

LETTERS

own emotional needs, and to worship success, which is a static value. Even when herded together into companies, our actors haven't a chance.

The first thing the German actors did when they arrived in the morning was to greet each other. With Germanic formality (though without heel clicking, I was relieved to see) they shook hands all around. It took several minutes. They hadn't seen each other since the previous evening, when they had all played a show together. Their respect for each other as craftsmen was renewed with the handshake, and they proceeded to the work of the day.

*Peter L. Feldman
New York City*

THE EDITOR:

It would have been nice if my good friend Eric Bentley [T38] had mentioned that he was not alone in "beating the drum for Brecht a quarter century ago." As I once

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LETTERS

wrote Eric, it was not his fault that I discovered Brecht somewhat earlier: "Epic Realism," *Theatre Workshop Magazine*, April-July 1937; *New Theatres for Old*, 1940. These essays are not mentioned in your Brecht Bibliography [also T38]. In the U.S., I was preceded by Eva Goldbeck: "Principles of 'Educational Theatre,'" *New Masses*, Dec. 31, 1935, and in Europe by (among others) Herbert Ihering: *Directors and Scene Designers*, Berlin, 1929, and A. A. Gvosdev: *The Theatre of Post-War Germany*, Leningrad, 1933. Do all these essays belong in pre-history?


Mordecai Gorelik
Southern Illinois University

We certainly did not intend to overlook Mr. Gorelik's pioneer Brechtian work; Lee Baxandall's article, "Brecht in America, 1935," [T37] discusses his early relations with Brecht and his work as scene designer for the American production of The Mother (p. 78 and thereafter). As for the bibliography, the compilers felt that unless the sections on writings about Brecht were almost entirely restricted to publications of the last 20 years, we would have ended up with an entire issue of bibliography, which also would have repeated the ground covered by other, earlier bibliographies.—ed.

THE EDITOR:

I must ask you to indicate which part of the Brecht bibliography [T38] I did and which I did not compile . . . The responsibility for the parts entitled "Brecht's Work," "Brecht Bibliographies," and "Periodicals," pp. 156-159, is exclusively mine. I am sure you did not want to put me into a position to take the credit and responsibility for Dr. Spalter's section, "Articles and Essays on Brecht," although—as you indicated—you took some Russian titles for it from another complete bibliography of mine.

Darko Suvin
University of Massachusetts



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