

# KURT WEILL NEWSLETTER

Volume 13, Number 1

Spring 1995

*Regarding. . . .*

# Street

# Scene



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## Jeunesse Festival in Vienna Highlights Kurt Weill

Plans are underway for a major Weill commemorative festival in Vienna from 29 September to 24 October 1995. Organized by Musikalische Jugend (Jeunesse Musicale) Österreichs, an organization founded immediately after the Second World War, this month-long festival will be presented at the Musikverein and the Konzerthaus, the most prestigious concert halls in Vienna.

The Musikalische Jugend organization has engaged many orchestras and individual performers from both sides of the Atlantic: the radio symphony orchestras of Berlin, Cologne, and Hamburg (NDR), the Wind Orchestra of the Vienna Philharmonic, the Slovenia Philharmonic, and the prestigious European contemporary chamber orchestras Ensemble Modern (Frankfurt) and Klangforum (Vienna). Soloists Angelina Réaux, Damon Evans, and Roberta Alexander will appear along with conductors Dennis Russell Davies, Vladimir Fedoseyev, HK Gruber, Peter Keuschning and Jan Latham-König.

Along with the many Weill compositions to be performed (including *Johnny Johnson* among other works) the festival program also promises a selection of works by other twentieth-century composers including Busoni, Hindemith, Milhaud, Mahler, Stravinsky, Gershwin, Copland, Eisler and Ives. Several composers who have been influenced by Weill, including Leonard Bernstein and Morton Gould, will also be represented.

## London's *Threepenny Opera* Nominated for West End Award

The Donmar Warehouse production of *The Threepenny Opera* was recently nominated for an Olivier Award, the English equivalent to the American Tony award. Nominated under the category of "best musical revival," this extremely popular production has attracted critical attention since it opened in December of last year. (See the review on page 26 of this issue.) Critics have been unanimous in heralding Jeremy Sams's new translation of Brecht's lyrics.

## Focus on Weill in *Opernwelt*

*Opernwelt*, the German-language opera monthly, devoted a significant portion of its February issue to the topic "Von Brecht zum Broadway: Die zwei Welten des Kurt Weill" (From Brecht to Broadway: The two worlds of Kurt Weill). The issue included reviews of recent stage productions, books and recordings, contributed by a number of notable critics, including Horst Koegler, a long-time Weill aficionado. The issue also contained an interview with Lys Symonette and historical photos of Weill and Lotte Lenya.

## Deadline Extended for Kurt Weill Prize Nominations

A remarkable response has greeted the call for nominations for the first annual Kurt Weill Prize. The Prize is to be awarded in the fall of this year to the author of a work of outstanding scholarship dealing with twentieth-century musical theater (including opera). Inquiries about application and nomination procedures have come from scholars and publishers around the world. The many entries received to date, ranging in scope from journal articles to complete books, already ensure a highly competitive selection process. Largely to accommodate the numerous international respondents, the Foundation has extended the deadline for submission of entries until 15 May 1995.

The Kurt Weill Prize is co-sponsored by the American Musicological Society, American Society for Theatre Research, Modern Language Association, and Kurt Weill Foundation for Music, Inc. For information on nomination guidelines, please contact the Foundation.

## Music and Scholarship at the Annual Kurt-Weill-Fest in Dessau

A co-production of the city of Dessau, Germany and that city's Kurt-Weill-Gesellschaft, the annual Kurt-Weill-Fest for this year opened on 2 March 1995, the ninety-fifth anniversary of the composer's birth. The eleven-day festival featured, as usual, performances of several works by Weill, including the *Symphony #2* and the *Concerto for Violin and Winds*. Especially notable was the premiere, conducted by Victor Symonette, of the *Suite in E*, Weill's first surviving attempt at orchestral composition. The organizers also programmed works by other twentieth-century composers, including Weill's teachers, Busoni and Humperdinck.

Performers from all over Germany participated in the festival. Two American singers, Teri Hansen and Ivan Thomas, both of whom appeared in the acclaimed production of *Street Scene* at Berlin's Theater des Westens, joined Lys Symonette in a recital of songs from Weill's American works. Mrs. Symonette embellished the performances with remarks about her experiences in the American musical theater.

