An Evening at the Maxim Gorki Theater, Berlin

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Butt sind seine Gefährten. Ihre unwahr-

scheinlichen Abenteuer und merkwürdigen Er-

lebnisse führen zu nachdenklichen und be-

denkenswerten Überlegungen, die einer
eigentwilligen Erkenntnis der Welt in ihren
diversensten Erscheinungsformen gelten.

Wilhelm Pieck, 1876-1960. Bilder und Do-
dukmente aus seinem Leben, hrsg. H. Vosske
und Mitarbeit v. E. Ittershagen (Berlin: Verlag Neues Leben)

Helfried Schreiter, Einer besucht eine.
14 Geschichten (Berlin: Verlag Neues Leben).

Anna Seghers, Das Vertrauen (Gesammelte
Werke in Einzelausgaben, Bd. 8) 1. Aufl.
(Berlin: Aufbau)

Über Anna Seghers. Ein Almanach zum 75.
Geburtstag, hrsg. K. Batt (Berlin: Aufbau)
Bekannte Schriftsteller, Publizisten und
Literaturwissenschaftler der DDR und des
Auslands erzählen von Begegnungen mit
Anna Seghers und ihren Büchern und schrei-
ben über besondere Aspekte im Werk und Wirken
der Schriftstellerin. Eine Auswahlbiblio-
graphie erfasst Werke von Anna Seghers und
wesentliche Buch- und Zeitschriftenpubli-
kationen aus dem Sekundärbereich.

Frank Wagner, Der Kurs auf die Realität.
Das epische Werk von Anna Seghers (1935 -
1945 (Berlin: Akademie-Verlag). Das Seghers'-
sche Erzählwerk wird als zusammenhängender
Prozess der künstlerischen Realitätsaneig-
nung interpretiert.

RESEARCH IN PROGRESS

Annette Koeppel, "Women writers in the
GDR" (410 Tinkerbell Road, Chapel Hill,
North Carolina 27514).

Dr. Anita Mallinckrodt, "Images of Women in
GDR Prose", (5 Köln 1, Wolfsstr. 9-11,
West Germany).

Christiane Zehl Romero, "GDR Novel,"
"Rose and Position of Women in Public and
Private Life in the GDR". (Department of Ger-
man and Russian, Tufts University, Medofrd,
Mass. 02155)

RECENT PUBLICATIONS

Die DDR erzählt. Nine Stories from the
German Democratic Republic, ed. Peter Hut-
chinson (London: George Harrap).

Peter Hutchinson, "The Presentation of
Divided Germany in East German Fiction"
(dissertation) Selwyn College, Cambridge
CB 9DQ, England.

PUBLICATIONS DISCONTINUED

Democratic German Report, published as
a newsletter to familiarize readers in
non-socialist countries with the GDR, has
announced that it will cease publication
at the end of this year after 24 years.
Born of the cold war when the GDR was
unfamiliar and unrecognized in the Western
world, the editor of the German Report
concludes that the publication "has become
redundant" at a time when the country is
represented in the UN and maintains
diplomatic relations with almost 120 coun-
dries around the world. No plans have been
announced to replace this old "cold warrior"
with something more appropriate to the
contemporary situation.

REVIEWS

An Evening at the Maxim Gorki Theater, Berlin

In June, 1975, a colleague and I who
were working in the Bertolt-Brecht-
Archiv, had the opportunity one Saturday
evening to see double performances of
Das Ende by Michail Schatrow (1800 hours)
and In Sachen Adam und Eva by Rudi
Strahl (2200 hours), both at the Maxim
Gorki Theater, former home of the Sing-
Akademie, near Unter den Linden. The first
play was an interesting example of epic-documentary theater, with revolving stage, film (some of it with Russian sound), projections, and recorded music. The performance of Das Ende was informative, entertaining, and scenically diversified, thoroughly professional, though not great theater. The play has to do with the last ten days (April 10-20, 1945) of Hitler, with Bormann, Goebbels, Goering, Himmler, Eva Braun, and others, all well played by masked actors, in the Berlin "Bunker," and it is a light-hearted macabre view of idiotic and pathological aspects of these Nazi leaders, against a background of "Lagebesprechungen," elegant festivities, commands, harangues, and impassioned speeches, it is also an exhortation to reflect on the progress made in the intervening thirty years. The decisive role of the Russian army in the defeat of Nazism and the role of the worker in the reconstruction of Germany is highlighted in two tableaux at the conclusion of the play.

After a pause following the Schatrow play Strahl's In Sachen Adam und Eva was played in the foyer, with the spectators seated at tables, most of them with a glass or bottle of good wine before them.

The Strahl play, a talk-show in the best sense, was performed on four small podiums which were situated here and there among the tables. On the largest of the podiums sat the young couple, Adam and Eva, who were seeking permission to marry, on another sat the judge and the "Protokollant," on the other two stood the lawyer supporting the lovers' application and, toward the other side of the room, the lawyer opposing their candidacy, "die Gegenanwältin." An interesting account of the events leading to their decision to marry was elicited by the lawyers and searching questions about its advisability were raised. Finally, the spectators were asked to vote for or against matrimony and at this performance--the young people won their case! Following the performance, the actors sang some witty and provocative cabaret songs, and did it superbly.

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