

Adorno, who have been seen to favor the aesthetic side of Wollen's avant-garde. Extremely important in this regard is a contemporaneous musical movement that advocates the *political* use of the disturbing detail. In doing so it contradicts substantially the perceived irrelevancies of romanticism and the effaced domesticity of film music, not to mention the severities of a Schoenbergian avant-garde.

In his introduction to *The Rise and Fall of the City of Mahagonny*, Bertolt Brecht discussed the now deadening effects of Wagnerian opera and, by extension, of conventional dramatic theater.

So long as the expression '*Gesamtkunstwerk*' . . . means that the integration is a muddle, so long as the arts are supposed to be 'fused' together, the various elements will all be equally degraded, and each will act as a mere 'feed' to the rest. The process of fusion extends to the spectator, who gets thrown into the melting pot too and becomes a passive (suffering) part of the total work of art. Witchcraft of this sort must of course be fought against. Whatever is intended to produce hypnosis, is likely to induce sordid intoxication, or creates fog, has got to be given up.<sup>8</sup>

Clearly this criticism could also apply to the integration of *film* elements already discussed. Brecht's collaborator Kurt Weill had advocated a different place for music in the theatrical equation. Against illusion and the stupor described above, Weill spoke for the "gest," the idea that music must have a point, of which the audience must be conscious.<sup>9</sup> To accomplish this awareness Brecht posited a "radical separation of the elements."

The set [works] as images rather than illusion, the story [becomes] less of an experience and [gives] room for meditation, the music [comes] not 'out of the air' but out of the wings and [remains] like a concert piece. Writing, music and architecture [play] their part as independent arts in an intelligible performance.<sup>10</sup>

Each constituent element, each "detail," was to be visible, audible, and noticeable. Musically this meant leaving "dramatic opera" for "epic opera," music that "dishes up" for music that communicates, "music which heightens the text" for music which "sets forth the text," music which merely illustrates for music "which takes up a position."<sup>11</sup>