Especially prominent among the many events included in the Kurt-Weill-Fest was a scholarly symposium, fittingly entitled "New Contributions to Weill Research in Germany." The symposium featured, along with established scholars such as Guy Stern and Jürgen Schebera, a whole new generation of young scholars, including Nils Grosch, Gunther Diehl, Andreas Hauff, Stefanie Wüst, and Elmar Juchem. Those present also heard presentations by Rüdiger Pfeiffer on the Bauhaus and music, and Guido Bimberg on Weill reception in Russia.

## Kurt Weill Foundation Grant Program

Reminder: 1 November 1995 is the application deadline for 1996 funding by the Kurt Weill Foundation for Music. To request guidelines, call (212) 505-5240.

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The Newsletter is published to provide an open forum wherein interested readers may express a variety of ideas and opinions. The opinions expressed do not necessarily represent the publisher's official viewpoint. The editor encourages the submission of articles, reviews, and news items for inclusion in future issues. The submission deadline for the next issue is 15 August 1995.

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## More Publications Now Available from the KWF.

See the expanded book selection on the back cover.

## 1995 Grants Awarded

In December 1994, the Board of Trustees of the Kurt Weill Foundation for Music, Inc. approved the recommendations of the Independent Grants Advisory Panel to award the grants listed below.

### Research

J. Bradford Robinson, Seefeld, Germany.

Grant to support a study of Weill's handling of jazz orchestration and instrumental techniques in his European works.

Pascal Huynh, Paris, France. Grant to support research involved in curating the first major exhibition on Weill in France. The exhibition, in collaboration with the Mona Bismarck Foundation and the Goethe Institut Paris, will run from January through March 1996.

### Dissertation Fellowship

Elmar Juchem, University of Göttingen, Göttingen, Germany. Grant to support archival and source study work for a doctoral thesis on the collaboration between Weill and Maxwell Anderson.

### Performance

City College, San Francisco, CA. *Street Scene*.

Eastman School of Music, Rochester, NY. *Street Scene*.

Indiana University, Bloomington, IN. *Zu Potsdam unter den Eichen*, *Mahagonny Songspiel*, *Das Berliner Requiem*, and US premiere of *Können einem toten Mann nicht helfen*.

Kurt-Weill-Gesellschaft, Dessau, Germany. *Das Berliner Requiem*.

Makedonski Theater, Sofia, Bulgaria. *Street Scene* and *Der Lindberghflug*.

University of Colorado, Boulder, CO. *Street Scene*.

## John Mauceri Conducts More Kurt Weill Performances and Recordings

John Mauceri is in the midst of a very busy season of Weill performances. In addition to his Boston Symphony concert with Ute Lemper in April (see the news story on p.5), Mauceri conducted the premiere of his compilation *A Kurt Weill Songbook for Orchestra* on 20 July 1994 at the Hollywood Bowl with Lemper as guest soloist. (The *Songbook* incorporates Morton Gould's *The Two Worlds of Kurt Weill*.) A recording of the performance will be released on the Philips label in fall 1995. The conductor has also recently presented Robert Russell Bennett's arrangement *Five Songs for Huckleberry Finn*.

In May, Mauceri will conduct the Lisbon premiere of *Street Scene*, at the Teatro Nacional de São Carlos, scheduled to open on 27 May 1995 and run for four performances. The director will be José Wallenstein, with sets designed by Vera Castro. Principal cast members will include Josephine Barstow, Spiro Malas, Mark Beudert, Ann Howard, Jorge Vaz de Carvalho, Ana Paula Russo, Carlos Guidherme, and Ivan Thomas.

As for other future events, later this year the conductor plans to record Weill's *Concerto for Violin and Wind Instruments* with soloist Chantal Juillet for the London/Decca label. His collaboration with Ute Lemper will be renewed on 30 September and 1 October of this year in a concert with the Leipzig Radio Orchestra (MDR-Sinfonieorchester).

