1. **BAAL.** (1918)

* Early twentieth century German setting, against a background chiefly of darkness, wind and rain.
* Twenty two scenes of heightened prose. Four songs, fragments of songs and an introductory chorus.
* Baal - a poet and singer, lazy, drunk, selfish seducer.

2. **THE DRUMS IN THE NIGHT** (1918)

(TROMMELN IN DER NACHT) Drama, was later called comedy.
* Berlin. November 1918.
* Five acts prose. One song.
* Won Kleist Prize.
* The hero Andreas Kragler, a soldier comes back from the war to find his finance married to some prosperous man.

3. **IN THE JUNGE OF CITIES.** (1921-24)

IM DICKICH ÖBER STÄDTÉ

* Set in Chicago, August 1912 - November 1915.
* The characters: Shlink, Chinese timber merchant; his underworld friends (The Worm and the Baboon); George Garga, the assistant in a book shop; his beloved June and sister

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1. Willett *op. cit.* 230
4. **EDWARD II** (1924)  
[**LEBEN EDUARDS DES ZWEITEN**]  
Originally Marlowe’s play.  
* Characters are from the original play. Brecht simplified and rewrote the play. Motives are altered.  
* Twenty one scenes, irregular free verse, apart from a few lines of prose. Scene (Battle of Killingworth) subdivided into 11 episodes. 2 Songs, one of Marlowe’s.

5. **THE BEGGAR OR THE DEAD DOG** (1919)  
(PER BETLER ODER DER TOTE HUND)  
* A Victorious king on his way to the official celebrations falls into conversation with a beggar, who upsets all ideas of the king. At the end he proves to be blind.  
* One act play in heightened prose.

6. **THE WEDDING** (1919)  
(DIE HOCHZEIT)  
* A contemporary German wedding party where everything goes wrong. At the end the bride is revealed to be pregnant.  
* One act farce in realistic prose.

7. **DRIVING OUT THE DEVIL** (Probably in 1919)  
(ER TREIBIT DEN TEUFEL AUS).
* Set in contemporary Bavaria. Two lovers and the parents of the girl.
* One-act farce in prose.

8. LUX IN TENEBRIS (Probably in 1919)
* Set in a street in South German town.
* Paduk, organizer of the exhibition to discourage venereal disease, prostitutes.
* One act farce in prose.

9. MAN EQUALS MAN (1924-26)
(MANN IST MANN)
* The transformation of the docker Galy Gay in Kilkoa barracks during the year 1925. Comedy. (Termed 'Parable' in 1931).
* Eleven Scenes of which the 9th scene (transformation) is subdivided into 6 separate episodes. Prose, with verse prologue to scene 9 and free verse speech; two songs.

9.a THE BABY ELEPHANT (1926)
(DAS ELEFANTENKALB)
* One act Surreatistic prose farce of the three soldiers and Galy Gay. Printed as annexure to the above.

10. MAHAGONNY (1927)
* Basis of subsequent opera (13), six songs with orchestral interludes, lasting about 45 minutes.
"Mahagonny is a short epic play which simply draws conclusions from the irresistible decline of our social
classes. "Programme note of the first performance.

11 THE THREEPENNY OPERA (1928)
(DIE DREIGROSCHENOPER)
Original - John Gay's Peggar's Opera.

* Set in London about 1900.
* Characters: Macheath, the underworld Don, Peachum and his wife, polly their daughter, Jinny Jenny and other whores, Lucy- Macheath's first love.
* None of Gay's songs have been retained, and the whole angle of the satire is altered. In Gay, target was the aristocracy whose affairs were much like those of the underworld, here it is bourgeois society which allows there to be an underworld at all.
* Prelude and three acts, each with three scenes. Prose dialogues with 19 songs.

