

Dear Allan:

It occurs to me that my Memoir, as described overleaf, might be something for tv. But adapted by someone else, I could not do it myself, as I wdnt know how to present MYSELF.

Do you know the new dramaturg at the Mark Taper? He is an old Yale pal of mine named Leon Katz. He would be a good ally in any project of this sort.

Well, am just sharing this notion with you with the thought that you are one of the west coast writers and will know many of the others.

Meanwhile back on the farm (Manhattan) I have 2 current production projects: My play Round 2 will be done on Christopher street while the Cocteau Rep on 3rd avenue will do a double bill of Buechner plays adapted by me...

Hoping TV etc is keeping you busy...and solvent?

Love to both of you

Gene

Sept. 18/90

The Brecht Memoir

Eric Bentley

Introduction by Martin Esslin

"History is one great anecdote."

—Novalis

In *The Brecht Memoir*, the reader gets a first-hand view as a person whom many consider the greatest dramatist of the century, meets a person whom many consider the greatest critical intelligence in the field of drama in this century. The clash, as presented in Bentley's spare yet revealing prose, is electric and illuminating.

The playwright's pioneer translator and champion, Eric Bentley is considered the undisputed expert on Brecht, whom he met in 1942 and communicated with until Brecht's death in the mid-1950s. *The Brecht Memoir* is a deeply personal and often moving remembrance of Brecht and his circle during his wartime and postwar experiences, with insights into this "American period" that are not available elsewhere. From the controversial production of *Galileo* with Charles Laughton, to the expatriate dinners in Santa Monica with the likes of Peter Lorre, Hans Eisler, and Lion Feuchtwanger, to Brecht's testimony before the House Un-American Activities Committee, Bentley offers a unique perspective on this thorny, intransigent genius. Brecht's stormy relationships with collaborators/lovers Ruth Berlau, Elisabeth Hauptmann, and Helene Weigel, ideological conflicts with Stalin-era American socialists, and problematic dealings with such famous translators as W. H. Auden and Bentley himself are also sharply observed. Illustrated with many rare photos, *The Brecht Memoir* will be of considerable value to Brecht scholars and to all students of twentieth-century theater.

ERIC BENTLEY was born in England in 1916 and became an American citizen in 1948. He is a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and he has been the Brander Matthews Professor of Dramatic Literature at Columbia and the Norton Professor of Poetry at Harvard. Renowned as a critic, playwright, director, performer and teacher, Bentley has written, edited, or translated more than twenty books in theater and criticism. His works include *The Pirandello Commentaries*, *Rallying Cries: Three Plays*, *Thinking About the Playwright* (all published by Northwestern University Press), as well as three plays in *Monstrous Martyrdoms* and three more in *The Kleist Variations*.

November!

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|----------------|--------------|---------|
| September 1990 | 135 pp. | 6 x 9 |
| cloth | ISBN: 0916-6 | \$19.95 |
| paper | ISBN: 0917-4 | \$8.95 |

"As a person who has published some seventeen books on Brecht let me say that I know of no other single work that sheds as much light on Brecht's working methods. All too often in Brecht scholarship a mountain of theory reveals a mole hill of new knowledge. In Bentley's case, this slender book adds immeasurably to our understanding."

John Fuegi

"This is a brave, moving, and funny book, combining the fascination of secret theatre history . . . with that of a long suppressed personal confession."

The Times of London



Brecht, 1931

NORTHWESTERN UNIVERSITY PRESS/
Phone: 708-491-5313