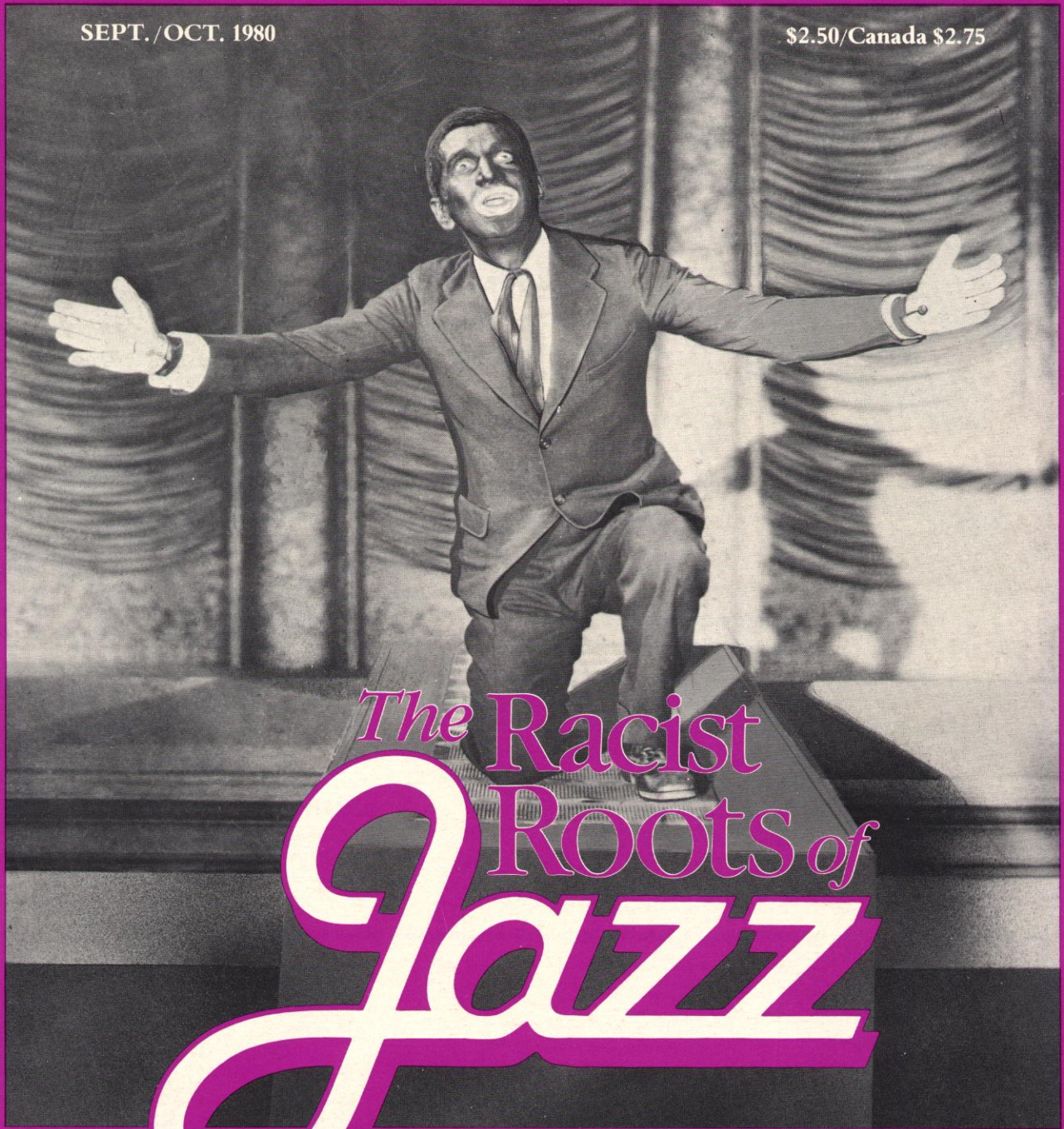


the Campaigner

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The Racist Roots of Jazz

Report: Zionist Peace Faction Mobilizes



THE RACIST ROOTS OF JAZZ

"From Jumpstreet," a new Public Broadcasting TV show, will soon invade American homes and public schools with two vicious lies: first, that the only genuine American music is the pornographic banality called jazz, and second that jazz is an authentic cultural contribution of black Americans.

In a blockbusting exposé, musicologist Peter Wyer proves that jazz is a synthetic form of non-music concocted to destroy American culture. Jazz was foisted on black Americans by the same oligarchy which had run the U.S. slave trade, with the help of the classically trained but immoral George Gershwin and the Paris-New York circuit of drug-taking avant-garde artists. Contrary to the racist claims of today's cultural anthropologists, jazz has no basis in African tribal music—as Wyer demonstrates by comparing jazz, African music, the classical music of Beethoven, and the bestial, primitive gruntings of Igor Stravinsky and other modern composers.



RESTORING ISRAEL'S MORAL PURPOSE

Zionist leader Nahum Goldmann has denounced the policies of the Begin government as a betrayal of the humanist purpose of Judaism. Goldmann's message is founded on the 19th century Jewish Renaissance, which both contributed to and drew strength from the German republican current of Heinrich Heine, Friedrich Schiller, Ludwig van Beethoven, and Friedrich List. This purpose must be restored to Israel today if the Middle East and the world are to avoid thermonuclear destruction.



THE BRITISH ORIGINS OF NAZI EUGENICS

Purported scientists, including Nobel Laureates, have begun reviving the hideous theory of the racial basis of intelligence—the theory that provided the rationale for the Nazi death camps. Today's race scientists, operating under the aegis of the international mental health organizations, draw their ideas from a long line of kooks and frauds, which has been sponsored, ironically, by the world's best argument against the practice of "breeding" human beings: Britain's aristocratic blue-bloods.

^{the}Campaigner

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September-October 1980

Special Double Issue!

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Al Jolson in
"The Jazz Singer"

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What's Behind 'Jumpstreet'

Anyone who watched the Republican Convention in 1976 and then again this past July has a good metric for the ugly degeneration of American culture over the four-year period. Who could have believed four years ago that an audience of typical middle-Americans would tolerate the clown show which greeted them in Detroit this summer? Surely the low moment in the generally degraded media event was reached when two disco singers cakewalked back and forth on the stage bellowing, "We're gonna wi-i-in in 1980."

How poignantly horrible for those of us old enough to remember that shuffle when it was a regular feature of the shuffling "Negro act." Here was the same racist degradation imposed on America's black population, now extended to include everyone. Even the cynical, hardened television crew seemed shocked at the miserable performance offered the delegates in lieu of politics.

Yet, not one delegate stood up to complain that he was being insulted, that his party was being destroyed and his country degraded.

Ask these good citizens how they feel about the drug plague

infecting the country's youth and they will be appropriately and sincerely horrified. They instinctively oppose decriminalization of drugs and abhor the immorality of the rock-drug culture. The removal of the Equal Rights Amendment endorsement from the Republican platform was a sop to precisely these impulses—which still characterize the seventy percent antiliberal majority in this country. Yet, they applauded a rock-music festival which celebrated the moral collapse they otherwise despise.

The Democratic Party Convention was even more dismaying, as we learned that a huge section of that party is still willing to tolerate the candidacy of the known moral degenerate Jimmy Carter, who has already made the U.S. presidency a despicable joke internationally.

In the 1930s, American audiences which saw newsreel clips of Hitler's Nuremberg rallies marveled that a people with the immense cultural heritage and scientific accomplishments of the Germans would tolerate the evil of fascism. Yet today these same Americans, and the children they raised, are apparently prepared to

accept similar circuses with even less resistance.

Part of the problem which the average decent American faces is the very thinness of his culture, which allows him to accept disco pornography as legitimate entertainment, and even labels it as music.

As Peter Wyer demonstrates in this issue, the destruction of musical culture in this country was not accidental. Music is inextricably connected to republican consciousness. Bach, Mozart, and Beethoven celebrated precisely those principles for which the American people fought the War of Independence two centuries ago. The perpetrators of the rock-drug culture are not unwitting. In order to destroy this nation as an industrial republic, it is first necessary to create a population willing to accept the cultural equivalent of a Nuremberg rally. To do this, it is not necessary to proscribe great music; it is sufficient to create a population no longer capable of understanding it, a population which cannot distinguish great music from its fascist antithesis.

Out of the Disco, Into the Schools

Beginning in October of this year, a thirteen-part series funded by the U.S. Department of Education entitled "From Jumpstreet" will be shown during prime time hours on every Public Broadcasting TV station in America. This same series is already in the process of being placed in school districts throughout the country for a period of up to 12 years, and is intended to be the principal curriculum for the study of the history of American music for pre-adolescent and adolescent youth throughout the U.S.

The message of "From Jump-

street" is racist. It claims that American music is black music, and that black music in turn is rock, disco, jazz, soul, and spirituals. The individual shows in the series are largely composed of performances by a gallery of top rock, jazz, and soul stars including Carmen MacRae, Dizzy Gillespie, Bo Diddley, Chuck Brown, Babatundé Olatunji and others.