## More on Mahagonnys Around the World

### London

London can look forward to a new English language *Rise and Fall of the City of Mahagonny*. The English National Opera production, using the translation by Michael Feingold, premieres at the Coliseum on 8 June 1995 with performances continuing through 30 June. This production represents the much anticipated operatic debut of director Declan Donellan and designer Nick Ormerod, the founders of London's celebrated "Cheek by Jowl" theater company. ("Cheek by Jowl" performed at the Brooklyn Academy of Music in New York last October to critical acclaim and full houses at every performance.)

Two members of the cast will also be making their debut: Robert Brubaker (Jimmy Mahoney) and Riccardo Simonetti (Pennyback Bill). Other members of the cast are Sally Burgess (Widow Begbick), Leslie Garrett (Jenny), Adrian Thompson (Fatty), Brian Matthews (Trinity Moses), Richard Angas (Alaska Wolf Joe), and John Daszal (Jack O'Brien and Toby Higgins). Performances will be conducted by Sian Edwards (through 23 June), and James Holmes (26, 28, 30 June).

A number of special events will take place around the time of the premiere. The Friends of ENO have organized two film screenings of recent documentaries on Weill, introduced by director Barrie Gavin along with James Holmes, on 30 and 31 May. A symposium led by Weill scholars from the United States and England will precede the premiere and will be the occasion for the debut of a *Mahagonny* sourcebook containing a collection of historical documents relevant to the opera.

### Paris

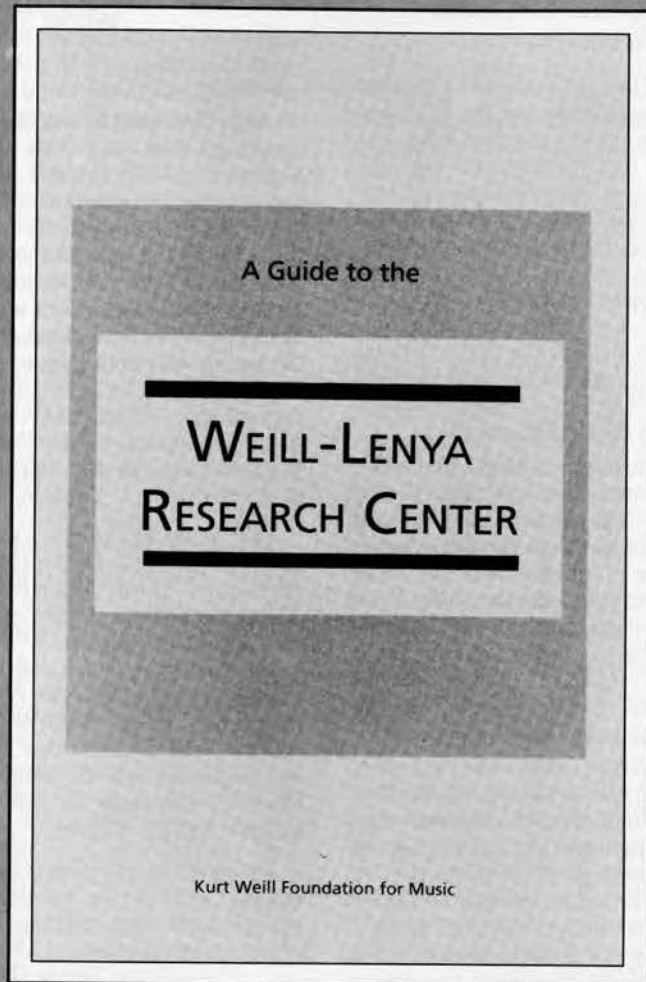
The Bastille Opera announced the inclusion of *Aufstieg und Fall der Stadt Mahagonny* in its 1995-1996 season. The director for the production will be Graham Vick, with Jeffrey Tate conducting. The premiere is scheduled for 14 October 1995.

