all, a human being can be made in any old place, without stamps or photographs, in the most light-hearted fashion and for no special reason. But not a passport!

Still and all, you can't deny the fact, a human being is necessary for a passport, to some extent. Like a surgeon. He needs a patient to do surgery. Or like a modern state. The main thing is the Fuehrer, the Duce, a leader. Unfortunately they've got to have people to lead, or it won't work. They are great men, but without some small people around them, you can't tell their greatness, maybe.

YES, the concern for people has increased enormously in the past few years, especially since all those great men have popped up in various European spots. At the beginning I'd rack my brains why the Fuehrer would want to collect all those people from the borderlands and import them into the German interior. Now that the war is on, it's all becoming clear. He needs fresh supplies to replenish the stock: the wear and tear has been considerable.

As for passports, they're needed for the maintenance of order. Let's assume that you and I were running around without proper (Continued on Page 91)

Dec. 18, 1961

### 'The Threepenny' Ends With Record

NEW YORK, Dec. 18 (AP).—"The Threepenny Opera," which grossed \$3 million, closed last night after 2,612 performances. It holds the record for longest run off Broadway.

The Marc-Blitzstein English-language adaptation of the Bertolt Brecht classic with its Kurt Weill score opened at the 199-seat de Lys Theater in Greenwich Village on September 20, 1955.

The number of its performances exceeded that of Broadway's current champion, "My Fair Lady," which opened in 1956 and is still running. However, the Lerner-Loewe musical

has had the benefit of a 1,200-seat house.

The all-time Broadway champion is "Life with Father," which closed after 3,213 performances.

*Evening Star, 12/18/61, p. B-13*

# Theatre: 'The Caucasian Chalk Circle'

## Bertolt Brecht Drama Opens in the Capital

By HOWARD TAUBMAN

WASHINGTON.

**P**OUNDING drums and brass fanfares would not have been out of order to proclaim the official opening Monday night of the Arena Stage's impressive new home. Nor would it have been an undeserved tribute to this valiant theatrical enterprise if the most glamorous personages of the New Frontier had joined in welcoming the happy occasion.

In the end it was best that the Arena Stage placed the emphasis on an outstanding contemporary work rather than on personalities or a new building. Its first effort in its subdued, tasteful rectangular theatre-in-the-round is one of Bertolt Brecht's finest plays, "The Caucasian Chalk Circle." The production staged by Alan Schneider is well worth a trip not only to the Arena Stage but to Washington.

Mr. Schneider evidently has immersed himself in the spirit of the Berliner Ensemble, the late playwright's own company. Not that he slavishly follows its methods. But he has caught in his own way the rare amalgam of theatrical flair, tenderness and passion that distinguishes Brecht and the interpreters he trained before his death.

The play abounds in riches of observation and comment. Brecht, master ironist, has poured into it swift, sharp jabs and a large brooding intensity on such issues as good and evil, justice and injustice, peace and war, wisdom and folly. Realism is mixed with fantasy, poetic narration with tense drama, folklike song and a kind of wry pageantry with the spoken word.

"How terrible is the temptation of goodness," murmurs the Story Teller as the kind, warmhearted peasant girl, Grusche, hesitates over the noble child abandoned by its royal mother and the courtly retainers. It is the measure of Brecht's special gift that out of Grusche's inability to resist the terrible temptation he can construct a work with so much moral fervor couched in such entertaining and moving terms.

The Arena Stage's production catches the flowing, legendary quality of Brecht's story-telling. Although there is no proscenium and none of the concomitant backgrounds, the simple, evocative sets, costumes, lighting and music move one into Brecht's world. A wedding party in a small room is staged with a kind of mad, exuberance reminiscent



Melinda Dillon and David Hurst in scene from "The Caucasian Chalk Circle" by Bertolt Brecht, at Arena Stage.

### The Cast

THE CAUCASIAN CHALK CIRCLE, a play by Bertolt Brecht, adapted by John Holmstrom. Staged by Alan Schneider, presented by Zeida Fichandler, scenery by Peter Wingate; lighting by Leo Gallenstein; costumes by Marianna Elliott; masks by Budd Hill; music by Ted Straker. At the Arena Stage, David Hurst, Tellus, Jose Bernard McBeramey, James Bostain, Bernard McInerney, Jr., Alan Oppenheimer, Kendall Clark, Jean Lebouvier, Robert Quarry, Raymond F. Smith, Marie Carrall, John Scott, Lou Teitel, Gail Ryan, Brenda Solnick, Robert Prosky, J. Robert Dietz, Stephen Joyce, Ray Reinhardt, Melinda Dillon, John Dignely, Craig Jackson, Fran Hogan, Miriam Phillips, Jay Gerber, Pat Christian, Mel Diamond, Norman Englemann, Fred Hoskins, Don Wasser-

man.

of the Marx Brothers that does not neglect the savagely ironic content.

The Arena Stage maintains a permanent acting company, which has received support this year from the Ford Foundation. Although there are newcomers and although this is the first presentation, the troupe has remarkable unity of style. Credit Mr. Schneider for much of this achievement, and give special commendation to two admirable performances.

Melinda Dillon plays Grusche with glowing delicacy and strength. In movement, speech and song she conveys the warmth and dig-

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nity of a simple peasant whose values have not been corrupted. David Hurst is vital and penetrating as Azdak, the shrewd tascal who becomes a judge in spite of himself and who incorporates much of Brecht's boisterous, bitter laughter.

There is accomplished work by Jean Lebouvier, Ray Reinhardt, Stephen Joyce, Robert Prosky, Alan Oppenheimer, Robert Quarry, Brenda Solnick and the others in the large cast. John Holmstrom's new English text is effective, although one wishes that the Ironshirts, the Nazilike soldiers, had not been made to talk like tough guys on television.

New York may pride itself on the richness and variety of its theatrical fare, but it has no permanent company to compare with the Arena Stage. And how long has it been since New York had "The Caucasian Chalk Circle" in so illuminating and enchanting a performance?

As to questions, how about this one that happens to be part of the double bill that will follow Brecht at the Arena Stage? "The American Dream" and "What Shall We Tell Caroline?"

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

**MEMO**

9/14/59

Sen Morse (Seahel took call)  
They will send letter

TF copy test. Berthold

Brecht (1947)

ck 491-504

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Source  
date

PTJ

*30-0 N.Y.T.*  
*no date*  
**Theater: 'Man Is Man'**

**Brecht's Play Opens  
 At Living Theater**

**BY HOWARD TAUBMAN**  
**BERTOLT BRECHT** wrote "Man Is Man" almost 40 years ago and made one of his many revisions less than 10 years ago. In the first or last version it remains a modern morality, shading from deceptive simplicity into a bitterly ironic commentary on how the name and character of a man can be reshaped. By one of those unpredictable, unplanned happenings New York will have a chance to see early and late versions of this play. The first of the competing productions, Gerald Nellhaus's translation of the 1953 revision, opened Tuesday night at the Living Theater. Eric Bentley's adaptation of the first version will be unveiled tonight.