The beguiling facade of "From Jumpstreet's" lively enter-

tainment is deliberately intended as a vehicle for a much more sinister purpose. The series's actual intent is to use America's racial tension to enforce an irreversible choice on all American youth of jazz, soul, etc., as their music—as opposed to the foreign, that is, European-based Neoplatonic tradition which produced the high points of universal musical culture to date.

To maximize racial tensions

to this end, the series will be particularly emphasized in public school classes undergoing desegregation. In this context, any child who objects will be made to feel that he is prejudiced.

"From Jumpstreet" itself was developed at WETA-TV in Washington, D.C., under the direction of Charles Hobson, using a \$1.6 million grant from the Emergency School Aid Act (ESAA) of 1972. The latter was

Stop African Genocide!

We are publishing an appeal to President Carter for emergency food relief for Africa, where 10 to 70 million people are threatened with starvation. The national media have now begun to report on the famine—although in a manner more aimed at inuring our population to the disaster than at preventing it.

Since the 1973 oil price rise, industrializing African countries have been forced back into primitivism and tribalism by institutions like the International Monetary Fund, which has used these countries' dependence on credit to prevent them from even maintaining their economic infrastructure.

Efforts are underway to use our nation's agricultural surplus for emergency relief. The following appeal, based on a resolution proposed by Lyndon LaRouche to the Democratic National Convention, is being

circulated to individuals throughout the country.

IMF ideologues like Ramsey Clark have coined a new word, *ethnocide*, to justify this slaughter. *Ethnocide*, or cultural murder, was invented by the Iranian mullahs and their United Nations-trained colleagues to describe the process of development out of primitive backwardness. As the brutal disintegration of Pol Pot's Kampuchea (Cambodia) now approaches on an even more horrifying scale in Africa, no one can mistake the intended outcome of the liberal "cultural relativist" ideologues, like Princeton University's Richard Falk, who we reported on last issue. These individuals are organizing for genocide.

* * *

An Appeal to President Carter

"Whereas, 10 million individuals in Africa face extinction by starvation within the next several weeks, and whereas an additional 70 million human beings are immediately threatened with extinction as a result

of the combined ravages of drought, famine and war on that continent; and

"Whereas, the United States has approximately 26 million metric tons of wheat, 271 thousand metric tons of dry milk, and 30 million metric tons of corn in surplus stock position;

"We the undersigned strongly urge that you, Mr. President, take this opportunity to exercise your powers directly to ensure that the genocide in Africa is prevented and that an effective solution to the emergency food needs is implemented, one that also contributes to solving urgent economic problems confronting American farm producers.

"Specifically, Mr. President, we urge that you direct the Commodity Credit Corporation of the United States to purchase 18 million metric tons of grains and dry milk from farm producers at parity price levels and to work closely with the relevant authorities in the affected countries to ensure the food supplies' effective transport and distribution."

EDITORIAL

sponsored by then-Senator Walter Mondale and became a division under the federal HEW.

Mondale, a member of the Trilateral Commission during that period, and a perennial darling of the aristocratic Bilderberg Society, also authored the rider on the ESAA which provided that a minimum of 3 percent of the total ESAA budget was to be used to produce television series such as "From Jumpstreet" for use in schools and Public Broadcasting stations.

Under Hobson's direction, an anthropological and black musicological team was assembled, including *Downbeat* magazine writers Bill Brower and Bill Quinn, University of Michigan Music Education director James Standifer, Howard University Music Department chairwoman Dr. Veda Butcher, and Jack Kukuk, education director for the Kennedy Center for the Performing Arts in Washington, D.C. Hobson was himself a former writer for *Downbeat* magazine and, together with Brower and Quinn, is a close friend of *Downbeat's* Nat Hentoff.

As Wyer makes clear, anthropology and black ethnomusicology were created as scholarly disciplines to reinforce the drive for primitivism in the twentieth century arts, a drive orchestrated by the British Round Table ideologues of a New Dark Age, and implemented in the literary salons of Paris, London and New York. The particular circle of individuals involved in "From Jumpstreet" were, through André Hodier, closely associated with the Paris-based existentialist network around the late Jean-Paul Sartre during most of the post-World War II period.

The Kennedy Center for the Performing Arts is under the di-

rect auspices of the Aspen Institute for Humanistic Studies, as well as the related Trilateral Commission and New York Council on Foreign Relations, institutions which dominate its board of trustees through Sol Linowitz, representatives of the Mellon and Biddle families, and others. These are the very circles which have worked since the beginning of this century to impose the cultural framework which has culminated in the mass dissemination of psychotropic drugs in America.

The WETA research was based upon the anthropological writings of Margaret Mead's associate Melville Herskovits, whose career in creating the racist jazz cult is documented in this issue. To ensure the effectiveness of the series in drawing adolescent and pre-adolescent youth into jazz, rock, etc., the series was pre-screened before a panel of selected adolescents and then shown before over 3000 youth in 20 cities around the country. According to Hobson, "We tested their attention span and every aspect of their response. We also did studies on how the teachers felt while watching the kids watch the pilot. Our studies show that kids are absolutely wild about the program."

If the American public accepts "From Jumpstreet," the next generation of youth in this country will be irreversibly locked into the rock-drug counterculture and the overtly criminal outlook which that fosters. We intend with this issue of *Campaigner* to adequately inform the public on the issues relevant to this evil series. Americans should draw the line on the continued destruction of our culture: the "From Jumpstreet" series must be prevented from being aired on TV and placed in the American school system.

LETTERS

Plato's Ion And Schiller

To the editor:

I was surprised that Helga Zepp-LaRouche didn't mention Plato's dialogue *Ion* when she reviewed the Aristotelian theory of art as "imitation" in her article, "The Secret Knowledge of Friedrich Schiller."

There is a striking similarity between her description of the modern painters and rock musicians who act out their schizophrenic delusions and call it art, and the Greek general Ion who reveals in Plato's dialogue that he can only recite poetry when he is inspired by "divine madness," and that this inspiration allows him to give himself over totally to weeping and wailing.

Plato had clearly refuted *The Poetics* before his failed student Aristotle ever considered writing it. And he did it with the wit and satire that these shysters deserve.

For the full treatment of the role of poetry and art in uplifting the population and creating the "golden souls" of whom she speaks, consult *The Republic* and *The Laws*.

Henry Joussin
Houston, Texas

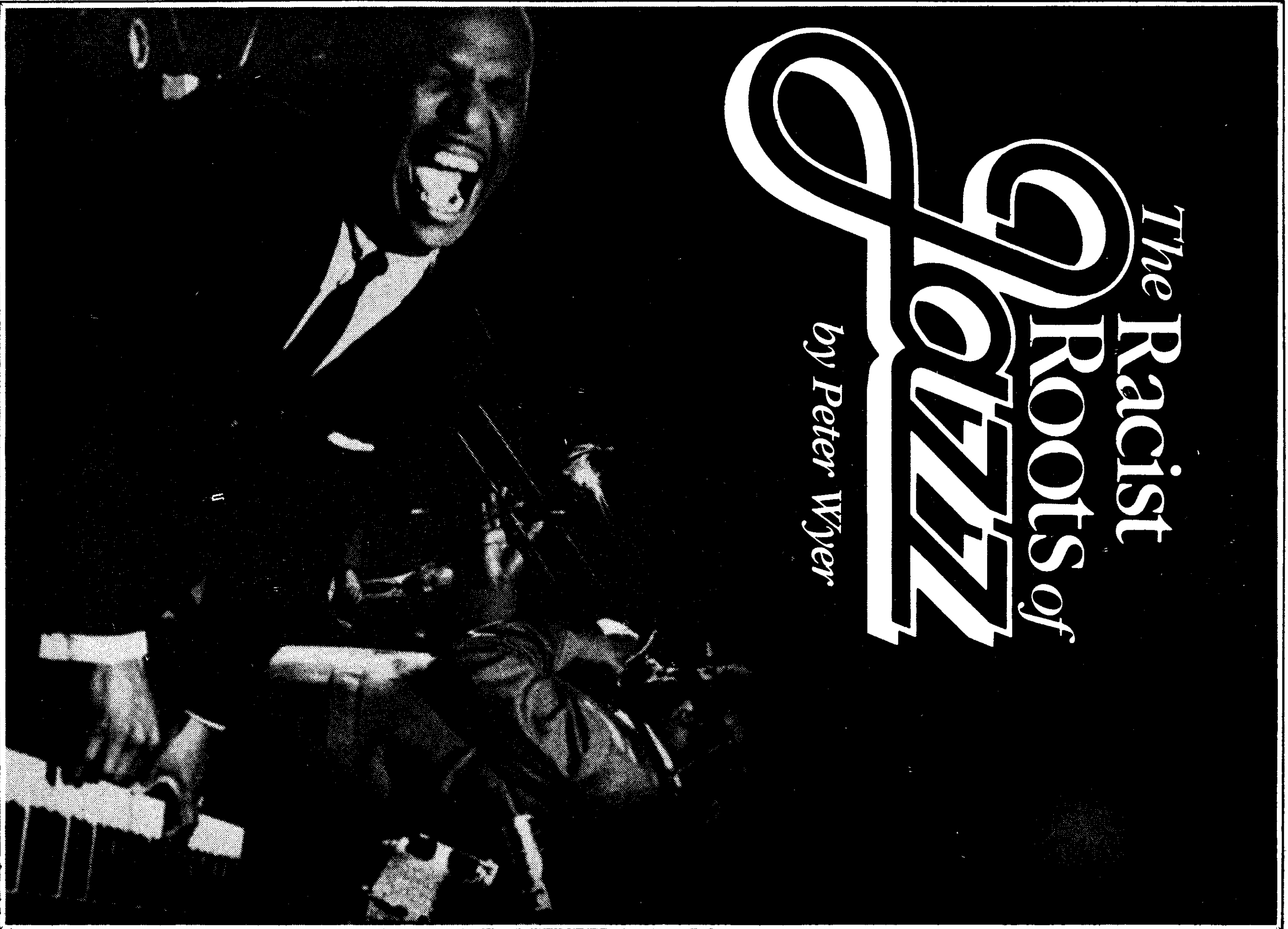
The editor replies:

Mr. Joussin is right about the *Ion*, which, by the way, is a perfect starting point for readers who want to begin reading Plato's dialogues. It's only fifteen pages long, and funnier than Johnny Carson at his tongue-in-cheek best.

A further discussion of poetry and drama appears in "Why the British Hate Shakespeare" in next month's issue of *The Campaigner*.

Letters continue on page 95

The Racist
ROOTS of
JAZZ
by Peter Wyer





George Gershwin Scores With “Do It Again”

It is Friday morning, November 2, 1923. The high society circles in New York are buzzing with excitement and exhilaration. Telegrams are flying back and forth between New York, Paris, and London with news of a major milestone in American music, definitely the latest thing in the area of culture and the arts in general.

The night before in New York's Aeolian Hall, soprano Eva Gauthier has done the unthinkable. In a major classical concert hall song recital, she has performed a selection of jazz songs, accompanied by their author, George Gershwin, at the piano, for an audience of elite society and musicians.

The concert represents the fruition of two decades of effort on the part of these circles.

The Gershwin songs have been programmed together with two groups of songs by modern composers, including those of Béla Bartók, Paul Hindemith, Darius Milhaud, and the American premier of early songs by the Viennese composer Arnold Schoenberg, who was later to become the father of the musical psychosis known as atonalism.

However, it is the Gershwin songs which make the greatest impact. The selection includes the song “Swanee,” which, sung in blackface by Al Jolson, had been Gershwin's first smash hit three years before. The Friday edition of the *New York World* carries a rave review by Deems Taylor, describing the event:

Mr. Gershwin began to do mysterious and fascinating rhythmic and contrapuntal stunts with the accompaniment. . . . The audience was as much fun to watch as the songs were to hear, for it began by being a trifle patronizing and ended by surrendering completely to the alluring rhythms of our own folk music. . . . It behaved exactly like any

audience at any musical show—which is to say that Miss Gauthier had to come back and sing Mr. Gershwin's incomparable "Do It Again." Even then her hearers were not satisfied, and she had to do it again.¹

Weeks before the concert, Carl van Vechten, who had brought Gershwin and Gauthier together to do the recital, carefully primed the New York critics as to the correct interpretation of the significance of the concert. Van Vechten, author of the play *Nigger Heaven*, was a close friend of Harlem Renaissance matron Mabel Dodge, as well as of Dodge's Parisian prototype, Gertrude Stein.

Writing to one critic, van Vechten had instructed:

I consider this one of the very most important events in American musical history, and it will lure me back to the concert hall, from which I have held aloof for two years. . . . Of course you could hardly complain that this music does not get a hearing, and a good hearing, too (I consider Paul Whiteman's orchestra about the best in the world, and there are plenty of vaudeville singers who do these tunes justice), but most serious musicians in this country, although perfectly willing to sing or play "The Old Folks At Home" or some early German or French folksong, seem to feel that "Alexander's Ragtime Band," "Ragging the Scale," "Waiting for the Robert E. Lee," "Swanee," "Running Wild," and other such songs, among the indubitable works of musical genius that this country has produced, are beneath contempt. This is not the opinion of Ravel, or of Stravinsky, or of the Six. One of the most famous of the European moderns wires me impatiently to send him all the new ones.²

I suggest that we get up a torchlight procession, headed by Paul Whiteman and his orchestra, to honor Miss Gauthier, the pioneer. Mind you, I prophesy that the Philharmonic will be doing it in two years.³

The latter was no prophecy; the plan was already on the drawing board. Less than four months later, on the afternoon of Lincoln's birthday, February 12, 1924, an overflow audience was brought to Aeolian Hall to witness Gershwin's debut as a serious composer with the Paul Whiteman jazz band. Lincoln's Birthday had been chosen purposely for the occasion: the Whiteman-Gershwin concert, which constituted the first all-jazz event in a major classical concert hall, was designed to signal the emancipation of jazz from its alleged origins in black chattel slavery and the abolitionist movement of the 19th century.

Gershwin's jazz piano fantasy, "Rhapsody in Blue," was performed in the course of a jazz retrospective concert. The audience now included, in addition to the society elite who had attended the November recital, the leading contemporary classical virtuosos and composers, including Jascha Heifetz, Leopold Godowsky, Sergei Rachmaninoff, Leopold Stowkowski, Ernest Bloch and others.

The program notes for the Whiteman Aeolian Hall concert were a passionate defense of jazz as America's contribution to serious music:

Mr. Whiteman intends to point out . . . the tremendous strides which have been made in popular music from the day of the discordant Jazz, which sprang into existence about ten years ago from nowhere in particular to the really melodious music of today, which—for no good reason—is still called Jazz. Most people . . . who refuse to condone it

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Author of words unknown

MODERN HUNGARIAN AND GERMAN
4. Two Folk and Two Modern Hungarian Songs Bela Bartok
5. Auf der Treppe stehen meine Oaken Paul Hindemith
6. Durch die Almhügel Gärten
Poems by Christian Morgenstern & Hertha Schilling

AMERICAN
7. The Swan's song (P. G. Woodhouse) Jerome Kern
8. Everybody stop (Irving Berlin) Irving Berlin
9. Innocent innocent baby (Brian Hooker) George Gershwin
10. Starway to Jerusalem
(words by R. G. De Silva & Arthur Francis) George Gershwin
11. Swanee (I. Caesar) George Gershwin
GEORGE GERSHWIN AT THE PIANO.

AUSTRIAN
12. Lied der Waldtaube (aus "Gurrelieder") Arnold Schoenberg
(J. B. Jacobson)
Pianoforte arrangement by Alban Berg

BRITISH
13. THE BALLADS OF THE FOUR SEASONS
Spring - Summer - Autumn - Winter (New)
Words by L.P. Arthur Bliss

FRENCH
14. Chant de la Noëlle (Pomer folk)
15. L'Alceste (Dr. Sauer)
16. "L'Alceste"
Poems by Christian Morgenstern & Hertha Schilling

AMERICAN
17. The Swan's song (P. G. Woodhouse) Jerome Kern
18. Everybody stop (Irving Berlin) Irving Berlin
19. Innocent innocent baby (Brian Hooker) George Gershwin
20. Starway to Jerusalem
(words by R. G. De Silva & Arthur Francis) George Gershwin
21. Swanee (I. Caesar) George Gershwin
GEORGE GERSHWIN AT THE PIANO.

AUSTRIAN
12. Lied der Waldtaube (aus "Gurrelieder") Arnold Schoenberg
(J. B. Jacobson)
Pianoforte arrangement by Alban Berg

Jazz in the concert hall—doing the unthinkable!

or listen to it seriously, are quarreling with the name Jazz and not with what it represents. [The name "jazz" had its origin in the slang term "jass," denoting the sexual practice of cunnilingus.]

Modern Jazz has invaded countless millions of homes in all parts of the world. It is being played and enjoyed where formerly no music at all was heard. . . .⁴

Critics again responded obediently, with a flurry of reviews acclaiming Gershwin to be "far superior to Schoenberg, Milhaud, and the rest of the 'futuristic' fellows." The way was paved for the fulfillment of van Vechten's plan. So enthusiastic was the latter that he wrote excitedly to Gershwin:

The concert, quite as a matter of course, was a riot; you crowned it with what, after repeated hearings, I am forced to regard as the foremost serious effort by any American composer. Go straight on and you will knock all Europe silly. Go a little farther in the next one and invent a new *form*. I think something might be done in the way of combining jazz and the moving picture technique. Think of themes as close-ups, flashbacks, etc. . . .⁵

Paul Whiteman and his Orchestra present "An Experiment in Modern Music," February 1924.

