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Sommario/riassunto	The main objective of this study is to point out, describe and analyse the ways of transposing the Brechtian theatre assumptions in O render dos heroes, by José Cardoso Pires, and Luckily there is moonlight! de Luís de Sttau Monteiro and show the relationship of these pieces with the period before the Revolution of April 25, specifically in the 1960s, marked by the processes of application of censorship. The Brechtian matrix in The Render of Heroes and in Happily There is Moonlight!, in addition to being the aesthetic responsible for an attempt to innovate the dramatic forms practiced in Portugal, it also confirms the concern of the authors with the expression of a critical position before reality, with the direction of dramaturgy and the role of the playwright in his time and place.