12. HAPPY END. (1929)

* By Dorothy lane, arranged for the theatre by Elisabeth Hauptmann. Songs by Brecht. Music by Kurt Weill.
* Set in Contemporary Chicago.
* Bill Cracker, gangster and proprietor of 'Bill's Ballhaus', falls in love with lieutenant Lilian Holiday of the Salvation army, who has come to his establishment with Lieutenant Hannibal Jackson to make converts. Lilian is
thrown out of the Salvation Army. Bill, who fails his part in a safe robbery, is out of the gang. Bill goes to an Army meeting to find Lilian, but the gang follows in order to murder him. The gang’s mysterious leader, the Lady in Grey, recognises Hannibal as her long-lost husband, so the army and the crooks join forces, and all unite to found a bank.

* Verse prologue, six acts. Prose dialogue, six songs.

13. RISE AND FALL OF THE TOWN OF MAHAGONNY (1927-29)

AUFSTIEG UND FALL DER STADT MAHAGONNY. (1927-29).

* An attempt at an Epic opera.
* Mahagonny is ‘net-city’ to catch all comers. Fleeing the police, many crooks reach there. The end comes when in chaotic demonstrations, as the city burns behind them, the inhabitants show that their pleasure, their morality and civilization depend only on money, that there is nothing else to help them.
* Twenty scenes, eight soloists, chorus of six girls and male chorus. Entire text is almost in free verse. Scarcely any break in the score.

14 BERLIN REQUIEM (1929)

(DAS BERLINER REQUIEM)

* A work by Kurt Weill to poems by Brecht.
Broadcast summer 1929 (Frankfurt Radio).
15. THE FLIGHT OVER THE OCEAN. (1928-29)

* A didactic radio feature for boys and girls. Can be performed on stage.
* A flier (Lindbergh) describes his determination for his solo flight of 1927 across the Atlantic. His enemies—fog, snowstorm, sleep—express their determination to beat him. Ships at sea and both continents make reports. Ultimately he lands, and the work praises the man’s achievement in flying.
* Seventeen sections of irregular unrhythmmed work.

16. BADEN-BADEN CANTATA OF ACQUIESCENCE (1929)

* A further attempt at a didactic play.
* Set on concert platform, with possibly the wreckage of a crashed aeroplane.
* Four airmen have crashed and are in danger of death. Are we, the chorus, to help them? No, because power is what matters until our world is altered.
* Eleven short sections for four soloists, speaker and chorus. Interpolated knock about scene with three clowns and a short film strip.

17. ST. JOAN OF THE STOCKYARDS. (1929-31)

* The play is derived from Elisabeth Hauptmann’s "Happy End".
* Set in the stock-yard and Commercial Exchange of modern...
Chicago.

* The play reflects on the stock-market problems where unnatural pressures are created by competitive forces. Johanna Dark who tries to save the situations with the members of salvation Army, ultimately is beaten. She denounces the class system as she dies.


18. HE WHO SAID YES/HE WHO SAID NO- (1929-30)

(DER JASAGER/DER NEINSAGAR).

(After the Japanese play Taniko, translated in English by Arthur Waley).

* No indication of time and place. Stage divided into two, with chorus on either side.

* They are two little plays for school children. The first version is, a group of students with teacher goes to the mountains to find medicine for the mother of one of them. The boy also falls sick. According to the custom, he should be thrown in the valley. The second version is that the boy refuses to be killed and demands that a new custom should be instituted.

* Two parts (ten musical sections). Six soloists, chorus and orchestra. Prose and unrhymed irregular verse. All Sung.
19. THE DECISION (1930)

(DIE MASSNAHME). A didactic piece.

* Concert platform.

* Four political agitators from Moscow report to a controlling and commenting chorus how they had to kill a young communist who accompanied them into China. He disclosed himself too soon and tried to lead a hopeless revolution. So the other four agitators shot him and report this to the chorus.

* Eight sections. Prose and unrhymed irregular verse. Six major songs. All parts performed by the four soloists.

20. THE EXCEPTION AND THE RULE (1930)

(DIE AUSNAHME AND DIE REGEL) A short play for schools.

* Set in Mongolia, some time between 1900-30.

* A merchant who looses his way in the desert is accompanied by a coolie. The merchant feels thirsty, the coolie approaches him with the water bottle. Merchant apprehending danger, shoots him. The court decides that it is a case of self-defence. The rule is that the underdog must want to attack his employer, the merchant could not expect that here was an exception.