### New York

The Metropolitan Opera has announced a revival of the 1979 John Dexter production of *Rise and Fall of the City of Mahagonny* for its 1995-96 season. The opening performance is scheduled for 25 November, with a live broadcast in the Texaco Metropolitan Opera series on 9 December. The major roles will be sung by Teresa Stratas, Helga Dernesch, Kenneth Riegel, Gary Lakes, Richard Versalle, Timothy Noble, and Alan Held. James Levine will be on the podium for all five performances.



A scene from the John Dexter production of *Aufstieg und Fall der Stadt Mahagonny* at the Metropolitan Opera.



**NOW AVAILABLE:**

## **A GUIDE TO THE WEILL-LENYA RESEARCH CENTER**

Years of diligent work on the part of the Weill Foundation's archival staff came to fruition in January with the publication of the *Guide to the Weill-Lenya Research Center*. Compiled and edited by David Farneth, John Andrus, and Dave Stein, the *Guide* is a finding aid that outlines and describes the Research Center's archival holdings. It includes information on the scope, content, and provenance of each catalogued series or discrete collection in the archive. The editors have furnished especially detailed information for manuscript sources: summaries for photocopied materials and non-autograph originals; detailed individual descriptions for original autograph documents. Historical or biographical background is provided when necessary.

The *Guide's* extensive introductory sections and appendices contextualize the information on the archive's holdings. In the publication's opening section, guidelines for users of the Weill-Lenya Research Center follow biographies of both Weill and Lenya as well as a brief history of the Kurt Weill Foundation for Music. Five appendices offer chronologies of Weill's works and Lenya's performances, a select bibliography of books and dissertations on Weill, a directory of related repositories, and a list of the programs of the Foundation. A name index provides direct access to the approximately 600 names of individuals and corporations mentioned within.

Much of the cataloging and inventory work that went into the *Guide* was supported by a generous grant from the United States National Endowment for the Humanities. The publication is available upon request from the Foundation for the nominal price of \$5.00 to defray printing and handling costs.

## **Kurt Weill Edition Report**

With work on the initial volumes of the Kurt Weill Edition now underway for nearly a full year, the KWE office has begun to receive actual edited materials in the form of scores and editors' essays. In the coming months, these materials will be carefully examined, evaluated, and revised as necessary according to the very strict editorial standards set forth in the KWE "bible," the *Guide for Volume Editors of the Kurt Weill Edition*. Work proceeds on schedule to release by autumn 1995 the first product of the KWE, a facsimile edition of *Die Dreigroschenoper*, with the first fully-edited volume set to appear sometime in 1996.

Because Edition work has proceeded so well in these first years of its existence, the Editorial Board has commissioned a second set of volumes. A full list—organized according to the KWE series structure—of all volumes and works in some stage of preparation appears below. (See also the report on the following page of an important archival acquisition that is a direct result of work on the Weill Edition.)

### ***Kurt Weill Edition* Volumes in Preparation**

#### **Series I - Stage**

Der Protagonist  
Der Zar lässt sich photographieren  
Mahagonny Songspiel  
Die Dreigroschenoper  
Die sieben Todsünden  
The Eternal Road  
Johnny Johnson  
Lady in the Dark  
One Touch of Venus  
Firebrand of Florence  
Street Scene  
Love Life

#### **Series II - Concert**

Chamber Music  
 String Quartet in B minor  
 Sonata for Cello and Piano  
 String Quartet, op.8  
Frauentanz  
Ich sitze da un' esse Klops  
Music with Solo Violin  
 Concerto for Violin and Winds  
 Der neue Orpheus  
Songs and Lieder

#### **Series III - Screen**

Film Music  
The River is Blue  
You and Me  
Where Do We Go From Here?

#### **Series IV - Facsimile**

Die Dreigroschenoper Holograph  
Published Theater Songs

**American Repertory Theatre  
Announces New Production of  
*The Threepenny Opera***

A new production of *The Threepenny Opera* will be directed by Ron Daniels at the American Repertory Theatre in Cambridge, Massachusetts. This production will be the American premiere of a new translation by Jeremy Sams of the song lyrics. Previews will take place at the Loeb Drama Center from 12 May; the show will run from 17 May to 23 July 1995. Craig Smith will conduct.