By 1953 Brecht knew only too well, like the rest of us who had lived in an era of totalitarian domination and terror, how men could be reconstructed in personality and how they could be diverted from decency into brutality. But when he first undertook this play, Hitlerism was only a fringe lunatic movement and brainwashing had not been refined into a high art.

When it was new, "Man Is Man" must have seemed halucinatorily to some; today, if one has forgotten too easily, it may strike one as old hat. The latter impression may be reinforced by the baldness with which Brecht begins his narrative and by the appearance of naïveté that his dramatic technique suggests.

There can be no denying that Brecht's style might begin by putting off a sophisticated theatergoer, for some of it has the didacticism of a primer. But stay with him. Being an artist as well as a sardonic moralist, Brecht knew how to modulate from bare opening motifs to large, shattering statements, like a symphonist who can transform a four-note theme into a powerful emotional experience.

This is the case with "Man Is Man." It shades from a kind of a-b-c of character and structure into a slashing, pitying exposition of what can be done to man by his neighbors and environment. Here is Galy Gay, a day laborer who leaves the embrace of his young wife to buy a fish and who finishes by becoming Jeriah Jip, a calculating, bloodthirsty fighting machine.

There is no realism in Brecht's approach. Galy Gay is an Irishman (for no particular reason and with no recognizable Irish traits) and he lives in, of all places, Kilkoo, India. The original Jeriah Jip gets caught by the hair in a pagoda, and his three comrades in the British Queen's Army (how did Brecht divine in the nineteenth century that the British would have a woman as their sovereign in the fifties and sixties?) must find a replacement.



**Judith Malina**

**The Cast**

MAN IS MAN, a play by Bertolt Brecht, translated by Gerlad Nellhaus. Staged and designed by Julian Beck, presented by the Living Theater, Inc., presented by Walter Celdon; lighting by Nikola Cernovich; assistant director, Lawrence Kornfeld; production stage manager, Ellen Whitman. At the Living Theater, 500 Avenue of the Americas.

Galy Gay	..... Joseph Chaikin
Galy Gay's Wife	..... Marilyn Criss
Polly Baker	..... Henry Howard
Jesse Mahoney	..... Jerome Raphael
Uriah Shely	..... William Shari
Jeriah Jip	..... Henry Proach
Sgt. Charles Fairchild	..... Warren Finerty
Wokkedja Begbick	..... Judith Malina
Wang	..... Benjamin Hayem
Matt Sing	..... Sean Warburton

no date

"Man Is Man" often pursues broad farcical strains, like the slapstick of the silent films. Presently the laughter becomes wild and monstrous, as in the long interlude in which Galy Gay stands court-martial for a crime he did not commit, is condemned to death and speaks the oration at his own funeral. This is Brecht the savage moralist. No less so are the final moments in which the erstwhile Galy Gay victimizes those who made him a victim while the real Jeriah Jip pleads vainly for recognition.

"Man Is Man" is anything but an easy play to encompass, and the Living Theater's production is not yet the tightly knit affair it should become. Under Julian Beck's staging (he has also done the often patchy set) the performance grows in power and impact as it goes along.

Joseph Chaikin's Galy Gay changes impressively from innocence to shrewdness. Jerome Raphael, Henry Howard and William Shari are rough and comic soldiers, and Henry Proach is hapless as Jip. Warren Finerty plays a tempestuous sergeant like a villain in a Keystone Kops sequence, and Benjamin Hayem is a caricature of a bonze in a pagoda. Judith Malina plays the compliant Widow Begbick with more acid than earthiness. The widow's three daughters, by the way, are absent from this version.

"A person is what people want him to be," says Galy Gay. Have the pressures to persuade men to assume the names and characters demanded of them by their environment let up? Or wasn't Brecht writing of an ever-present danger?

# VOICES OF REVOLUTION

consequence, enjoy even minimal democratic rights and living standards. U.S. imperialism's fortress in Northeast Asia is also a continual threat not only to the DPRK but to China as well.

Without U.S. military and economic support Pak Jung Hi's dictatorial regime would collapse in a matter of days or months. Once this took place, negotiations could easily begin between north and south and reunification would ultimately be achieved. Outside the comprador bourgeoisie, functionaries of the Seoul government and beneficiaries of U.S. military aid, there is no doubt the overwhelming majority of the masses would choose unification with the north through free elections.

During the three-year war of aggression against the DPRK the U.S. left was virtually paralyzed—and there was no antiwar movement to speak of. In today's changed conditions, the left and antiwar movements can be of concrete assistance to the people of Korea seeking to free themselves from U.S. domination.

It is entirely appropriate to insist that the left and antiwar movements focus their attention on the role of U.S. imperialism in Korea as well as in Southeast Asia. A campaign should be initiated without delay within these movements to demand immediate withdrawal of all U.S. troops, war material and economic and cultural "advisors" which keep South Korea in a situation of colonial dependency and stifle the aspiration of the Korean people for unification as one nation.

We urge all Guardian readers to agitate within their organizations around the demand of immediate U.S. withdrawal from Korea. Within the left, there must also be an understanding that the Revolutionary Party for Unification, the Marxist-Leninist underground political party leading the struggle for liberation within South Korea, must be given full support. It is a sad commentary that when the RPU political statement and program was made public earlier this year, only the Guardian and the Black Panther, among publications of the left, published the text in full.

In future weeks and months the Guardian will be publishing a considerable number of articles about Korea and the struggle of the Korean people in order to provide the information necessary to mount a major campaign against U.S. imperialism in Korea. We strongly request that fraternal publications and movements join with us in this campaign.

## Brecht:

Bertolt Brecht was perhaps the greatest poet the communist movement ever produced. In the following poem, "The Rugweavers of Kujan-Bulak Honor Lenin," Brecht himself honors Lenin.

*Comrade Lenin has been honored  
Often and plentifully. There are busts and statues.  
Cities and children have been named after him.  
Speeches have been given in many languages,  
Meetings held, and demonstrations  
From Shanghai to Chicago, in honor of Lenin.  
But this is the way the rugweavers  
Honored him in Kujan-Bulak,  
A small community in southern Turkestan:*

*Twenty rugweavers live there, in the evening  
As they sit on their humble weaving stools they are racked with fever.  
Fever spreads: the railroad station  
Is filled with buzzing clouds of mosquitoes  
Which arise from the swamp behind the old camel yard.  
But the railroad, which  
Brings water and smoke every two weeks, brings  
One day the news as well  
That Lenin Memorial Day is coming.  
And the people of Kujan-Bulak decide,  
Poor weavers that they are,  
That also in their community a plaster bust  
Of Comrade Lenin should be set up.  
But as they collect the money for the bust  
They are all  
Racked with fever and count  
Their hard-earned kopecks with shaking hands.*

# United States Senate

WASHINGTON, D.C. 20510

September 23, 1974

APPROPRIATIONS (EX OFFICIO)  
COMMERCE  
ASHING

NATIONAL FUELS AND ENERGY POLICY STUDY  
(EX OFFICIO)

SECRETARY, DEMOCRATIC CONFERENCE

SEP 23 1974

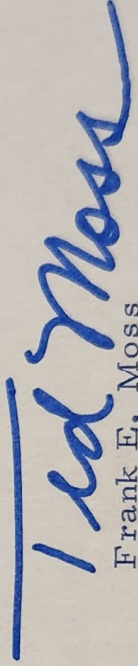
House Committee on Internal Security  
309 Cannon Building  
Washington, D. C.