* Nine sections. Prose with verse prologue, epilogue and six songs.
21. MOTHER (1930-31)

(DIE MUTTER)


* Set in Russia between 1905 - 17.

* Palagea Vlassova, mother of a metal-worker Pavel, is drawn by her love for son into the revolutionary movement. An illiterate simple woman, she learns to read, teaches others, takes the responsibility of the illegal printing press, and finishes by carrying a red flag in anti-war demonstration in the winter of 1916.


22. THE HORATII AND THE CURATII (1933-34)

(DIE HORATIER AND DIE KURIATIER)

A didactic play for children about dialectics.

* Platform.

* The Curatii decide to attack the city of the Horatii. Curatii with their better weapons make Horatii run away. But the pursuit splits Curatii, so that Horattii engage them singly and beat them.

* Introduction and 3 episodes, entirely in unrhymed irregular verse. Three soloist on each side, carrying pennants to indicate their exact military strength, no. of bowmen, pikemen and swordsmen: a convention of the Chinese stage.

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23. ROUND HEADS AND POINTED HEADS (1931-34)

(DIE ROUNDKÖPFE AND DIE SPITZKÖPFE)

An atrocity story.

* Set in the imaginary contemporary country of Yahoo and its capital Lima. The characters have Spanish names.

* An adaptation of 'Measure for Measure,' the play deals with the attempt to substitute racial doctrines of the realities of the class struggle. The round-head and pointed heads are landlords belonging to two races, but they come together to fight against the proletariat.

* Eleven scenes. Prose and blank verse. 13 songs.

24. THE SEVEN DEADLY SINS (1933)

(DIE SIEBEN TODSUENDEN DER KLEIN BUERGER).

A spectacle based on poems by Brecht.

* Set in modern America.

* Two sisters Anna 1 and Anna 2 are sent out by their families to earn their fortune. In 7 years they traverse 7 cities, in each of which A2 is tempted by one of the seven deadly sins. In fact they are virtues; Pride (in one's own self), Sloth (in performing an injustice,) Anger (at a mean action) etc. Both are able to return home with enough money. Other Annas are foolish enough to commit these sins and are ruined.

25. TERROR AND MISERY OF THE THIRD REICH (1935-38)

(FURCHT UND ELEND DES DRITTEN REICHES)

Germany-An atrocity story.

* Set in Nazi Germany.
* a sequence of realistic sketches, often very short, designed to be played separately or together. They deal with the brutality and jocular ingenuity of the individual Nazi; the fear of betrayal; the divisions and mutual mistrust within the family; the cowardice of the liberal professions; the lack of cohesion among the opposition.

* 24 Scenes introduced and linked by a long poem.

26 SENORA CARRAR'S RIFLES (1937)

(DIE GEWEHRE DER FRAU CARRAR)

Partly based on an idea by J.M. Synge.

* Senora Carrar does not want to join her two sons Spanish Republican Army, nor lets her brother take the hidden rifles of her dead husband. She wants to be neutral. But she realises that neutrality does not pay in a war situation when she finds her elder son dead. Ultimately Senora with her son and brother takes out hidden rifles and leaves for the front.

* One act prose.

27. GALILEO (1937-39)

(LEBEN DES GALILEI)

* Set in Italy 1609-37.

* Galileo an easy-going, not too scrupulous hedonist, uses the telescope to establish Copernicus's theories. The philosophers at the Medici court refuse to accept his evidence, so do the manks at Collegium Romanum, but the papal astronomer had to admit the truth. Yet the Holy office
denounces the idea of a solar system as heretical for the ultimate reason that an attitude of mind which queries the existing cosmic order is likely to query the religious, economic and social orders too.

* Fifteen scenes prose. One song. In 1947, for Laughton’s version, a rhyming verse was introduced in each scene.

28. MOTHER COURAGE AND HER CHILDREN (1938-89)

(MUTTER COURAGE UND IHRE KINDER)
A chronicle play of 30 years’ war.

* Set in Sweden, Poland and Germany between 1624 and 1636.
* Mother courage who owns a travelling canteen wagon and makes her living from the troops, loses her two sons to the Protestant Army. Her dumb daughter Kattrin loses her life giving warning of a surprise Catholic attack. At the end she is left alone with the wagon, old and wretched by still determined to get her cut.