PAUL WHITEMAN
AND HIS
PALAIS ROYAL ORCHESTRA

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Exactly on schedule, on December 3, 1925, in New York's Carnegie Hall, the New York Philharmonic under Walter Damrosch debuted Gershwin's "Concerto in F" for piano and full orchestra, a saccharine-sweet amalgam of bluesy jazz melodies and the harmonic idiom of the Paris moderns (Stravinsky, Ravel et al.). The critics greeted Gershwin's jazz concerto according to van Vechten's design. "Of its Americanism there can be no question," wrote William J. Henderson of the *New York Herald*. "It has the moods of the contemporaneous dance without their banality . . . it very frequently reminds one of the frantic efforts of certain moderns. It drops into their language, sometimes, but it has more to say."

To be sure, the build-up given Gershwin was not completely unopposed. The musical crudity of "Rhapsody in Blue," the 25-year-old



Gershwin's very first attempt at writing anything more demanding than a popular song, was so extreme that several critics felt forced to cry out in protest. "Weep over the lifelessness of its melody and harmony," wrote one. "It soon runs off into empty passage work and meaningless repetition," bemoaned another.

Voices of dissent were also heard from within the ranks of classical musicians and teachers. Daniel Gregory Mason, a music professor at Columbia University, denounced the attempt to fuse jazz and classical music as "a fiasco," while another widely circulated monograph on American music opened with the statement, "American music is not jazz and jazz is not music."

In addition to professional musicians, average Americans objected to Gershwin's songs because of their pornographic content. "Do It Again," which had been so well received at the Gauthier recital, was nonetheless banned from radio broadcasts for years because of its overtly sexual content.

Within the climate created by Gershwin's promoters in the press and media for his synthesis of jazz and serious music, however, the voices of opposition—who themselves offered no alternative program for the development of music, popular or otherwise—took on the character of impotent complaints. The momentum built up by the 1923–25 concert series, backed by direct warnings in the New York and Boston press that "from [Gershwin] the Europeans might draw hints and profits," caused Milhaud, Stravinsky, Bartók, and others to obediently set about the task of composing jazz pieces. Of course, "art" was not their only motivation: van Vechten and his bevy of obedient critics represented the same circle of elite patrons who kept bread and cheese on the tables of avant-garde composers on that side of the Atlantic, too.

As early as the first decade of the century, these European "moderns" had begun to systematically incorporate elements of jazz and ragtime into their works, beginning with Claude Debussy's "Golliwog's Cake-walk" and several related pieces. Darius Milhaud had been on safari in America to study the performance of jazz music firsthand in bars and brothels. Stravinsky had written a "Ragtime" for eleven instruments. From their patrons' standpoint, this had been a good beginning.

Now, however, something more was being demanded. Jazz itself had been made respectable and brought into the concert hall. Accordingly, the Paris and Vienna set was being put on notice. Write jazz—not just jazzy pieces, but pieces for jazz bands and musicians—or else!

To make this dictate clear, Gershwin himself was sent abroad and introduced to these circles, including Maurice Ravel, Stravinsky, Milhaud, as well as Arnold Schoenberg and Schoenberg's leading pupil, Alban Berg. Ravel was immediately enraptured by Gershwin's music and piano playing, and the atonalists Schoenberg and Berg became Gershwin's lifelong friends.

Gershwin was introduced to the head of the American Conservatory in Paris, Stravinsky's close friend Nadia Boulanger. He showed her his work and requested instruction in composition. As Boulanger later told the story: "My answer to him was, 'your music seems to be right as it is and nothing I can teach you will help you in this type of work.' . . . Pupils must always be taught to accept themselves, for the only part a teacher can play is to help whatever lies hidden within him to come to light."⁶ Apparently, in Gershwin's case, nothing was hidden—not even from Boulanger.

By the early 1940s, bolstered by the smashing success of Gershwin's



Composer Darius Milhaud (l) and salon-circuit poet Jean Cocteau advertise the jazz rage. France, 1920s.



Pablo Picasso designs the cover of Stravinsky's "Ragtime." France, 1919.



Nadia Boulanger, head of the American Conservatory, Paris.

jazz opera *Porgy and Bess*, Stravinsky had completed "Scherzo à la Russe" for the Paul Whiteman band, as well as the "Ebony Concerto" for the jazz band of Woody Herman; Béla Bartók had composed "Contrasts" for an ensemble including jazz clarinetist Benny Goodman; Ravel, Milhaud, Paul Hindemith, and Ernst Krenek, the latter a student and close associate of Schoenberg, had similarly delved into the new idiom; and an entire generation of American composers including Aaron Copland, William Schuman, and William Walton had been trained by Boulanger after the dictates of the program notes for the 1924 Aeolian Hall "Rhapsody in Blue" debut. This American school was ultimately epitomized by the rock-jazz-modern composer and trolley car conductor Leonard Bernstein, a figure rivaled only by Gershwin himself for lack of artistic scruples (and sheer moral depravity).

The fusion of American popular and serious music launched by Gershwin during the 1920s constituted the decisive turning point which placed the entirety of musical life, not only in America but throughout the world, within a strictly Aristotelian philosophical and social framework. For, as a result of the acceptance of Gershwin's amalgam of jazz and the classics, all objective intellectual and moral standards were rapidly eliminated from music. Preference for the music of Beethoven over that of Jerome Kern was now treated as a question of mere "individual taste"—precisely as Aristotle had proposed 2,500 years earlier. The drugged adolescent of today who, in an infantile act of antisocial rage asserts his right to his own musical taste by blasting rock music on a portable stereo so that it can be heard several city blocks away is only fulfilling the lawful consequences of Gershwin's achievement.⁷

Those readers who maintain a personal relationship to the music of such composers as Haydn, Beethoven or Brahms will automatically begin to grasp the basic conception being developed here. But for the majority of readers, who do not share a personal familiarity with the masters of our musical tradition, the point may not be obvious.

Most adult Americans, reminded of the current state of moral and intellectual deterioration of the quality of this nation's youth, will readily concede that rock, disco and their counterparts in modern jazz represent

Benny Goodman (r) swings with composer Béla Bartók (l) and violinist Joseph Szigeti.



about as wretchedly degraded cultural-recreational material as is likely to be compatible with the continued survival of civilization as we know it. After all, the latest strains of punk and "New Wave" originating in the United Kingdom and transmitted to the United States are overt in their intent to incite acts of criminality among the youth audiences they purport to entertain and, in at least one case, have been directly responsible for the loss of several lives.

The average American would, however, be shocked and perhaps even initially outraged, to be told that just about everything he routinely accepts as American popular music from Stephen Foster to George Gershwin and the music of the Roaring Twenties was not only founded on *racism*, but was nurtured every step of the way by British ruling circles and their American-based channels of influence, as part of a long-term design to subvert the cultural basis of American independence.

This is exactly what we will demonstrate. The whole business of American popular music has been a nasty operation from its inception. Specifically, we are going to show you how

- the same circles which ran the institution of slavery in this country, as well as the slave trade itself, cultivated the most backward and superstitious elements of black culture under slavery through their sponsorship of the fundamentalist cults of the 18th and 19th centuries;
- these same circles, through the hideously racist "blackface" tradition of minstrel shows, sadistically parodied the very image of blacks which they themselves had thus created, and America accepted this as entertainment;
- the same circles then built a multimillion dollar entertainment industry upon this racist parody, for the purpose of disseminating an infantile and regressive moral outlook throughout the population as a whole;
- based upon the success of this industry, new forms of music were created, also under a fraudulent black image, for the purpose of continuing that regressive process in the population at large to the point of frank collective psychosis, with the moral wreckage of today's youth presented to us as the fruits of this entire undertaking.

Most of this material, although perhaps not immediately fresh, will not however be unfamiliar. We are going to recall what you in fact already largely know about American cultural history, including the role of Britain in shaping that history since the Revolutionary War. In recalling this material, aided by a few important facts previously unknown, you are going to have to face up to the fact that you and your fellow Americans knowingly accepted as "entertainment" the atrocities herein described, despite the historically documented leanings of all Americans, of all races and creeds, toward involvement with the greatest music ever composed, not only as listeners, but as active participants in church congregations, choral societies, and concert halls.

This reflection is therefore aimed at a rather unsettling intellectual struggle on your part, as you examine your conception of entertainment in relation to your own basic principles of morality. To help you deepen your understanding, we will later elaborate the essential principles that define great music, principles which have in fact not been made available to you before. It is these principles which will make clear that it is not too late to start again, and on much firmer footing, to build a musical culture and life in America appropriate to our national and historical purpose.