**Two Low Renditions of *Die sieben  
Todsünden* in April**

The same April weekend saw two American orchestras presenting performances of *Die sieben Todsünden* in vocal registers lower than originally intended. Ute Lemper offered a reading of the Brückner-Rüggeberg arrangement under the baton of John Mauceri with the Boston Symphony Orchestra on 6, 7, 8, and 11 April at Symphony Hall in Boston. Well-known pop singer Marianne Faithfull sang the piece an octave lower than written, with Dennis Russell Davies leading the Brooklyn Philharmonic Orchestra, on 7 and 8 April. Joining Faithfull were members of the vocal group Hudson Shad, who have garnered much critical praise for their portrayal of the Family.

The Brooklyn program, entitled "Paradise Lost," also featured works by Hindemith (Kammermusik No.1) and Mahler (Symphony No.4). Musicologist Bryan Gilliam delivered lectures preceding both concerts. Faithfull also appeared in a related performance, "Weimar Cabaret," on 9 April.

**Love Life at "Discover the Lost  
Musicals" in London this October**

The 1948 Weill-Lerner show *Love Life* will serve as the grand finale to this year's "Discover the Lost Musicals" series at London's Barbican Centre. Organized by Ian Marshall Fisher, the seven-year-old series offers concert performances with piano of representative American musicals. Other works on tap for this season are Cole Porter's *Something for the Boys* and *Leave it to Me!*, Albert Hague's *Plain and Fancy*, and Bob Merrill's *Take Me Along*.

**"Paul Hindemith in the USA": A  
Conference at Yale University**

On 22 through 24 October 1995, Yale University will host a conference entitled "Paul Hindemith in the USA." Sponsored by the Hindemith Foundation in Switzerland and organized by Stephen Hinton, this conference marks the opening of an exhibition at the Beinecke Library in honor of the centenary of the composer's birth. Papers will be delivered by some of the most prominent European and American scholars of twentieth-century music, among them Hermann Danuser, Allen Forte, Ian Kemp, Kim Kowalke, David Neumeyer, Giselher Schubert, Geoffrey Skelton, and Rudolf Stephan. A separate session on oral history will feature speakers Vivian Perlis, Violet Archer, Howard Boatwright, Eckhart Richter, Lukas Foss, and Andreas Briner. Two concerts will also be part of the festivities, including the premiere of *The Long Christmas Dinner*.

**Second Autograph of  
String Quartet in B Minor  
Acquired by Foundation**

In January, the Weill-Lenya Research Center added a long sought-after document to its collection: an autograph score of the String Quartet in B Minor. The Rita Weill Collection at the WLRC has always included one autograph score and several instrumental parts to the Quartet, but a second autograph score, presented by the young Kurt Weill to Elisabeth Happe of Lüdenscheid, was known to exist. After Weill's death, Lotte Lenya made an unsuccessful effort to obtain the score from the Happe family. In the 1980s, the Weill Foundation made inquiries, but these again were unproductive. This past autumn, however, a scholar commissioned by the Kurt Weill Edition to prepare a critical edition of the work, Dr. Wolfgang Rathert, discovered that the score was held by Herr Karl Happe, Dipl.-Ing., a grandson of Elisabeth Happe now living in Bonn. The Foundation has since acquired the score. A photograph of the first page appears below.



## LETTERS

To the Editor:

Your fall issue has just reached me. To say I am appalled at your choosing to reproduce a patchwork of errors that should be obvious to anyone who had read my book with care is to understate the case. To reprint a piece written by a man who does not even list Hauptmann's name on the cover of the Hauptmann, Weill, Brecht *Happy End* even though Hauptmann's heirs have asked since 1977 for her name to be attached to the work, is very odd. The same person refers to Hauptmann as "his [Brecht's] faithful secretary."