Gentlemen:

I am interested in obtaining copies of materials which were collected by the House Unamerican Activities Committee prior to conducting hearings in 1947 at which the alleged communist influence in Hollywood was investigated. The specific materials in which I am interested relate to the late Bertold Brecht and are, I believe, classified as background for the committee prior to questioning him.

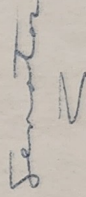
It will be appreciated if copies of all such materials can be made available to me.

Sincerely,



Frank E. Moss  
United States Senator

FEM/bm



7/2/74

8 Pleasant View Court  
Huntington, New York  
January 19, 1966

House on Un-American Activities Committee  
House of Representatives  
Washington 25, D.C.

Dear Sirs:

The following is in connection with a present research project concerning Bertolt Brecht.

Would it be possible for me to obtain any available records concerning the October 1947 questioning of Bertolt Brecht, and his leaving the United States for Switzerland in connection with his Marxist leanings?

Any relevant information which could be forwarded to me would be appreciated.

Very truly yours,  
*Howard S. Bookbinder*

Howard S. Bookbinder

1/64

New Times 1/64 Page 6

THE NEW CUBA: FIVE YEARS

Discussion of developments in Cuba since the revolution. Article concludes with the following lines from a Bertolt Brecht play:

"A bad ending is discarded in advance.  
It must be, must be, and will be, a good ending."

Filed: Box

sfw 3/64

are not noted for skepticism or irony, but these qualities may constitute the spice of drama. Characteristic of all this is the climactic scene of Galileo's capitulation to the Inquisition. Galileo's disappointed disciple says, "Unhappy the land that breeds no hero." To which Galileo replies, "No, unhappy is the land that needs a hero." Brecht has been most genuinely acclaimed outside of East Germany and the Soviet Union.

Brecht's most mature works, written between 1943 and 1949, mark a high point in contemporary dramatic writing. What distinguishes them is not what they "preach" but their universally human import and their theatrical originality. The point of "Mother Courage" is that war destroys even those who would profit from it, but its appeal lies in the pathetic and indomitable nature of its central figure. The theme of "Galileo" is the moral responsibility of the scientist, but its fascination lies in the portrayal of the tension that pulls its all-too-human hero between his duty and his personal convenience.

have been written anywhere in the past 35 years. Why then, one asks again, have these plays—direct, humorous, pertinent and meaningful—been so little appreciated in our country?

Disregarding the fact, already mentioned, that for the past 100 years we have had no intimate experience of the ravages of war, class struggle, national despair, mass upheaval and savage repression, there are three factors which make quick acceptance of Brecht difficult for us.

**T**HE first concerns language. Brecht is essentially a poet, a poet of great stature. His prose—as well as his verse—is not easily rendered in English. In the original German, Brecht's writing is a curiously attractive composite of simplicity and sophistication, slang and elegance, pungency and charm, creating a texture the beauty of which is often hard to appreciate in translation.

A second and more serious obstacle to Brecht's success among us is the special character of his dramatic technique, and the third is the

*(Continued on Page 36)*

"THE THREEPENNY OPERA"—A Broadway production of the Brecht-Weill work in 1933 lasted only a few days. Robert Chisholm was Macheath, Steffi Duna was Polly. In 1954, Marc Blitzstein's adaptation made the opera an off-Broadway classic.

(Continued from Page 33)

kind of production it demands. Brecht called his theatrical method "epic." By this he meant several things. First, the events (or story) of his plays are to be viewed in the perspective of their historical background. For Brecht, what creates "psychology" in the person is as much a matter of external circumstances as of individual temperament. To understand why a character behaves in a certain way, we must situate him within the larger framework of his social environment.

In Brecht's plays, moreover, events are narrated, rather than shown as action in the immediate present. The audience thus tends to become an observer rather than a "participant." In short, Brecht strives to induce a certain detachment in the spectator, as if he were a god sitting in judgment on what he beholds and preparing himself to come to some decision.

This method serves to diminish ordinary dramatic suspense. Sometimes Brecht tells us what we are going to see before the event itself. He will

and productions lack feeling. Anyone who has seen a Berliner Ensemble production knows that this isn't so. But the emotion aroused by a Brecht play (as he himself produced it) is more akin to that of the classic theater than to that of the run-of-the-mill contemporary show. When Brecht says at the end of one of his plays, "Learn to see, instead of watching stupidly," he means that he does not wish his audience to leave the theater in a frenzy of unthinking excitement.

**T**HE Brechtian production style may be summed up as hot under the collar and cool in the head. Its feeling does not sweat. It avoids exertion in the actor and does not aim to induce tension in the spectator. Our attention is invited without clamor. We are stirred without being assaulted. Except for such moments as the hilarious hysteria of "Arturo Ui," an atmosphere of reflective calm prevails.

This style is real (the surface utterly simple) without being naturalistic. The actors often face the audience and

Sept. 2, 1963

Evening Star, no page, Sept. 2, 1963.

Play "The Vicar" critical of Pope Pius XII stirs a hot controversy. Play was staged by veteran producer, Erwin Piscator -- a pioneer sponsor of Bertolt Brecht and wartime anti-nazi head of New York's Dramatic Workshop.

Filed: Ore./Misc. - Theatre

fbd 11/63

### BRECHT DRAMA GIVEN PREMIERE IN ENGLISH

Special to The New York Times

PALO ALTO, Calif., Aug. 9 — The English-language premiere of the Bertold Brecht play "Der Hofmeister," was given Friday night at the Memorial Auditorium of Stanford University.

It was the fifth and final production in Stanford's third contemporary - theater workshop, and its director was Carl Weber, the directing assistant to Brecht in his Berliner Ensemble from 1952 to 1956. Mr. Weber continued as director from Brecht's death until 1961.

At the performance were Martin Esslin, the British translator, critic and author of "Brecht" and "The Theater of the Absurd," and Dr. Geoffrey Neillhaus of Chicago, Brecht's authorized American translator.

The play is also scheduled for tonight and tomorrow night.

Dr. James Kerans, assistant professor of speech and drama and director of the workshop, said that the workshop had been instituted to present avant-garde drama, teach it in classes and conduct special investigations into new techniques and acting styles.

"The classes this year," he said, "have mostly concentrated on German drama. We emphasized French the first year. We try to do all our casting from workshop people, who are divided about half and half between graduate and undergraduate students."

N.Y.T. 8/11/63 p. 88

Ind./Brecht, Bertolt  
("Brecht on Brecht")

Periodical

Jewish Currents

p. 25

Oct. 1962

"Brecht Still Brecht"

Report on 251st performance of Brecht on Brecht.