'Duty-Bound To Guard Musical Art'

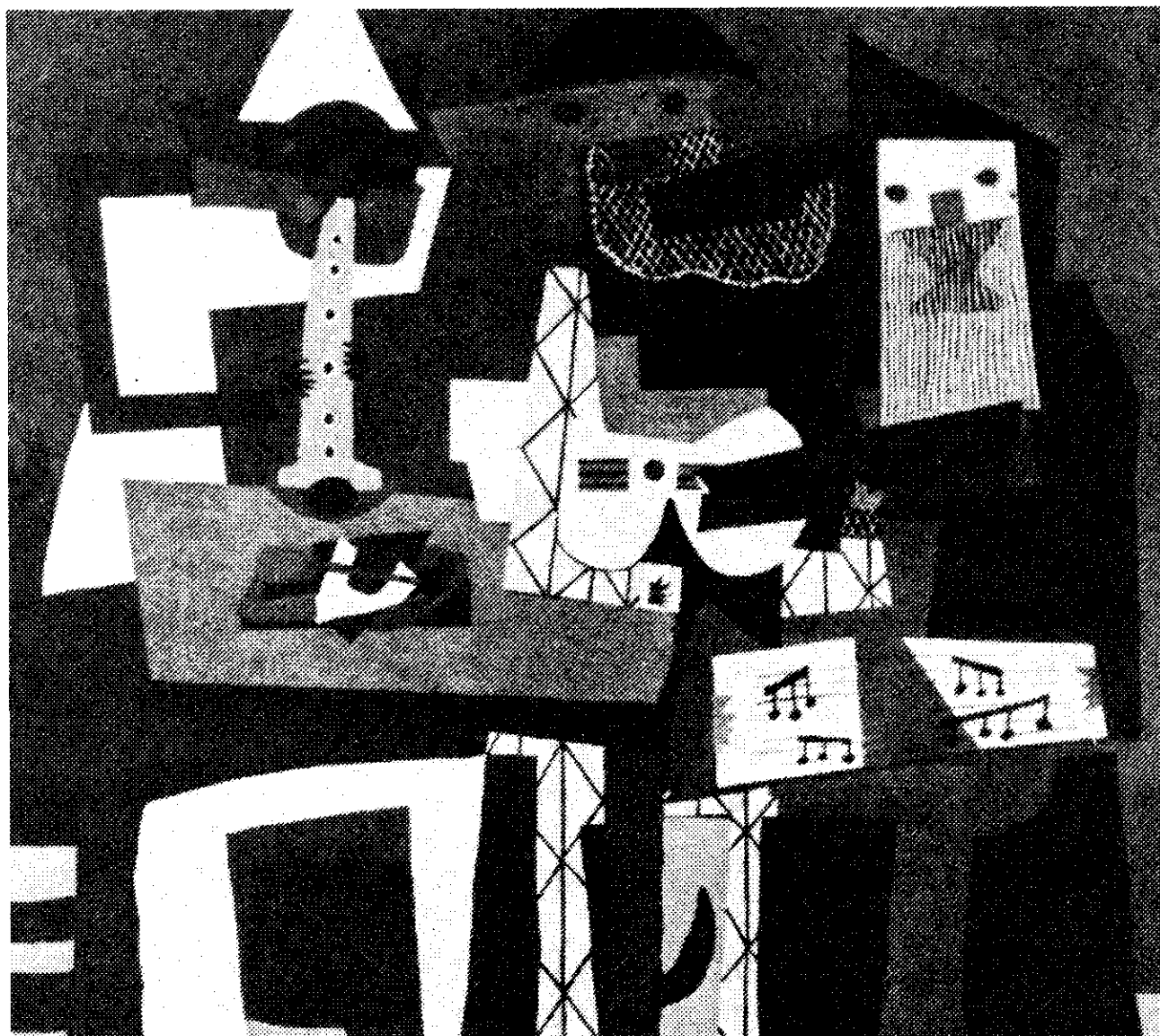
The jazz operation against the classical music tradition was not unnoticed by the foremost musicologist of the twentieth century, Heinrich Schenker.

Schenker, who had been an associate of Johannes Brahms, alluded to the antics of the German emulators of Gershwin (Alban Berg, Ernst Krenek, and Arnold Schoenberg) in a yearbook funded by his colleague, the conductor Wilhelm Furtwängler:

"German musicians have exchanged their wealth of genius for jazz and other exotic types with unequalled shamelessness and undignified readiness. Instead of feeling far more *duty-bound to guard the genius level of the musical art for the sake of mankind*, they have sunk even below the level of primitive peoples. . . . The mere fact that German musicians could even find rhythm in jazz, which has as little actual rhythm as a metronome or a railway carriage wheel, is just one more indication of the general paralytic situation."

—from
"Beethoven or Rameau,"
Yearbook III, 1930
[emphasis added]

The art of destruction: Three Musicians, Pablo Picasso, 1921.



George Gershwin and “The Art of Destruction”

The first thing to be made clear about the significance of George Gershwin's meteoric rise to fame in the 1920s is that his success was neither an accident nor a “sociological” phenomenon. Nor can it be credited to Gershwin's own peculiar musical talents in the usual sense of such matters.

Gershwin's success was exclusively the result of a willful design on the part of the tightly-knit oligarchy centered in England which represents the highest level of policy making within what has been commonly known for the last two centuries as the British Empire. This oligarchy has been for centuries, going back to the European Renaissance, committed to preventing the establishment of modern industrial republics exemplified by the terms upon which America was founded. The growth of such scientifically-oriented nation states has continually threatened the fundamental social-political precondition for oligarchical rule: the maintenance of the human population worldwide in a state of easily manipulable backwardness suitable to a feudal economy based on serf labor.⁸

Throughout history, this faction and its ancestral counterparts have used forms of art designed to reinforce the magical, superstition-bound outlooks and belief structures of uneducated persons, in order to induce paranoid, infantile irrationalism within entire populations they seek to control. Such cultural forms have been used to establish cults and anarchist movements, whose easily manipulated mass uprisings have themselves served as valuable tools for maintaining social control.

On the other hand, the oligarchical high command recognizes and hates as a potentially lethal antagonist the capacity of the greatest artists to develop forms of art capable of inspiring the creative faculties of even uneducated audiences to share in the adult scientific world outlook

corresponding to such insight—precisely the effect obtained by the works of great republican artists such as Dante, Shakespeare and Beethoven.

The Gershwin affair was therefore not the first intervention into New World culture on the part of the oligarchy. The progenitors of Gershwin's noble patrons had laid the groundwork for such exploits early in the 18th century, and had intensified their efforts drastically after the success of the American Revolution in the 1780s.

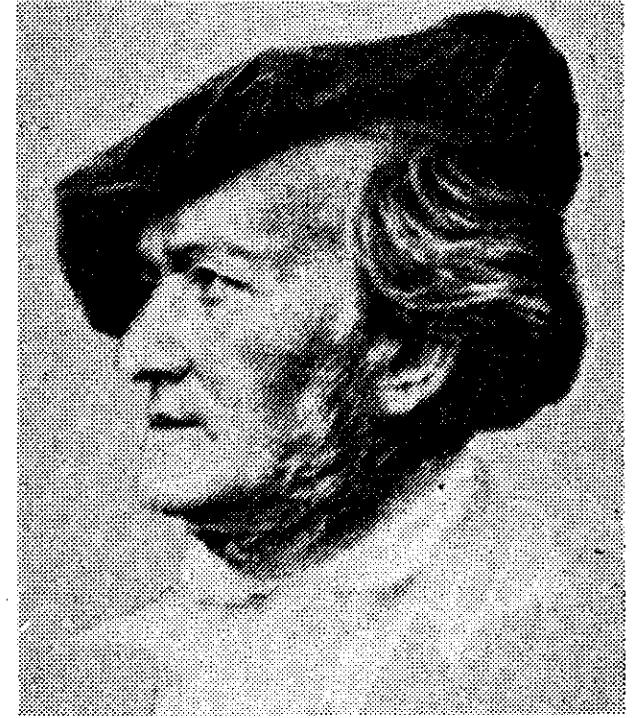
Nor was Britain's interest in the arts confined to America. Parallel efforts were pursued on the Continent throughout the modern period, aimed at subverting Germany and France as prospective industrial republics.

Beginning in the second and third decades of the 19th century, for example, Lord John Palmerston, John Ruskin and others among British ruling circles sponsored the Paris-centered "romantic-futurist" movement of Franz Liszt and Richard Wagner as a means of subverting the musical tradition of J.S. Bach, Mozart, and Beethoven. Funding was generously provided for this cultural operation by the British-allied Rothschild banking family. In painting, this same circle patronized the movement around Delacroix, Manet, and later the Impressionists to poison the legacy of Rembrandt and Goya; in literature, they sponsored the depraved Verlaine, Baudelaire and others against the tradition of Friedrich Schiller and Edgar Allan Poe.

