

But considering the low mental and moral standard of artists in general, I would say:

Treat them like immature children

Call them fools and let them escape.

MUSIC AND POLITICS—Darius Milhaud

I HATE to see these two words together, as music is what I love the best and politics what I dislike the most.

First of all I think that we must never forget that this war is a kind of international civil war with the forces of fascism and oppression against the forces of democracy and freedom.

In occupied countries there has been a small minority of collaborators. In countries which have had the luck not to feel enemy oppression there is a minority of fascist minded people which probably would decrease if an enemy occupation should occur.

I don't see why artists should not be treated as ordinary citizens. Jacques Benoist-Mechin is a composer who has written a few works in which you may find a certain gift. He was a minister in the Laval cabinet. Now he is arrested, accused as a traitor, a German spy. I hope he will be shot. That he may be a Nazi does not change his music, of course. I would not recommend that his works be performed right now. But the life of a work is independent of the composer . . . Being so far away we can have nothing to say about all that. The people who have suffered and fought in the Underground and who have been cold and hungry, who have helped the persecuted and risked their lives at any time are the only ones who can act and have the right to do so. Let them mete out justice. They will certainly know who is a real collaborator, I mean a Nazi-minded person, and will make a sharp distinction between him and those who have had to bear pressure and continue to work to be able to live. And what can we know here? So often I have heard: "This one went to Germany, he is a Nazi." Do you know if he has not been there for the Underground? I know a story of an aristocrat in a castle near a little town who had a German general and all his staff to dinner. That seems terrible! But this dinner was organized by the Underground to keep those Nazi officers out of the town to facilitate the destruction of a bridge and a railway station. Harry Baur, the movie star went to Germany. In America, every Frenchman said: "What a traitor!" He was

going there for the Underground, was arrested and tortured before being killed by the Germans.

I have just had very interesting news from Paris about the magnificent participation of the musicians in the "Resistance." During these four years I have sometimes had news from Francis Poulenc who managed to reach me by people who escaped from France and sent me a letter from Spain. He wrote about the magnificent activity of the French musicians, writing and performing for the French public. I know now that Poulenc, Louis Durey, Georges Auric and Roger Désormière were active in the Resistance. Paul Paray, the conductor of the Concerts Colonne refused to direct orchestras from which the Jews had been expelled. Claude Delvincourt was offered the post of Director of the Paris Conservatoire by the Vichy government. He accepted because he knew he could help the Resistance. He became one of the important persons of the clandestine movement in which he was known as Monsieur Julien. His office was transformed into a counterfeiting headquarters. None of the Conservatoire students was deported to Germany and during the last weeks they all enlisted in the French Forces of the Interior or in the Maquis for the battle of the liberation of Paris. During these days of fighting in the capital, Roland-Manuel was in the building of the French National Radio. He was with Manuel Rosenthal (former conductor of the Radio Orchestre National who, being a Jew, was ousted), Herman Moïens and Roland Boudariat. All around this building there were shooting, barricades, fires; at the peril of their lives, they managed to take down, by dictation through the Moscow radio, the music of the new Soviet anthem, to orchestrate it and to copy the parts so that it could be performed with the other allied national hymns at the very moment of the liberation of Paris.

Don't you think that these Frenchmen are the only ones who have the right to give a solution to this problem?

THE APPEAL TO CONSCIENCE—Ernst Krenek

THE question of what should happen to those European artists living in Nazi-dominated countries who are, or will be, accused of "collaboration" with the oppressors is so difficult to answer that it may at this point appear more useful to establish the elements that will reasonably have to enter the discussion rather than to suggest any particular solution.