Filed: Box

dps 11/62

# 'Storm Trooper's Song'

Bertolt Brecht rose to literary and theatrical fame in the Germany of the Twenties, spent the Nazi years in exile and returned to East Berlin, where he died in 1956. Today, his influence continues to spread. It is reflected in an exhibition of prints and drawings by the Uruguayan artist Antonio Frasconi, now

showing at the Dintenfass Gallery in New York. The works include portraits of Brecht and scenes from his plays. Of special interest to Brechtophiles is a portfolio of woodcuts illustrating his "Song of the Storm Trooper." Five appear here, with excerpts from the poem. The translation is by H. R. Hays.

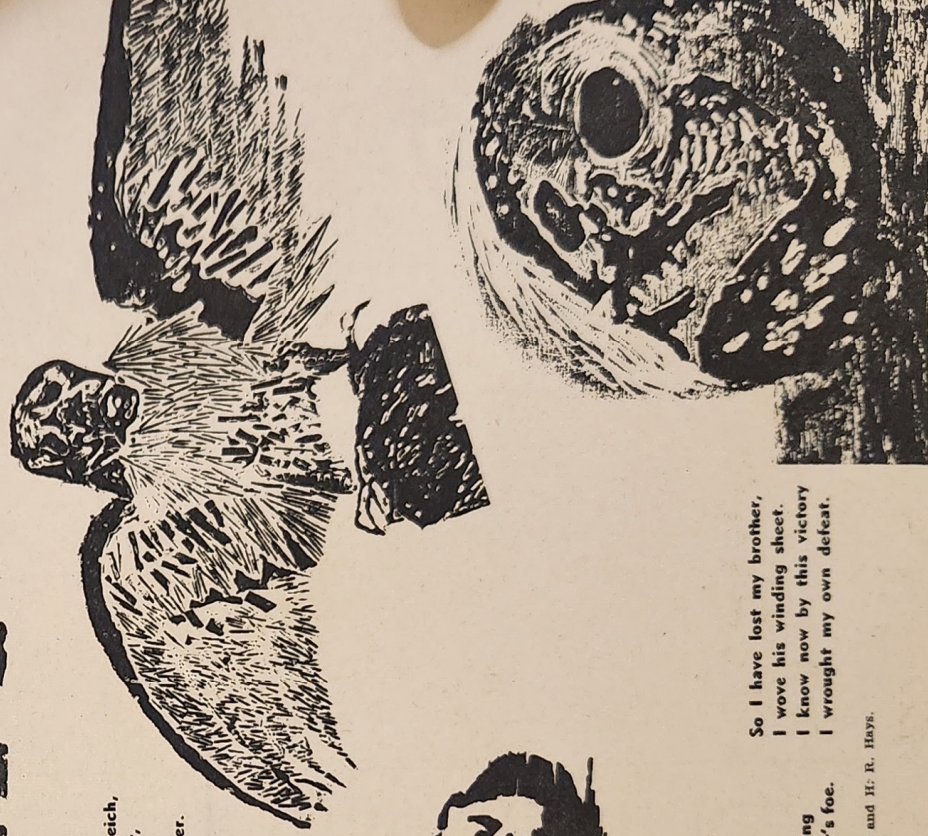
1  
From hunger I grew drowsy  
Dulled by my belly's ache.  
Then someone shouted in my ear:  
Germany awake!

Then I saw many marching  
Toward the Third Reich, they said.  
Since I had naught to lose  
I followed where they led.



2  
The leaders wore high boots,  
I stumbled with wet feet.  
Yet all of us were marching  
To the selfsame beat.

3  
And toward some new Third Reich,  
But scarcely knowing whither,  
Pale and hungry men  
And well fed marched together.



4  
They gave me a revolver  
And said: now shoot our foe!  
But as I fired on his ranks  
I laid my brother low.

5  
It was my brother, hunger  
Made us one I know.  
And I am marching, marching  
With my own and my brother's foe.

So I have lost my brother,  
I wove his winding sheet.  
I know now by this victory  
I wrought my own defeat.

Text copyright, 1947, by Bertolt Brecht and H. R. Hays.

DEUTSCHLAND  
ERWACHE!  
DEUTSCHLAND  
ERWACHE!

*My Thomas  
4/13/62  
Hays*

## THE PASSING SHOW

# Miss Crawford Plans A Full-Scale Brecht

By **JAY CARMODY**  
Drama Critic of The Star

Cheryl Crawford would be the American producer to decide that what this country needs is an adult-size dose of Bertolt Brecht.

It is not that she deprecates the worth of an Arena Stage production of Brecht's "Caucasian Chalk Circle." Or an off-Broadway project such as "Brecht on Brecht," a kind of tossed salad of dramatic fragments from the works of the master.

Miss Crawford is full of admiration for all such ventures into the avant garde world of Germany's most colorful writer-producer-director.

Indeed, they confirm her conviction that someone should bring Brecht to Broadway, the heart of the American theater, where he has not been seen since his "Galileo" was given a tepid reception some years ago.

Specifically, what Miss Crawford has in mind is a

presentation of Brecht's "Mother Courage," one of his more stinging dramatic parables whose subject is war. She has been given the rights to it as a prelude to a full-scale Broadway production next season. "Mother Courage" will be followed in the Crawford program by as many of the other major works as Brecht's literary executors are willing to surrender to her American sponsorship.

Presumably Miss Crawford will present Brecht in as close an approximation of the style of his Berliner Ensemble as American stage art can achieve. As such it could be the super-special of the 1962-63 drama

Wash. Post, 10/29/61, p. 8-1.

# 'Paragon of Paradox' Created Arena Opener

**B**ERTOLT BRECHT, whose "The Caucasian Chalk Circle" will open the new Arena Stage, is a paragon of paradox, an avowed Marxian whose major works are forbidden in the tongue of the Soviet Union.

In East Berlin he was allowed to direct a playhouse attacking the ideas of Stanislavski and the Moscow Art Theater because authorities thought he would some day create a great Communist drama. By his death in 1956 he never had. He preached communism but boasted that his greatest influence was Luther's translation of the Bible. He was above all a poet, but so scornful of "poets" that for years his intimates were prize fighters and six-day cyclists.

If Brecht was anti-capitalist, his favorite writers in English were Rudyard Kipling, Jack London and Charles Dickens. If his writings seemed unique, they admittedly grew from such varied sources as the Bible, Chinese legends, Farquhar, Shaw, Synge, Shakespeare, Francois Villon, Rimbaud, Verlaine and anyone who stimulated him. When his plays reached, say, their 12th edition, publishers knew there would be a 13th because some provincial company was inspiring fresh alterations from the inquiring playwright. If he seemed devastatingly cynical as a public figure, he kept as friends boyhood pals from Augsburg. If he seemed a disciple of Free Love, he had the same wife for 30 years, Helene Weigel, who still heads his Berliner Ensemble.

The works of this extraordinary man have had more productions in

Mann, Sigmund Freud, Felix Mendelssohn, Franz Werfel, Lion Feuchtwanger and, of course, the same Brecht.