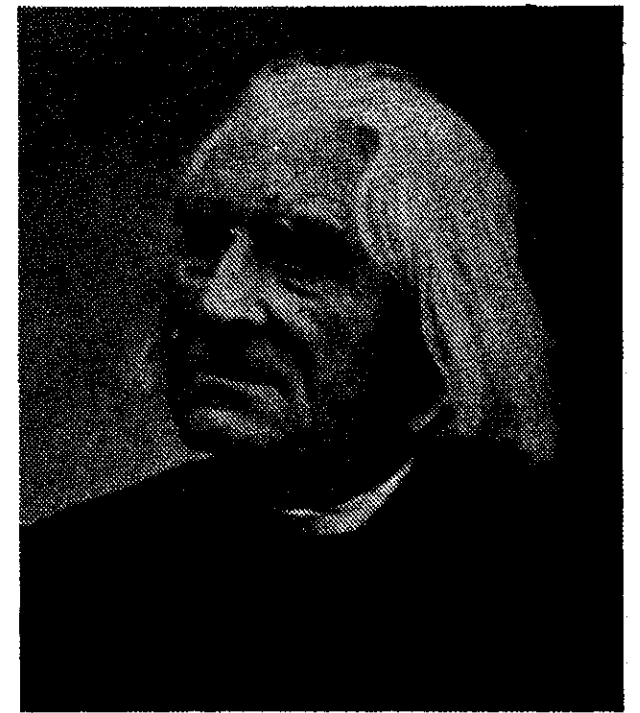
The explicit basis of the music of the Wagner school was encapsulated in the popularized saying, "the art of destruction" or the "art of annihilation," a phrase championed by Wagner's close associate and accomplice, the terrorist Mikhail Bakunin. According to this doctrine, the actual destruction of society was necessary for the advent of a more just, more beautiful world—an idea shared by today's environmentalists. Closely connected was the ideology of 19th century Malthusian socialism and the Jacobin uprisings of 1848, in which both Bakunin and Wagner personally played a prominent role. For the doctrine of artistic annihilation was only the popularized means by which the British ruling nobility sought to break the back of the republican political elite directing Europe's industrial and scientific progress. The music of Wagner, Liszt, and Berlioz was the drumbeat.

Numerous political operations within the arts were launched by the British during this period. Late in the century, Ruskin, with the help of British Colonial Office head Edward Bulwer-Lytton, formed the pro-feudal Pre-Raphaelite Brotherhood cult best known for the works of William Morris, Oscar Wilde and Aubrey Beardsley. This directly formed the basis of the 20th century Paris school of music, painting and literature. The same group of cultural controllers, under the guidance of Bulwer-Lytton, formed the Thule and Vril societies upon the Aryan race theories which formed the basis of Wagner's music-dramas. These societies, together with Wagner's music, went on to form the direct basis of the Nazi movement in Germany. (Hitler knew Wagner's music intimately and was directly schooled in the Aryan cult mythology by British oligarch Houston Stewart Chamberlain, as a major aspect of his indoctrination into the political tasks designed by his aristocratic patrons. Ironically, Wagner's music also served as the cultural inspiration for the development of the Zionist cult within Judaism during the same period of the 19th century.)⁹

Lawfully, the irrationalist antics exemplified musically by the "futurists" Liszt and Wagner gained little support in America during the 19th century, despite many attempts to introduce them. The classically



The 19th century cultists of musical destruction: Richard Wagner.



Friedrich Liszt.

oriented American audiences continued to be drawn to the music of Beethoven and Mozart as the music appropriate to their own scientific and republican aspirations, a leaning embodied in Mark Twain's dry comment, "Wagner's music is not as bad as it sounds."⁸ This was still true at the very time when Wagner and Liszt's chief opponent, Johannes Brahms, the leading contemporary composer in the Beethoven tradition, had already begun to perceive himself as a minority voice of resistance before the onslaught of "Dark Ages" culture in Europe.

The Case of Antonin Dvorák

An episode in the history of American music in the 1890s illustrates the nature of the problem faced by Britain's cultural patrons in promoting their European-based adventures to informed American audiences.

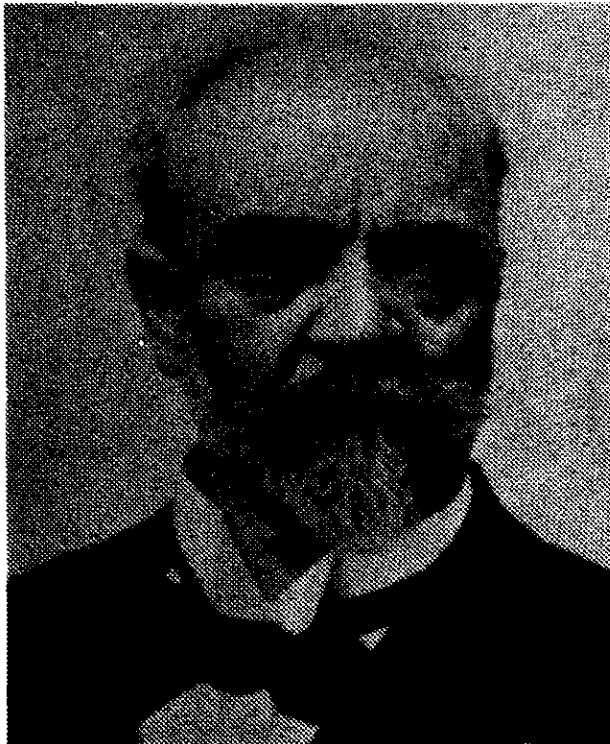
In September 1892 the Czech composer Antonin Dvorák arrived in New York City to serve as musical director of the National Conservatory for two years, on invitation of the conservatory's founder Mrs. Jeanette Thurber.¹⁰ Dvorák was a close friend and associate of Brahms, and was Brahms's chief ally among composers against the occult tidal wave that was being mounted in Europe behind the music of Wagner. Although not a great composer by the standards of Mozart and Beethoven, Dvorák was second only to Brahms among his contemporaries, and was a musician of uncompromising integrity in his commitment to the legacy left by Beethoven, Schubert, and the later Robert Schumann. Dvorák's presence in the New World coincided with the directorship of the Boston Symphony Orchestra by Arthur Nikisch, who was later to become the teacher of the greatest conductor of the 20th century, Wilhelm Furtwängler.

Shortly upon arrival in New York, Dvorák began the task of building the National Conservatory, which previously had been little more than a loosely organized music school, into America's first major center of musical studies and training. As part of this undertaking, the Czech composer announced that it would be possible to develop an American national school of musical composition rivaling those to which he and Brahms belonged in Europe, by drawing upon the idiom of American folk music from the standpoint of advanced compositional methods. Dvorák demonstrated this possibility himself in a series of works which came to rank among his major accomplishments, among them his Symphony no. 9 in E minor, entitled "From the New World."

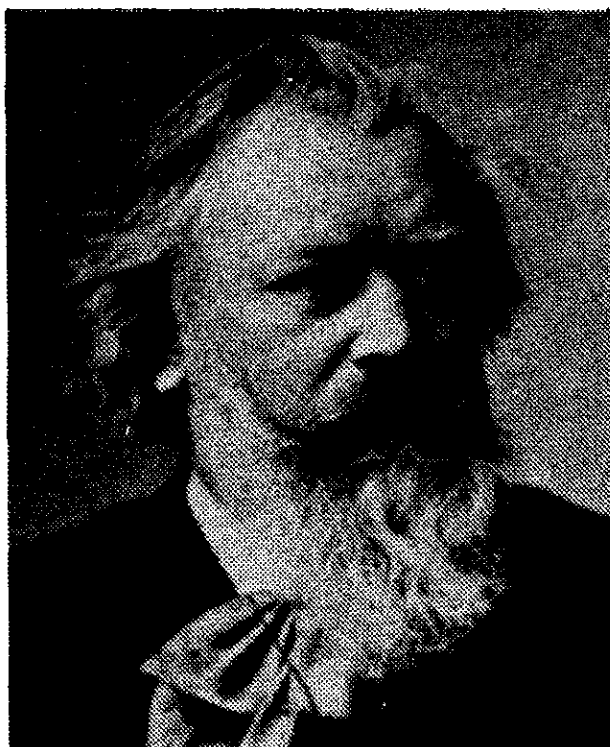
Dvorák's announcement to prospective American composers emphasized the involvement of black musicians in the undertaking. His composition class at the Conservatory was immediately filled by young musicians, both black and white, and he worked privately with the most talented. Among those whom Dvorák gave particularly strong attention was the black musician Harry T. Burleigh. Meanwhile, reports in the New York paper confirmed that Brahms, among others, was watching Dvorák's American experiment with great interest.

Immediately, Dvorák was assailed by certain New York circles for refusing to capitulate to the cultism of Wagner. The nationally oriented approach which Dvorák was pursuing in America was the chief bulwark used by Brahms and Dvorák against the seductive magic of Wagner's music-dramas; hence the attacks upon Dvorák on these terms were in actuality attacks upon his work with his American students.

Dvorák was not deterred from his course. He issued more statements calling for the development of an American classical tradition, and wrote home buoyantly that "I would like to have more enemies—I can stand



Antonin Dvorák: Journey to the New World.



Johannes Brahms: Heir of the Beethoven tradition.

it." By the time he said farewell to America in 1895, Dvorák left behind him an impressive group of young composers, white and black, intensively working to make the Czech composer's dream a reality as rapidly as possible.

