

## Nazis Barring Foreign Artists

**I**T TAKES MERELY A GERMAN NAME to be the open sesame for an author to get his play produced in the Germany of Herr Adolf Hitler to-day.

Anti-Semitism, anti-Slavism, anti-Gallicism are also factors in excluding works not only dramatic, but musical.

Artists bearing these hated names also feel the ban of the nationalistic fervor of the now dominant political party.

"The aim of the National Socialists is to push us back to the Middle Ages. Their politico-cultural demands are radical," writes Hans Heinsheimer in *Modern Music* (New York). "They set up the German superman against the 'inferior foreigners.'"

Here are some instances:

"Quite recently a National Socialist conductor in Vienna refused to lead a radio program on which the Czech violinist, Prihoda, was to play Mendelssohn's violin-concerto. As a National Socialist he could not sanction a Jewish work accompanied by a Czech musician. The demand for a 'German' program in the theatrical field, which is the main point in the cultural plan of the Hitler party, was fulfilled by the ruling caste in Germany in 1932."

Turning to the theaters we find the "supermen" prevail to such an extent as to show that "buy German" has acquired a strong hold:

"In the large, medium, and small theaters for the season of 1932-1933 the schedule of works by living authors includes 127 for the theatrical stage, of which 118 are by Germans, nine by foreigners; in opera, forty-six works by living composers; forty-two German, four foreigners. The nine foreign theatrical works consisted of one by Pagnol, one by Molnar, and seven by Shaw.

"Works by young Germans were accepted for thirty or forty theaters merely on the strength of the author's name. How startling these figures are is realized when we learn that in the year preceding, foreign and German works were about equal in number.

"Among the theater personnel, actors, managers, and directors who are foreigners are now just as rigorously excluded as the German Jews. There are exceptions, of course, the 'terror' hardly affecting prominent and established people.

"Men like Walter, Klemperer, Horenstein, Rosenstock, and a few others can retain their places. But a large number of excellent musicians have no positions, and the young people, the new generation of actors, singers, managers, and directors, are still worse off."

**R**ACIAL censorship, we are told, has been most vigorous and noticeable in radio broadcasting:

"The summer of 1932, which of course effected a reversal in all branches of German official life, saw the German broadcasting organizations subject to a special law which brought them under the control of the Cabinet. The capable and independent director of the Berlin radio was dismissed on twenty-four hours' notice and replaced by a member of the Hitler party, who transformed activities in a few weeks. In a few weeks or months—an outsider can hardly appreciate the rapidity and completeness of the change—a new nationalistic radio has emerged, to replace the modern radio broadcasting that had hitherto prevailed.

"Perhaps the influence on the art of politics—more explicitly, of a great nationalistic movement—is especially strong in Germany because all these institutions are in the domain of the State. The radio has a supervisory commission of representatives from the Government and the political parties, who meddle in the most minute details of programs. Theaters are State and municipal enterprises and, in the cultural picture of 1932, the theater and radio programs accurately reflect the political metamorphosis of that year.

"But after all, too much importance must not be attached to these conditions. In a few months one can exhaust all the military marches, national, feudalistic performances, dramas, and operas out of German history that can be endured; boredom quickly develops. It is being recognized in Germany to-day that the man of 1933 can not be metamorphosed, culturally speaking, into the man of 1912, and that the time-spirit is more powerful than political guardianship.

"There is ground for faith in a rapid and steady improvement in the belief that the incredible and sensational changes in the general cultural status which I have tried to sketch, will soon seem like a nightmare that is banished when we wake from a heavy sleep."