

an actual setting. The expressiveness of the greatest actors could not meet the demands of this music.

But why "Music for a Movie?" Why not just "A Psychological Study in Music?" Because that is what this music is. Music with a Schönbergian flavor, something in the nature of the *Erwartung* music, although not so photographically realistic in the psychological realm as this most beautiful of Schönberg's earlier works. There is a wide discrepancy between the subject of this *Begleitmusik* and the manner of its presentation. Of late, notably in his latest opera *Von Heute auf Morgen*, Schönberg has disclosed a marked penchant for artistic cheapness—what is called "Kitsch" in the German studios; but of course he dresses this tendency in a consistently exclusive, non-popular style!

Alfred Einstein

WORLD ALMANAC OF RADIO

ANDRE COEUROY'S latest book, *Panorama de la Radio*, Editions Kra, "*Les Documentaires*", Paris, might be subtitled "All you need know about radio." Here in his first chapter one finds every type who "listens in": "mon ami Crabe," who fights against all innovations; the poet to whom the radio is "communion among men;" the musician to whom the psychology of listening over the radio is different from that of the concert hall. Tongue in cheek, Coeuroy contends that at a concert one sells one's soul for two hours, while the "listener-in" remains free; "master of his mood and of his soul, he dominates the music instead of being possessed by it." Besides which, he continues, at concerts, souls are conscious of elbows! But before a loud speaker the auditor is alone, turned over to his own judgment and taste.

An exhaustive chapter on "The Radio and International Life" gives useful information about present developments in practically every country. Having assiduously studied the radiophonic geography of several continents he is completely authoritative as to the history of the invention, the situation of stations and means of carrying on throughout the world. Thus the United States is seen to be alone in financing radio by making it an advertising medium. In the other countries, France excepted, the owners of sets pay a radio tax and are in a position to dictate

what they wish to hear without being almost entirely subject to the artistic taste of those who subsidize commercial hours.

In 1930 the German radio tax brought in sixty million marks for the year. Music is the chief interest of the radio stations of that country, and leading artists are engaged as heads. In 1926, the British Broadcasting Company was bought by the government under a ten year charter. The program department here is divided into sections dealing with music, theatre, news reports, education, and lectures. A ten shilling tax brings in an income of a million pounds, two-thirds of which go to the executants. According to Coeuroy, the effort which Germany spends on music, England devotes to the theatre. Denmark possesses the largest percentage of listeners in Europe. With great thoroughness, in studying the problem of program making the Danes send out questionnaires with a license card to each owner of a radio, to find out what the public wants.

We cannot help being envious of the British Broadcasting Company which presents such composers as Auric, Bartok, Berg, de Falla, Hindemith, Honegger, Schönberg, Stravinsky, etc. France offers its best composers as special attractions, and Germany revels in first performances of new works by world famous modernists. The slogan of the various countries is "to inform, to teach, to amuse" but as Coeuroy wisely says, "the only thing which counts with us is that it creates."

The most interesting section of his book is that wherein Coeuroy with suggestive vision outlines the possibilities of creating a special, characteristic radio art. He has studied how to obtain the best results of orchestration for broadcasting; he recommends its use to serve the needs of contemporary music; he lists compositions specially written for broadcasting, among them works by Hindemith, Weill, Toch, Graener, Butting, and Fitelberg. Similar possibilities exist for the radio-theatre. In fact, there is today a spoken drama created by the peculiar needs of this medium. Radio-opera is another unploughed field.

"The worker on the stage, the worker in discs, the worker in waves, here are the New Men of the new creations of art." These are the real creators of the mechanical era.

Marion Bauer