The circles who championed Wagner's art of destruction took this lesson to heart. After Dvorák, never again was a major exponent of the musical tradition developed by Beethoven and defended by Brahms allowed to establish an institutional foothold on U.S. shores.¹¹

By the turn of the 20th century, the oligarchical rulers of Britain had established a political center for their operations in a formation called the Round Table group (after the Arthurian legend), a direct brainchild of John Ruskin and Ruskin's mentor Cecil Rhodes, which included such notables as Bertrand Russell and H.G. Wells.¹²

None of the elements were new. A virtual battery of cult groupings designed for different political and cultural functions were formed. From Ruskin's Pre-Raphaelite Brotherhood, the Isis-Urania Temple of Hermetic Students of the Golden Dawn was spawned by Edward Bulwer-Lytton's protégé Aleister Crowley. Occult poet William Butler Yeats, the French writers Mallarmé and Verlaine, and *Brave New World* author Aldous Huxley were associated. (Huxley, a protégé of Wells and a close friend of Igor Stravinsky, was introduced to hallucinogenic drugs by Crowley and later became Britain's chief proponent of the MK-Ultra-spawned drug culture of the 1960s and 70s.)

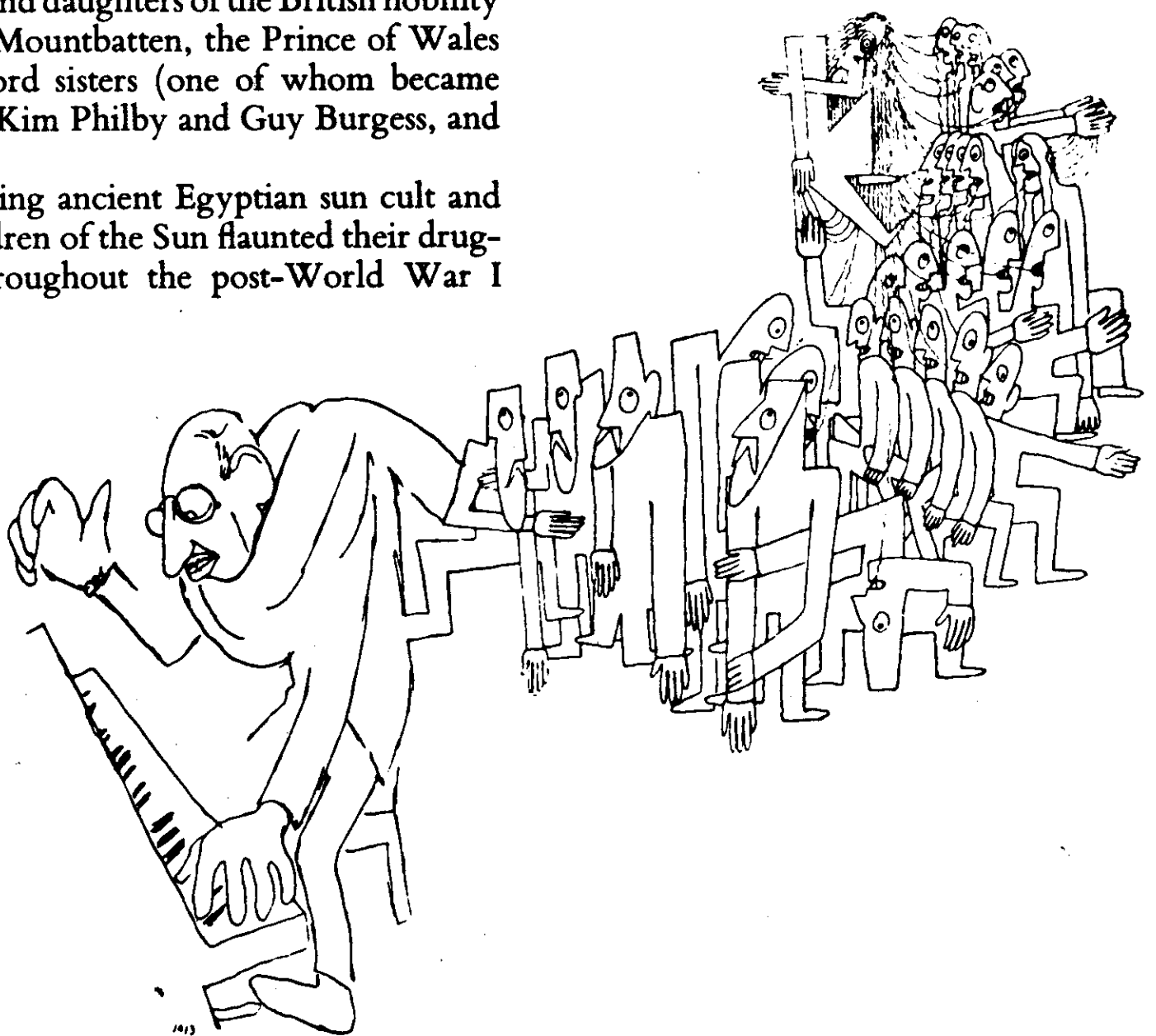
Behind the Golden Dawn cult stood the "Children of the Sun," a perverse bohemian collection of sons and daughters of the British nobility itself. It included Louis and Edwina Mountbatten, the Prince of Wales (later King Edward VIII), the Mitford sisters (one of whom became Hitler's mistress), intelligence agents Kim Philby and Guy Burgess, and again Aldous Huxley.

Named after the death-worshipping ancient Egyptian sun cult and the legend of Isis and Osiris, the Children of the Sun flaunted their drug-ridden and homosexual lifestyle throughout the post-World War I period. As later events proved, they were no further from the center of political power than the King of England himself.

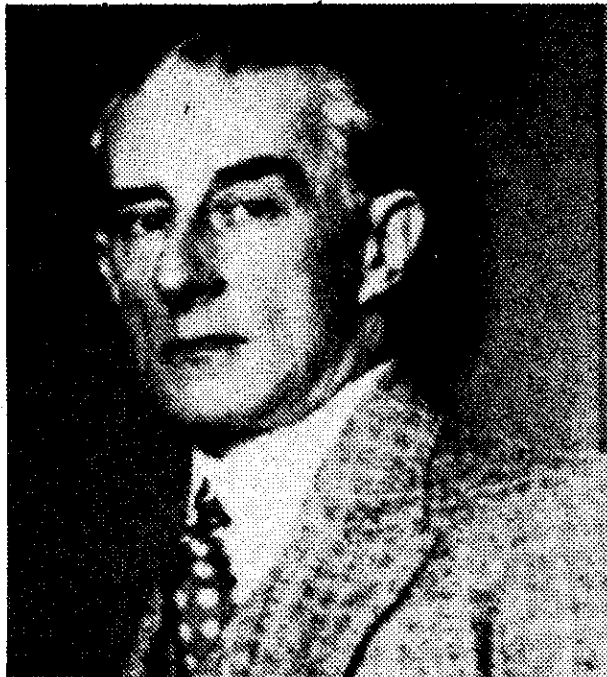
Intersecting these groupings was the Bloomsbury set, whose membership included the well-known economist J.M. Keynes and his homosexual lover, philosopher Ludwig Wittgenstein, and writers Leonard and Virginia Woolf, D.H. Lawrence, and Roger Fry.

Within the framework established by these cultural networks, the 19th century doctrine of annihilation emerged as the anti-science doctrine of a "New Dark Ages," advocated explicitly in the writing of Russell and Wells and epitomized by Wells's popular novel *The Shape of Things to Come*.

Culture for A "New Dark Age"



Igor Stravinsky thumps out his ballet *Rite of Spring* (drawn by Jean Cocteau, 1913).



The Paris avant-garde.

Above: Composer Maurice Ravel.

Below: Artist Pablo Picasso (self-portrait).



It was from these circles that the "primitivist" movement that became the hallmark of modern painting, music, and literature during the first two decades of this century was born. Primitivism, which extolled the supposed native artistic forms of the peasant cultures of the colonial world, was nothing other than Bulwer-Lytton's Aryan race doctrines presented with the non-Aryans as the heroes. Representative of this movement were the cubist portraits of Picasso, Stravinsky's orgiastic ballet *Rite of Spring* (written in imitation of supposed "jungle music"), and the automatic writing of Gertrude Stein's novella "Melanctha," in which repetitious techniques of word fixation were used to present blacks as dull-witted primitives ruled by inchoate emotions.

More than any other single individual, it was Gertrude Stein who coordinated the primitivist art movement in painting, literature, and music in Paris in the early decades of this century—and whose influence extended into the grooming of the black jazz musicians of the 1930s, 1940s, and 1950s. In 1905, Stein set up a cultural salon along the lines of the parlor room hangouts for artists and intellectuals that had been the meeting places for Europe's avant-garde since the 18th century.¹³ Similar operations were later established in New York City's Greenwich Village by Stein's lesbian colleague Mabel Dodge, the lifelong friend of D.H. Lawrence; and in London, Bertrand Russell's lover Ottoline Morrell ran an informal meeting place for the Bloomsbury set.

With very few exceptions—notably Igor Stravinsky, the chief musical priest of the New Dark Age and himself directly linked into the Round Table—the composers and other artists clustered around the cultural salons of New York, London, and Paris had, themselves, no independent grasp of their role in furthering the political aims of the Empire. They depended upon the intellectual and moral guidance of Stein and her counterparts to shape their outlook toward their own work.