**I**T WAS AGAINST this dictatorial quality in the human race that Brecht fought all his curious life, providing us with an enigma of endless variations.

Born into a prosperous Bavarian family in 1898, Brecht was a consistent enfant terrible. As a schoolboy he noted that a ruse of another lad, also having lingual problems, hadn't worked. This innocent had rewritten his corrected examination on fresh paper, but the instructor caught the ruse. Brecht invented another. He underlined on his original paper a number of additional passages in red ink, took this to the master and asked what was wrong. The man apologized and passed him.

This sly, self-protecting quality is a Brechtian hallmark. He was evasive, boastful, peremptory and so excessively sloppy in dress that even an East German guard was to turn him out of a reception in his own honor.

Brecht's view was that the poor are mean and the rich are ruthless and cruel. Given the chance of power, he claimed, the poor will be as rapacious as the rich. ("Eats first, morals later" sings "The Threepenny Opera"). His point is that human frailty is not a changeless essence but merely the product of social forces. Communism, he declared, would change those forces and, in time, the nature of man.

Again, his mocking definitions and elaborate terminology ("Verfremdungseffekt" or "alienation effect") were to confuse that "epic theater" concept. Near the end of his life when he finally directed his own theater, the East German-financed Berliner Ensemble, he wrote more concretely on "epic theater"—and what it was not.

What he was driving at was revolt against the German theater and, indeed, all accepted theater, which he considered "a branch of the bourgeois drug traffic." This... realism, naturalism, romanticism, call it what you will—forced emotion to influence the audience.

Brecht believed that emotions should be wholly removed from the hypnotism of theatrical illusion (which he found "disgusting and downright obscene") and the audience led into a conscious awareness of thought, away from identification with character and event into an area of fullest criticism from the intellect. His avowed intent was to consciously instruct.

He tackled this by various means. Actors were to play from outside the character, even directly addressing the audience with pointed observations or instructions on the characters' frailties. He used masks to depersonalize the actors. He introduced film

FILE ROOM COPY  
COMMITTEE ON  
UN-AMERICAN ACTIVITIES

October 5, 1959

Honorable Wayne Morse  
United States Senate  
Washington, D. C.

Dear Senator Morse:

In reply to your letter of October 3, 1959, Mr. Berthold Brecht testified on October 30, 1947 before the Committee on Un-American Activities, and his testimony appears on pages 491-504 of "Hearings Regarding the Communist Infiltration of the Motion Picture Industry," [October 20, 21, 22, 23, 24, 27, 28, 29 and 30, 1947.

Since the publication has been out-of-print for some time, I am enclosing a Thermo-Fax copy of the portion containing his testimony.

With kindest regards, I am

Sincerely yours,

Francis E. Walter  
Chairman

enclosure

*add. etc.  
jam - FF*

J. W. FULBRIGHT, ARK., CHAIRMAN  
THEODORE FRANCIS GREEN, R.I.  
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ALBERT GORE, TENN.  
FRANK J. LAUSCHE, OHIO  
FRANK CHURCH, IDAHO

CARL MARCY, CHIEF OF STAFF  
DARRELL ST. CLAIRE, CLERK

# United States Senate

COMMITTEE ON FOREIGN RELATIONS

October 3, 1959

Honorable Francis E. Walter, Chairman  
House Un-American Activities Committee  
House Office Building  
Washington 25, D. C.

Dear Congressman Walter:

Re: telephone conversation of one of my staff members with your office recently concerning Mr. Bertholt Brecht's appearance before your Committee in connection with hearings regarding Communist Infiltration of the Motion Picture Industry, I would very much appreciate a photostatic copy of Mr. Brecht's testimony of October 20-24, and 27-30 of 1947.

With kindest regards,

Sincerely,

*Wayne Morse*  
Wayne Morse

WM, jg

10/5/59  
12/17/20

*Ind. / Brecht, Bertolt*

*M.P.H. 8/16/56*

# Bertolt Brecht Dies in Berlin; Noted Author

*1818*

BERLIN, Aug. 15 (Reuters) Bertolt Brecht, author of the "Threepenny Opera" and Germany's leading dramatist, died of a heart attack just before midnight last night — almost on the eve of his company's departure to open a London season.



Mr. Brecht, 58, was to have sent his Berliner Ensemble — called the most controversial theater in Europe — to London's Palace Theater for a season beginning Aug. 27.

One of the plays was to be his own "Mother Courage and Her Children."

Mr. Brecht lived the last years of his life in East Germany, after returning from emigration in Hollywood.

He was regarded as one of the great masters of German literature of his time.

Born in Augsburg, Bavaria, Feb. 10, 1898, he lived in Munich after World War I, soon migrating in left-wing radical circles.

His first dramas, "Drums in the Night" and "Baal," won him the Kleist Prize in 1922.

The "Threepenny Opera," which had 250 performances in succession in the Berlin of 1929 and recently ended a successful London run, made Brecht internationally famous. He had written the words to the music of Kurt Weill.

The Nazis provoked disturbances at the premiere of Brecht's "The Rise and Fall of the Town Mahagonny" at Leipzig in 1930 and Brecht emigrated immediately the Nazis came to power in 1933.

He first went to Denmark, Sweden and Finland, and then through the Soviet Union and Iran to the United States.

Mr. Brecht's drama "Galileo" received its first production in Hollywood with Charles Laughton.

Dear Editor:

Bert Brecht, GPU Songbird,  
Liked Hollywood Fine

p.12

3/19/49

*New Leader*  
From WALTER R. STOREY

**MAY I GO BEYOND** the necessary limitation of John Franklin Bardin's review of Bertolt Brecht's "Parable for the Theatre" (January 15) to show how Stalinist ideology has debased this potentially great artist? My information is based on the section of Ruth Fischer's "Stalin and German Communism" entitled "Bert Brecht, the Minstrel of the GPU."

In "The Punitive Measure," written five years before the Moscow trials, Brecht anticipated its methods and motivations. At this play's climax a young Communist is killed when he revolts against the party line. Then the Four Agitators justify their ruthlessness:

*"Terrible it is, to kill.  
But not only others but ourselves we  
kill when it becomes necessary.  
But we cannot, we said, permit our-  
selves not to kill. Only on our un-  
bending will to change the world  
can we base the measure."*

Such a blind willingness to destroy others and oneself at the behest of a party hierarchy can destroy the humanistic values of art, literature, science and mankind itself. Brecht, however, gives us another warning of

the lying and deceit of Communist tactics in this play.

He has his Controlchorus say: "Who fights for Communism must be able to fight and not to fight, to say the truth and not to say the truth, to render and to deny service, to keep a promise and to break a promise, to go into danger and to avoid danger, to be known and to be unknown. Who fights for Communism has of all the virtues only one: that he fights for Communism."

Again, Brecht has his Controlchorus sing:

*"What villainess would you not com-  
mit to exterminate villainess?  
Could you change the world, for  
what would you be too good?  
Who are you?"*

*Sink into the mud, embrace the  
butcher, but change the world; it  
needs it."*

We need no longer say, "Oh, that mine enemy had written a book!" Brecht gives expression to Stalinist brutality more forcefully than his masters in the Kremlin. Let us recognize its significance and menace as the negation of all human values. Ironically enough the only butcher Brecht ever embraced was a Hollywood, which paid him well for his scenario writing!

