

In one box alone sat Ezra Pound, Léger, Erik Satie, and Milhaud. In another sat James Joyce. Somewhere else sat the Prince of Monaco. During the literal riot that ensued Pound relates how Milhaud futilely tried to prevent Satie from clapping.

Erik Satie, original sponser of "Les Six" shook him off, and continued clapping.

After the finish of the first movement of the "sonata" the Champs-Élysées was the scene of the greatest musical riot since the performance of the "Sacre du Printemps" eleven years ago. After the first movement no one heard a note, except in the infrequent lulls: the audience shouted itself quite hoarse with both indignation with the composer and indignation with the others in the audience who prevented them from hearing. Whistling and yelling was drowned out by valiant defenders, and in the din the pianist remained a far away automatic figure playing upon a keyboard from which no one could hear a note.

Few people heard very much but all were exited. What had happened?

The master of ceremonies came out to announce that motion pictures would now be taken of the audience, and would they be so kind as to reproduce the riot which had just taken pace when Monsieur Antheil had played. The audience, in a fighting spirit, was so kind, with the result that many famous faces were immortalized behind clapping and enthusiastic hands those whose approval it is hardest to earn. In America it will simply be announced that the theatre scene is a real one and that so-and-so is in such-and-such-a box. The wary ones were trapped.

A great picture of Parisian life. The Great Diva entertaining at her magnificent home the greatest political and artistic names of the day (part of Diva taken by Mme Maeterlinck the American newspapers and screen announces) later (indidentally Mme. Maeterlinck will give a concert tour in America this season.) The Great Diva gives a concert which creates such a sensation that there is a great riot (the newspapers announce that the concert and riot is real and that so-and-so may be discerned in the audience.)

Jean Cocteau relates that a mother who has loaned her child to a magician sees the child disappear and reappear. The child walks back to its seat, but no one notices that it is not the same child!



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Hugo Simon (Litho)
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