* Twelve prose scene (with strong dialect and period flavour).
Nine Songs.

29. LUCULLUS (1938-39)

a) THE TRIAL OF LUCULLUS

(DAS VERHOR DES LUKULLUS)
A radio play.

* Set in classical rome.
* After all the pomp and funeral procession and burial, the
great Roman general Lucullus is judged in the underworld by a peasant, a slave, a fisherwoman, a baker and a courtesan; all representatives of the living future. 80,000 dead in the war, is a high price to pay. The court withdraws to consider its verdict.

* 14 short sections, one in rhyme, remainder in unrhymed irregular verse.

B) THE CONDEMNATION OF LUCULLUS (1951)

(DIE VERURTEILUNG DES LUKULLUS)

* Text largely identical with above. In the final scene the court does not withdraw, but condemns Lucullus to be hurled into nothingness.

30. THE GOOD PERSON OF SZECHWAN (1938-42)

(DER GUTE MENSCH VON SEZUAN)

A parable play.

* Set in pre-war China, in the capital of Szechwan province.

* To justify their existence, the gods have to produce a good person. They Choose shen Teh, penniless prostitute, set her up in a Tobacconist’s shop and watch her progress. She finds that she cannot remain good and survive. She disguises herself as a man (her supposed cousin) who has the necessary ruthlessness to put order in her affair.

* Ten scenes with prologue, short interludes and verse epilogue. Prose with heightened passages, section of free
verse and six songs.

31. PUNTILA AND HIS MAN MATTI (1940)
(HERR PUNTILA UND SEIN KNECHT MATTI)
A popular (Volktuck) play, idea has been taken from some stories and a scheme for a play by Hella Wuolijoki.

* Set in pre-war Finland.

* Puntila is a big farmer and bigger drunker. When drunk he is friendly and human; when sober, surly and selfish. Oscillating between these two poles, he hires new farmhands, invite the village women to his daughter’s engagement party and insists that she marries Matti, his chauffeur. When sober, he dismisses his farmhands, throws out the village women, and threatens Matti with gaol. Matti cannot stand such false and uncertain relationship and leaves him.

* Twelve scenes prose with verse prologue and epilogue and two songs. a ‘Puntila-song’ of eight verses links the various scenes.

32. THE RESISTIBLE ASCENT OF ARTURO UI (1941)
(DER AUFHALTSAME AUFSTEIG DES ARTURO UI)
"a parable play, written with the aim of destroying the usual disastrous respect which we feel for great murderers."

* Set in Chicago 1938-39.

* The five men who control the wholesale greengrocery trade in Chicago face an economic crisis. Ui, the gangleader of the underworld, ‘protects’ them from law, when they indulge in
bribery with the help of his three lutenents, Ui establishes a chain of 'protections'. Whoever opposes him, he shoots him down, even his own gangman. The editor of the newspaper of suburban Cicero is also murdered, for criticizing Ui. Ui concludes by sketching sweeping plans for the future.

Sixteen scenes with rhymed prologue. Mainly blank verse, with patches of prose. Shakespearean Scene-endings; one song. One scene includes the whole of 'Friends, Romans and countrymen'; another is a parody of the garden scene from Faust. Each Scene finishes with the stage direction, "An inscription appears which recalls certain episode in the immediate past."

33. THE VISIONS OF SIMONE MACHARD (1941)

(DIE GESICHT DER SIMONE MACHARD)

* Set in a small town in turaine in 1940.

* Simone is an adolescent girl employed at the Hostellerie du Relais during the German break-through of 1940. Her brother is serving in the army. Simone reads the story of Jeanne 'd' Aye. In four dream interludes, the real persons in her life become the historical figures in the story, her brother appears to her as an angel, she herself as Jeanne. This identification enables her to stop her employer from hoarding the food, she distributes to hungry refugees. She is handed over to the mental hospital, but already others have begun to follow her example.