Philadelphia, Pa.

launched his drive on Christmas Eve, calculating that many Red guardsmen would have left their detachments for the family Christmas trees.

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, and judges, who at the same time represent the audience, summarize the events and reach a verdict.

When he visited in Moscow in 1932, Brecht told me his plan to organize a theater in Berlin which would reenact the most interesting court trials in the history of mankind.

Brecht conceived the idea of writing a play about the terrorist tricks resorted to by the landowners in order to peg the price of grain. But this requires a knowledge of economics. The study of economics brought Brecht to Marx and Lenin, whose works became an invaluable part of his library.

Brecht studies and quotes Lenin as a great thinker and as a great master of prose.

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.

Do you recall that interview, Mr. Brecht?

Mr. BRECHT. No. [Laughter.] It must have been written 20 years ago or so.

Mr. STRIPLING. I will show you the magazine, Mr. Brecht.

Mr. BRECHT. Yes. I do not recall there was an interview. [Book handed to the witness.] I do not recall—Mr. Stripling, I do not recall the interview in exact. I think it is a more or less journalistic summary of talks or discussions about many things.

Mr. STRIPLING. Yes. Have many of your writings been based upon the philosophy of Lenin and Marx?

Mr. BRECHT. No; I don't think that is quite correct but, of course, I studied, had to study as a playwright who wrote historical plays. I, of course, had to study Marx's ideas about history. I do not think intelligent plays today can be written without such study. Also, history now written now is vitally influenced by the studies of Marx about history.

Mr. STRIPLING. Mr. Brecht, since you have been in the United States, have you attended any Communist Party meetings?

Mr. BRECHT. No; I don't think so.

Mr. STRIPLING. You don't think so?

Mr. BRECHT. No.

The CHAIRMAN. Well, aren't you certain?

Mr. BRECHT. No—I am certain; yes.

The CHAIRMAN. You are certain you have never been to Communist Party meetings?

Mr. BRECHT. Yes; I think so. I am here 6 years—I am here those—I do not think so. I do not think that I attended political meetings.

The CHAIRMAN. No; never mind the political meetings, but have you attended any Communist meetings in the United States?

Mr. BRECHT. I do not think so; no.

The CHAIRMAN. You are certain?

Mr. BRECHT. I think I am certain.

The CHAIRMAN. You think you are certain?

Mr. BRECHT. Yes; I have not attended such meetings, in my opinion.

Mr. STRIPLING. Mr. Brecht, have you since you have been in the United States, have you met with any officials of the Soviet Government?

Mr. BRECHT. Yes, yes. In Hollywood I was invited, sometimes three or four times, to the Soviet consulate with, of course, many other writers.

Mr. STRIPLING. What others?

Mr. BRECHT. With other writers and artists and actors who they gave some receptions at special Soviet [speaking in German]—

Mr. BAUMGARDT. Festivities.

Mr. BRECHT. Festivities.

Mr. STRIPLING. Did any of the officials of the Soviet Government ever come and visit you?

Mr. BRECHT. I don't think so.

Mr. STRIPLING. Didn't Gregory Kheifets visit you on April 14, 1943, vice consul of the Soviet Government? You know Gregory Kheifets, don't you?

Mr. BRECHT. Gregory Kheifets?

The CHAIRMAN. Watch out on this one.

Mr. BRECHT. I don't remember that name, but I might know him; yes. I don't remember—

Mr. STRIPLING. Did he come and visit you on April 14, 1913?

Mr. BRECHT. It is quite possible.

Mr. STRIPLING. And again on April 27, and again on June 16, 1944?

Mr. BRECHT. That is quite possible, yes; that somebody—I don't know. I don't remember the name, but that somebody, some of the cultural attachés—

Mr. STRIPLING. Cultural attachés.

Mr. BRECHT. Yes.

The CHAIRMAN. Spell the name.

Mr. STRIPLING. Gregory, G-r-e-g-o-r-y Kheifets, K-h-e-i-f-e-t-s. I will spell the last name again, K-h-e-i-f-e-t-s.

Mr. BRECHT. Kheifets?

Mr. STRIPLING. Yes. Do you remember Mr. Kheifets?

Mr. BRECHT. I don't remember the name, but it is quite possible. But I remember that from the—I think from the—yes, from the consulate, from the Russian consulate some people visited me, but not only this man, but also I think the consul once, but I don't remember his name either.

Mr. STRIPLING. What was the nature of his business?

Mr. BRECHT. He—it must have been about my literary connections with German writers. Some of them are friends of mine.

Mr. STRIPLING. German writers?

Mr. BRECHT. Yes; in Moscow.

Mr. STRIPLING. In Moscow?

Mr. BRECHT. Yes. And there appeared in the Staats Verlag the Sergei Tretyakov translations of my plays, for instance, this Private Life of the Master Race, A Penny for the Poor, and poems, and so on.

Mr. STRIPLING. Did Gerhart Eisler ever visit you, not Hanns, but Gerhart?

Mr. BRECHT. Yes; I met Gerhart Eisler, too. He is a brother of Hanns and he visited me with Hanns and then three or four times without Hanns.

Mr. STRIPLING. Could you tell us in what year he visited you? Wasn't it the same year that Mr. Kheifets visited you?

Mr. BRECHT. I do not know, but there is no connection I can see.

his best, though others might quibble about the title selection. The last two songs are more recent--1965 in fact. For awhile Muddy dropped harp and a pure down-home sound altogether, using sax and bands to back him on disasters like "Muddy Waters Twist," but with the recent interest in him and his band (especially on the folk circuit), he has returned to playing his own slide guitar, and these two cuts ("Same Thing" and "You Can't Lose What You Never Had" are a good compromise between the current gimmicky "flash" style, and the down home style he started with. Overall, this is a groovy LP, and of much more interest to both folk and blues enthusiasts than the embarrassing MUDDY WATERS, FOLK-SINGER LP issued several years back in an attempt to sell to the folk audience. It was forced music and it sounded like it. I think this is what the folk fans had in mind all the time, Marshall. Although all titles on this LP have been issued as singles, the majority of them are not available in any form other than here, so this LP along with THE BEST OF MUDDY WATERS (Chess 1427) are musts for any Chicago blues or folk-blues fan.