The piece is drenched through with error, from elementary (spelling of the name of the town where Hauptmann was born to making her a member of the Prussian aristocracy), to huge errors such as claiming I credit Berlau with much of *Galileo* and *Mother Courage*. In fact I write of "Steffin's intense work" on *Galileo*, and on *Courage* I note "innumerable hand-written notes by both Steffin and Brecht." In Feingold's world of the "faithful secretary," like that of Brecht, one woman seems totally interchangeable with another.

Not only are women such as Berlau and Steffin interchangeable in Feingold's world, but here we also learn "the diary transcript for that year [1946] has vanished." In order to vanish, a transcript has to have existed. Nobody, to the best of my knowledge, has ever claimed before that one ever existed for this period. At least an earlier biased reviewer of my book in the *New York Times Book Review* did not invent the first version of *Threepenny*, he merely invented remembering it. Feingold goes one better. He has a text "vanish" that no scholar I know claims existed.

What I do do with the Brecht diary in my book is note that Brecht writes a long entry on January 5, 1946 in which he argues for Soviet "agricultural reform" in captured Germany. Is Feingold perhaps unaware what this tiny phrase meant for millions of "kulaks" and innocent members of their families when "agricultural reform" had been introduced by Stalin in the USSR? Does he really not know why I make this reference? Had I wanted to nail Brecht, here for heaven's sake was a lovely place to do so. For whatever reason — and I do not speculate and have a text "vanish" — Brecht goes silent in the

diary for a period (he will do the same later around the time of Stalin's death), not only silent about the horror Berlau is suffering through in 1946 as a direct result of his unscrupulous stealing of her money and getting her out of a hospital before she was well, but silent about horror on a million-fold scale, horror that he knew about from his reading (July 19, 1943) of Boris Souvarine's "niederdrückendes" (depressing — Brecht's word) tome on Stalin.

Ignoring the grim and million-fold realities of "agricultural reform," we then, according to Feingold, are to see Brecht as a man "who would save a woman's life." The woman mentioned is the Finnish playwright, Hella Wuolijoki. In fact what happened is as follows: Manuel Komroff, Ernestine Evans, Rex Stout, Mary Taylor, Iris Walker, and a United States State Department employee by the name of Griffin launched a major press campaign to try to get Wuolijoki's potential death sentence in Finland changed to life imprisonment. Taylor and Walker worked tirelessly on this campaign literally for months. As a tiny part of this effort, Komroff and Evans wrote to Brecht asking him to add a letter to the huge pile they were assembling. Some sense of Brecht's importance to the enterprise (at a time when Brecht was almost entirely forgotten and could add little in star appeal to the effort), may be gleaned from the fact that Evans's letter to Brecht misspelled his name. When Brecht mentions his own effort — and Feingold fails to see that the real effort was led entirely by others — this becomes hagiography rather than scholarship. If in Feingold's world writing one letter after being requested to do so is tantamount to saving a life, how many lives have we all saved? The fact remains Brecht cheated Wuolijoki out of her legitimate earnings until her dying day. Ironically, it had been Wuolijoki who saved the entire Brecht, Berlau, Steffin group's life in 1940-41. She did not write a letter to be added to a pile. She took the whole group of six refugees into her own home.

A basic problem for journalists like Michael Feingold, who rely second-hand on scholars producing "documents," is that much of the data is drawn from a tainted source. Is he unaware that the Brecht Letters that he piously cites constitute less

than a third of those known? The published selection both in German and English deliberately tears down the stature of Hauptmann, Berlau, and Steffin. About 5% of known Berlau letters are in this edition and Steffin is virtually non-existent, not even a "faithful secretary."

It is one thing for Michael Feingold to disport himself at my expense in his own playpen at *The Village Voice*, but for the *Weill Newsletter* to reprint his elementary errors is appalling.

Despite aberrations such as this one, I hope I can continue to value the Kurt Weill Society (not only because it has supported my work both with cash [in the form of a research grant] and access to files). I hate to see its reputation diminished by the republication of material of an inferior standard.