* Four acts prose, including four dream interludes.
34. SCHWEIK IN THE SECOND WORLD WAR (1941-43)  
(SCHWEIK IM ZWEITEN WELTKRIEG) (1941-43)
* Set in Prague and on the Russian front.
* Schweik, the dog-fancier wanders innocently and deliberately through the second World War-, without ever betraying that his idiocy is real or sham. His adventures with various characters are set against a short pantomime. At the end of the play Hitler and Schweik meet, both utterly lost. But Schweik has lost himself accidentally, on purpose.
* Eight scenes in prose, with a prelude, postlude and two interludes in rhymed couplets. Eight songs and verse epilogue.

35. THE CAUCASIAN CHALK CIRCLE (1943-45)
(DER KAUKASISCHE KREIDEKREIS)
* Set in feudal Georgia, before the invention of firearms.
* A prelude shows two soveit collective farms meeting in 1945 to decide which should have a certain valley. They are told the following story which constitute the play proper.
* Prelude and 5 acts, mainly prose. Narrative chorus of 3-4 singers in unrhymed irregular verse. 12 songs.

36. ANTIGONE (1947)
(DIE ANTIGONE DES SOPHOKLES) (1947)
* Adopted for the stage by Bertolt Brecht from holderlin’s translation.
* Set in Thebes, outside Creon’s palace.
* Two-third of the play follows the original version, but even
here Brecht has largely reshaped the verse, therefore its cadence is different. A prologue set in Berlin 1945 shows two sisters whose brother-deserted from the army and was found hanged. Should they risk being seen by the army cutting his body down. In the play Creon, the brutal Teirisias becomes a pessimistic analyst of the present. But the chorus of elders, eventually turns against Creon.

* Prologue of 93 lines and play of 1300 lines, of unrhymed and irregular verse.

37. THE DAYS OF THE COMMUNE (1948-49)
(DIE TAGE DER COMMUNE)

* Few characters and scenes are adapted from Nordahl Greig's 'Die Niederlage,' but in actuality the theme of the play counters the original one.

* Set in Paris between January - April 1871.

* The story of the Paris commune is told through the fictional men in the street - a seamstress, a schoolmistress, a student priest and his baker brother - and a number of historical persons like Theirs and Bismark. It concludes with the men in the street putting fight against Theirs, they ultimately die. Watching from a safe distance, the bourgeois and the aristocrats congratulate Theirs.

* Fourteen Scenes prose, 3 songs.
38) **THE TUTOR (1950)**

(DER HOFMEISTER)

An adaptation from J. M. R. Lenz's play.

* Set in Insterburg (Prussia) and Halle (Saxony) after the seven years' war.

* The tutor Lauffer, seduces one of his pupils (the girl) in the absence of her real lover. Village schoolmaster gives him refuge, the repetition of the earlier incident (seduction) terrifies Lauffer. He castrates himself, finds that now he is universally accepted. To this piece of tragic satire, Brecht has added the discussion on love and philosophy among the students. The self castration now comes to represent the collapse of the German intellectuals before their countries problems. At the end, Lauffer is hailed as the perfect teacher who shall mould the youth of Germany in his own image.

* Five acts, 17 scenes, with rhymed prologue and epilogue.

39. **REPORT FROM HERRNBURG (1951)**

(HERRNBURGER BERICHRT)

"This piece needs no dynamics. It is a report.

* Concert platform, with uniforms and a frontier barrier. The confrontation between youth and the West German police, interspersed by dance song-invitation song-refreshing song and mocking song.

* Ten songs for youth chorus, each introduced by a very short
40. TURANDOT, OR THE WHITEWASHERS' CONGRESS (1953-54)

(TURANDOT ODER DER KONGRESS DER WEISSWASCHER)

* Set in China at some indeterminate past.

* There is no cotton to be bought in China; the emperor and his brother have a monopoly, they are waiting for a rise in price. The revolutionary opposition is led by Kei-Ho, an ex-tui. This is a group of futile-thinkers who lives by hawking opinions and arguments. The play proceeds with the marriage of Emperor's daughter Turandot with successful whitewasher in a competition.

* Ten scenes prose. Scene 5 (1/3 of the whole play) is subdivided.