Another Blues Classics LP features "THE ORIGINAL" SONNY BOY WILLIAMSON (BC-9). In case you're confused, this is Rice Miller, the second harmonica-bluesman to bear the name, and the one who later recorded for Checker label. (He's the "original" in the sense that of the two he's the oldest.) This LP contains 16 sides (dig that, Chess) from his earliest known recordings for the Trumpet label in Jackson, Mississippi. These recordings are some of his best, and Sonny Boy was in great shape when they were made (in 1951-53)--and despite that fact that he was at least 50, they jump like mad. His harp and vocals are full-power, non-stop swinging blues, and his backing group (piano, electric guitar, bass and drums) puts out a gutty stomping sound that just won't quit. Two of the driving-est are "Come On Back Home" and "Stop Crying." (If his sidemen show any signs of letting up Sonny Boy shouts "Common Now!" or "Jump chillum, jump chillum!"). Some of the tunes here Sonny Boy later recorded for Checker when he went to work for them in 1955, but these original versions of "Eyesight To The Blind," "I Cross My Heart," "Nine Below Zero," "Mr. Downchild" and "Too Close Together" have a funky vitality that the later recordings with a slightly flashier backing group lack. Sonny Boy's style here is closer to down-home than Chicago Blues, but it's definitely R&B, and if the beat and feel of sides like "Do It If You Wanna," "Cool Cool Blues," "Crazy About You Baby," "Stop Now" and "Christmas Blues" don't move you, then lay down man, you're dead. All of the

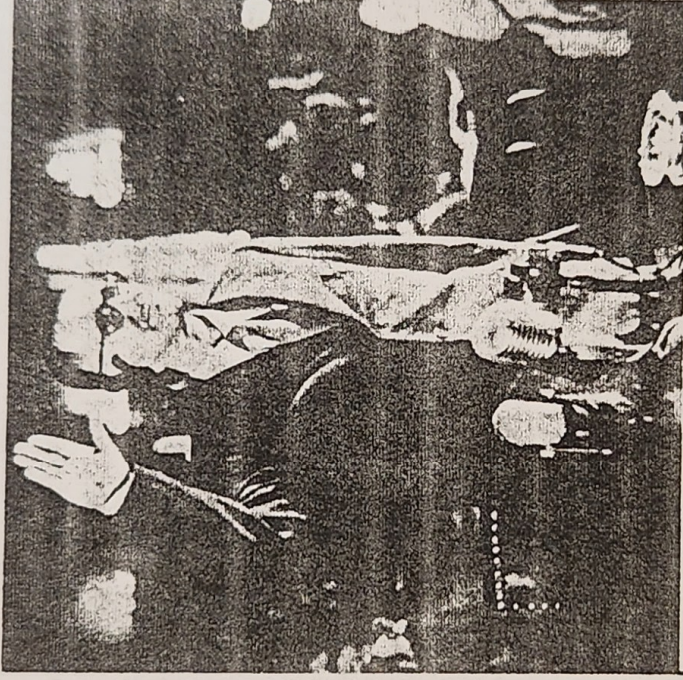
Ind./ Brecht, Bertold

July, 1966

songs here were made by Sonny Boy, and though his driving, almost vocal-sounding harp style often overshadows his songwriting ability, it shouldn't be ignored--he was one of the best song-makers around, "West Memphis Blues," "She Brought Life Back" and "Pontiac Blues" are just a few examples of this.

Also here is the fantastic "Mighty Long Time," an all-time blues classic. Backed by only a bass, Sonny Boy's harp and voice weave a mournful, mellow mood that'll do your head if anything can. This cut is worth the price of the LP itself.

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Ind./Brecht, Bertol. [partold]

United States Senate

WASHINGTON, D.C. 20540

September 23, 1974

October 1, 1974

FILES IN REFERENCE COPY  
HOUSE COMMITTEE ON  
INTERNAL SECURITY

Honorable Frank E. Moss  
Senate Office Building  
Washington, D.C. 20510

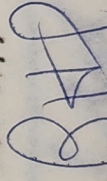
Dear Senator Moss:

This is in response to your letter of  
September 23 regarding the late Bertold Brecht.

Background material used by the former  
House Committee on Un-American Activities in prepa-  
ration for the questioning of Mr. Brecht has not  
been found in the files of this committee.

With best wishes,

Sincerely,



Richard H. Ichord  
Chairman

*rip*

FEM/bm

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*ac*

*✓*

FILE ROOM COPY.  
COMMITTEE ON  
UN-AMERICAN ACTIVITIES

February 7, 1966

Mr. Howard S. Bookbinder  
8 Pleasant View Court  
Huntington, New York

Dear Mr. Bookbinder:

In reply to your letter of January 19, 1966, I am enclosing a reproduction of Berthold Brecht's testimony before this committee on October 30, 1947 during public hearings on "Hearings Regarding the Communist Infiltration of the Motion Picture Industry," [October 20, 21, 23, 24, 27, 28, 29 and 30,] 1947.

With kind regards, I am

Sincerely yours,

*JJ McNamara*

Francis J. McNamara  
Director

Enclosure : TF of ck - cover, contents page, 491-504

drs

# Whatever Became of Bertolt Brecht

By ERIC BENTLEY, author of "The Life of the Drama"

IT is nearly half a century since Bertolt Brecht started writing plays, and it is about 15 years since he wrote his last notable play. (He died in 1956.) In all these years, the Broadway record is meager indeed. "The Three-penny Opera" was produced at the Empire in 1933 and had only 12 performances. "Galileo" was to be seen at the Maxine Elliott in 1947. After reading the mixed reviews, Charles Laughton, the star, was no longer interested in trying to make a long run of what had, in any case, been scheduled for a single week in an experimental series.

If there were 14 years between "Threepenny" and "Galileo," there were 16 between "Galileo" and the next Brecht on Broadway. This was the Jerome Robbins-Cheryl Crawford production of my own "Mother Courage" adaptation. It had 52 performances. A few months later came the David Merrick production of "Arturo Ui" directed by Tony Richardson. It closed "on Saturday night." That was 1963. In 1964 the word Brecht was spoken on Broadway only in whispers. Why—The New York Times asked me—has he failed?

## Modern

To be sent to hell is to be placed in very good company. To be excluded from Broadway—likewise. Excluded from regular production — staged in the hope of a long run, that is—are most of the great plays of the world from those of Aeschylus on. Even the greatest playwright in our own language, Shakespeare, is now very seldom launched for an unlimited run in the regular way of show business. How then should we expect to see lesser Shakespeares or foreign ones on Broadway?

Well, it may be retorted, Brecht is a modern playwright, and Broadway does not differ from the theater of past ages in offering chiefly contemporary works. To this, one can only rejoin: it offers contemporary works, but which? Was it offering Ibsen in 1880 or even in 1910? Or Strindberg? Was it offering Wedekind and Hauptmann in 1920? How much has Broadway seen of Synge or O'Casey? Of Gorky or Maya-

with-difficulty of "The Mad-woman of Chaillot," the failure of "The Enchanted," the limited run of "Ondine."

Actually, there is just one foreign playwright who is generally successful on Broadway: Jean Anouilh. And even he isn't sure-fire, as Harold Prince and Donald Pleasence will ruefully concede on the basis of "Poor Bitos."

## Barriers

So Bertolt Brecht is not exactly being discriminated against. Not one German playwright has ever had even the semi-success on Broadway of a Shaw, a Pirandello, or a Chekhov. (Dürrenmatt? Not German; and only successful with one in a list of more or less equally good plays.) So shouldn't we really be asking why a Broadway success was ever expected for Brecht? Why did David Merrick pay \$10,000 as an advance for the right to produce a flop? How was it that \$400,000 could be raised among American "capitalists" for the privilege of putting

on "Mother Courage" and "Arturo Ui" unsuccessfully?