To keep up its general reputation for scholarly fairness (so refreshingly different from that generally of the Brecht Industry desperate always to assert his dubious primacy), may I suggest the Weill Foundation arrange one of its scholarly symposia around the question of what *can* be established as to who wrote what of the libretti so brilliantly scored by Kurt Weill and played in by Lenya in the 1920s and '30s? Could we take a serious look at documents and explain why Lenya felt compelled to write to her husband: "It's too much already, that letter from him [Brecht], soil our mailbox." Could we ask why Lenya reportedly told the musical theater historian, Miles Kreuger, that she considered Brecht to be "The Maxwell Perkins of the musical theatre," i.e., a gifted editor rather than an original mind? Could we ask why Robert Vambery, who was physically present when Hauptmann's *Threepenny* was first mentioned to Aufrecht (after Brecht had failed to sell one of his own plays to the producer), was not willing, as he recently put it, "to become one of Brecht's slaves." And could we ask why Weill's publisher, Felix Bloch Erben, felt compelled to warn Weill of "Brecht's violation of your interests"? If he did violate Weill's interests, did this stop with only *Threepenny* and only with Weill? Questions, more questions. But that is what scholarship, a distinct species from hagiography, is about.

JOHN FUEGI  
University of Maryland

Michael Feingold replies:

Fuegi's hysterical tone and his reflexive impulse to accuse anyone who criticizes him of bias are perfect instances of what makes his book an untrustworthy and dubious contribution to Brecht scholarship. For the record, Elisabeth Hauptmann's name appears on every English-language edition of *Happy End* — not her real name, of course, but the pseudonym she chose and specified by contract, "Dorothy Lane." We did use her real name on the playbill for the 1977 Broadway production, at her heirs' request; when I later tried to have it placed on the title page of the Samuel French acting edition, I was told that the contracts made this impossible. Fuegi's assumption that I could exercise control over decisions put in writing many years before I was born is another example of his naïveté in matters of theatrical business.

Regarding Wuolijoki, I did not say, as he seems to think, that Brecht personally dashed to Finland and untied her from the railroad tracks in the face of an oncoming train. I freely concede that he only joined the effort to save her life under pressure from others; nevertheless, he did it. Later, when she was

starving, he refused to pay the royalties he owed her. The two facts taken together make my point, which is hardly a demonstration of his saintliness, though it links him more closely with the ordinary run of humanity than the monster of Fuegi's imaginings. As does, alas, his view of Stalin's collective farms, which was widely held on the left in those days. It is entirely possible, for instance, that Hauptmann, Steffin, and Berlau agreed with him. (Reviewing Fuegi's tome in the *Observer*, Willett suggested — I don't know on what evidence — that Steffin may have been less a collaborator chosen by Brecht than a supervisor assigned by the Party to keep his writings in line.)

I erred in not citing Steffin as Brecht's principal collaborator on *Mother Courage*. However, both it and *Galileo* were reworked after her death, the latter extensively, and in its final version with Berlau's assistance. As for Berlau's breakdown and Brecht's diary, the Willett-Manheim edition says "there is a break of thirteen months in the typescript." Since Brecht kept his *Arbeitsjournal* more or less regularly from 1934 to 1955, the reasonable assumption — Fuegi is not good at reasonable assumptions — is that diary entries for this period

once existed. As the typescript pages are numbered continuously, I should have said "the manuscript has vanished." In any case, Fuegi asserts, "Brecht's diary mentions neither the letters from Hauptmann and Bachmann, nor Ruth herself." (p. 465) Since the letters he cites were written after January 5, it is impossible for Fuegi to know this — unless, of course, he has the missing section of the diary.

Fuegi's countless errors of fact, misreadings of evidence, and mistranslations have been pointed out by many reviewers besides myself. His call for a responsible scholarly investigation of the issues surrounding Brecht's authorship — echoing the one in my review — is remarkable and praiseworthy, given that his own slipshod, distorted handling of the case has made the need even more urgent. His bias shines through, immaculately, in the astonishing claim that a review laden from top to bottom with lists of Brecht's negative traits could constitute "hagiography." Objectivity, the prize of scholarship, is far beyond Fuegi's grasp.

MICHAEL FEINGOLD  
New York