But I do not mean to imply that there are no specific barriers between Bertolt Brecht in particular and the Broadway public. There are many. Let me specify two: first, Communism and, second, Irony. When I say Communism is a barrier I am not thinking of the fact that many Broadway ticket-buyers are against Communism. That Governor Rockefeller is against Communism doesn't stop his buying pictures by the Communist painter Picasso. So much the better for our Governor: he cannot be bludgeoned into McCarthyite panic, as he showed again in the recent election campaign.

Nor is the theater public of 1964 shocked at the fact that a playwright is (or was) a Communist (or sympathizer). The reason that Marxism is a barrier is that it represents an unfamiliar world of thought and feeling. At performances of "Mother Courage" in New York I had the impression that even the jokes were funny only to people of a certain background. Anne Bancroft told me she sometimes felt she was playing to two absolutely distinct audiences, one in the balcony, orchestra, one in the balcony, and only the latter thought the jokes were funny. Incidentally, the balcony was usually full, whereas the orchestra usually wasn't, but (so said Cheryl Crawford's voice in my ear) "unless we can fill the orchestra, too, we can't keep this show going." In other words, a Broadway public need not be all that large: it need only be all that rich.

## Irony

Second, Irony. Anyone can be ironical, of course, even ex-Congressman William Miller. And at the other end of the scale, the Jewish humor that is acceptable everywhere in America, even on Broadway, is thoroughly ironical. There is irony and irony. And one kind that has always had hard going in the New York theater is the black, European irony. Some European playwrights have hardly been heard from at all in New York because this irony is their method and their language. If

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FE. 9 (Premiere at 7:00) & WED., FEB. 10, 8:15; The Cherry Orchard. THURS., FEB. 11, 2:30 & 8:00, SUN., FEB. 14, 2:30 & 8:00; Three Sisters.

WED., FEB. 16, 17 at 8:15; Dead Souls. THURS. & FRI., 8:15 & SAT. & SUN., 2:30 & 8:00.

FE. 22, 2:30 & 8:00; Three Sisters. No Performance Tues., Feb. 23, WED., FEB. 24 (Premiere at 7:00) & SAT., FEB. 27, 2:30 & 8:15; The Cherry Orchard. SUN., FEB. 28, 2:30 & 8:00; Three Sisters.

Full synopses will appear in the house program.

the bitterness to quench my cigar's glow." He never did. There is always manifest in the main body of his work the determination to face the stress of our times without sniveling, without masochism and without fear.

Brecht might be described as the poet of the quizzical eye. It is an eye which intimates, "I shall doubt, I shall provoke, I shall challenge." Above all, I shall survive." For him the true integer of society is not one person but two. He could say with brilliant ambiguity, "Terrible is the temptation of goodness." He was the kind of revolutionary who could write, "Alas we who wished to lay

*Wash Post, 10/1/61, Sec. 2, p. 1*

# Arena Plans Unusual Season for Playgoers

By Richard L. Coe

WITH ITS UNIQUE new building showing every sign of being ready for opening night, Oct. 30—something of a miracle in itself since theaters traditionally never are ready for their opening, Arena Stage now announces its plays for the season.

There will be eight productions (one a double bill) and again Arena will have two subscription plans: all eight, or seven out of the eight, permitting a subscriber to skip one offering of the eight-month season. By subscribing now, it's possible to save 15 per cent in a price scale that ranges from \$13.60 to \$31.60 for the eight plays, which individually would cost from \$2 to \$3.95 a ticket.

The spectacularly different playhouse at 6th and M sts., in the Southwest Redevelopment area, will be opened with a spectacularly different kind of drama, Bertolt Brecht's "The Caucasian Chalk Circle." This will be the first professional production in this country of probably the most famous work by the author of "The Threepenny Opera."

Here, inspired by an old Chinese play, "The Circle of Chalk," Brecht weaves his curious, brooding exu-



Coe

berance. The work calls for song, music, mime, masks and exotic costumes, all those facets of theater which propelled the late author's works far beyond that political area with which his name, in recent years, has become identified. He wrote it in California in 1944 and a major role was created for Charles Laughton. The celebrated actor, here filming "Advise and Consent," never has gotten to play the role and the other day was remarking how much he regretted his present full schedule, for by the time Arena opens, producer-director Otto Preminger will have moved his company back to the coast.

Published here in translation by Eric Bentley, it has been widely read and Toronto's Canadian Players offered a much admired production. Arena's translation will be a new one by John Holstrom, not yet published, and Alan Schneider will direct the company, personnel of which will be announced shortly. This will run through Nov. 26.

TWO PLAYS on the same theme form the second bill, how family life of their countries looks to two of America's and Britain's young playwrights. Edward Albee's "The American Dream" (into its second off-Broadway season) is the first, a sharp cartoon of middle-aged Americana. John Mortimer's "What Shall We Tell Caroline?" is the second, a satirical view of

a British family. Twinning these two plays promises a rich evening of trans-Atlantic foibles. Schneider will direct both, the run being from Nov. 28 through Dec. 25.

Jean Giraudoux's "The Madwoman of Chailot," the Maurice Valency translation, will be having its first professional production here Dec. 26 through Jan. 21, our theaters having been closed to touring attractions when the New York company took to the road. Catholic University produced it some years back, but this modern fable by the much-missed Frenchman will be a most welcome offering and the new theater's novel facilities should prove stimulating. F. Cowles Strickland will direct.

"The Moon in the Yellow River," another new one for Washington, is by Ireland's Denis Johnson. Dublin's Abbey started this admired drama's lasting career 30 years ago and last season off-Broadway discovered it all over again. Strickland will direct and the run is Jan. 23-Feb. 18.

BERNARD SHAW, the most produced of playwrights during Arena's first 11 seasons, will be represented this season with "Misalliance," which he modestly described as "one of my masterpieces." Strickland will stage the farce scheduled for Feb. 20 through March 18.

A new American play will be along March 10-April 15, Wallace Hamilton's

"The Burning of Lepers." The setting is a small French town of the 14th century, the struggle is between the diabolic and the righteous. This one has caught the enthusiasm of director Schneider and he will be back to stage it.

Chekhov is another playwright who has found faithful thousands at Arena and this time his "Uncle Vanya" is the choice, Arena's first try at the play. This will run April 17-May 13 and Schneider will direct.

William Saroyan's "The Time of Your Life" will wind up the season, with Schneider directing the "prose poem in ragtime" for a May 15-June 10 engagement.

SO, CALL this first for the new theater an international season. Besides the three American writers, there are a German, an Englishman, a Frenchman, a Russian, an Irishman and—Shaw, who thought of himself as Irish simply because he was born there but what would have happened to him if he had stayed?

The bus service to the new building is much better than to the Old Vat and there will be ample parking space as well. All told, Arena's new building, its stimulating choice of plays and the 15 per cent saving make this a fine bargain. I strongly urge you to get cracking now, even if it means smashing the piggy bank.