In her Paris salon, Stein entertained nightly a circle frequented by

Gertrude Stein Writes About Blacks

Gertrude Stein's early novella "Melanctha," published in 1909, incorporated the techniques of word fixation she had studied under psychologist William James to project an image of blacks as dull-witted primitives. Stein's literary salon was the meeting place for the Paris avant-garde for almost four decades, and played an important role in drawing black intellectuals into the jazz circuit. Black novelist Richard Wright, a habitué of

the Stein salon, called "Melanctha" "the first long serious literary treatment of Negro life in the United States."

A sample of "Melanctha" follows.

* * *

Jeff did not know now any more, what to feel within him. He did not know how to begin thinking out this trouble that must always now be bad inside him. He just felt a confused struggle and resentment always in him, a knowing, no, Melanctha was not right in what she had said that night to him, and then a feeling, perhaps he always had been

wrong in the way he never could be understanding. And then would come strong to him, a sense of the deep sweetness in Melanctha's loving and a hating the cold slow way he always had to feel things in him.

Always Jeff knew, sure, Melanctha was wrong in what she had said that night to him, but always Melanctha had had deep feeling with him, always he was poor and slow in the only way he knew how to have any feeling. Jeff knew Melanctha was wrong, and yet he always had a deep doubt in him. What could he know, who had such slow feeling in him? What would he ever

the painters Picasso, Matisse, Diego Rivera, the American writers Ernest Hemingway and F. Scott Fitzgerald, the composers Maurice Ravel, Stravinsky, Erik Satie and many, many others, intoning phrases such as "you are all a lost generation" and "your art is an art of destruction," over and over. She also generously provided individual counseling of the same general nature to favored members of her circle. Drug use was encouraged. In Vienna, the Frankfurt School's T.W. Adorno played an analogous role in guiding atonalist Arnold Schoenberg and his associates in grasping the nihilistic social significance of their musical creations. In New York, Mabel Dodge's Greenwich Village salon served the same purpose. Dodge and her associate Carl van Vechten were on close terms with Stein from at least the 1908 period onwards.¹⁴

Stein, who had started her career under the direct tutelage of psychological warfare expert William James at Harvard University, was a close friend of Alfred North Whitehead, and through Whitehead, of Bertrand Russell.¹⁵ While trained masters like Russell and Wittgenstein developed the pseudo-science of "linguistics" as the foundation for brainwashing techniques, Stein, Morrell, Dodge and others made the fruits of their labors practical and accessible to the gullible artists.

Through this salon framework, the New Dark Age was established as the governing principle for the entire modern art movement among the circle of prostitutes and pimps who were its ostensible creators, despite the fact that these artists were themselves otherwise exclusively fixated upon their own careers and financial gains.

The effectiveness of Stein's Paris operation was recently confirmed to this author by a musician who himself was close to several leading members of the circle, including the composer Maurice Ravel, during the 1920s and 1930s. In his own words:

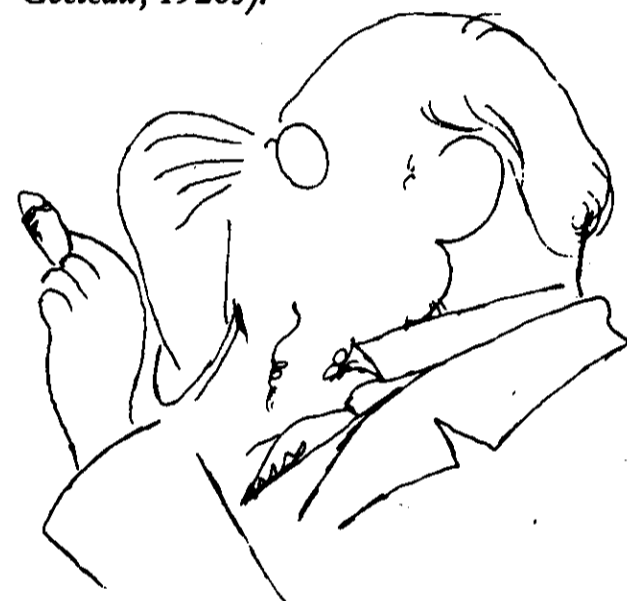
Ravel and the others were fully convinced that civilization was coming to an end. This idea was incorporated into their works as well. Think



The Paris avant-garde.

Above: Composer Igor Stravinsky (drawn by Picasso, 1920).

Below: Composer Eric Satie (drawn by Cocteau, 1920s).



know, who always had to find his way with just thinking. What could he know, who had to be taught such a long time to learn about what was really loving? Jeff now always had this torment in him.

Melanctha was now always making him feel her way, strong whenever she was with him. Did she go on to it just to show him, did she do it now because she was no longer loving, did she do it so that was her way to make him be really loving? Jeff never did know how it was that it all happened so to him.

—from "Melanctha,
Each One As She May"



Gertrude Stein (l), Carl van Vechten, Alice Toklas (r): paeans to primitivism.



*Above: Lady Ottoline Morrell,
London, 1912.*

*Below: Mabel Dodge, from the Harlem
Renaissance to New Mexico's Indians.*



of any major work of Ravel—"La Valse," "Bolero"—every Ravel work ends in a catastrophe. Ravel's "La Valse" portrays society waltzing merrily along up to the very brink of the collapse—then, catastrophe!

It was in this environment, under the auspices of the so-called Harlem renaissance—which the good citizens of Harlem never heard of until decades after it had supposedly occurred—that Bessie Smith sang samples of the pornographic blues lyrics later marketed under the RACE labels of the major recording studios. (Her audition was so successful that van Vechten personally authored the film *St. Louis Blues* around her story. The film was produced in 1929 by Warner Brothers.) And it was out of this environment that Dodge channeled black musicians, playwrights, and artists, such as Richard Wright, into the Stein salon, where they received appropriate indoctrination in the black avant-garde movement.

While the primitivist movement was being nurtured in the bohemian salons of Paris and New York, a more scholarly version of its racist doctrines, dubbed cultural anthropology, was created to develop in a more sophisticated and detailed way the potential for social control inherent in the psychologically regressive forms championed by the modern artists. Led in America by Columbia University's Franz Boas, it later blossomed in the work of anthropologists Margaret Mead and her less popularly known colleague Melville Herskovits, whose profiling of American black populations was based upon his studies of jazz and African tribal music.

From its inception, the cultural anthropology race science worked hand-in-hand with the primitivist art movement, as demonstrated by Franz Boas's early collaboration with the predecessors of Diego Rivera.¹⁶ Another key member of the primitivist group was cult psychologist and Hitler supporter Carl Jung, who included within his racialist theory of "collective unconscious" the proposal that the anthropological approach to American culture be based upon the Mexican Indian and black as the American cultural "archetypes," a proposal aimed at imposing a fraud-



*The Vienna avant-garde.
Composer Arnold Schoenberg (r),
Schoenberg's pupil Alban Berg (l).*

ulent and totally synthetic primitivism upon American society as a whole.

The role of cultural anthropology, and of Herskovits's ethnomusicology in particular, in destroying a popular comprehension of America's real musical tradition will be presented at a later stage of our investigation.

The importance of these salon circles notwithstanding, it was the London-based nobility who dictated policy and, in the case of cultural affairs, often personally auditioned and selected the artists who were to gain major notoriety as exemplars of the New Age. This was true in all areas of music, as is amusingly documented in the case of Jerome Kern. Kern's first major hit, written in London, was entitled "Mr. Chamberlain," and was dedicated to the Round Table insider who later became Prime Minister.

By the 1920s, having successfully launched the art of destruction, London began looking for an individual, at once popular and a serious composer, who would serve to unite the fruits of the previous two decades of work in Europe with the music of the New World, establishing the long-sought foothold in America. They needed an individual completely unburdened by independent artistic aspiration and free from all moral scruples, possessing at the same time a kind of musical "knack." They sought, and soon found, George Gershwin.

As early as 1921, Gershwin had been fully absorbed into New York's elite society, and moved in social circles centered around a series of Sunday evening parties at the Park Avenue home of Jules Glaenzer, vice-president of Cartier's fashion store. Together with notables of the entertainment world, including Charlie Chaplin, Douglas Fairbanks, Jascha Heifetz and the rest of the New York Jewish society set, the Glaenzer parties brought Gershwin into regular contact with British aristocrats Lord and Lady Louis Mountbatten.

The Mountbattens were the chief New World talent scouts on behalf of Round Table cultural designs. Lord Louis was the leading figure responsible for developing the mass media and cinema applications of the rapidly developing electronics industry for purposes of social control. Mountbatten worked closely with Lord Beaverbrook to develop the British Broadcasting System (BBC), and used the crews of British warships as a testing ground for early experiments on the effects of moving pictures. It was Mountbatten who launched the movie career of Charlie Chaplin, who had started out as a blackface minstrel in London.¹⁷

The Mountbattens became immediately enamored of the "fascinating rhythms" of Gershwin's popular song hits, and introduced him to other members of the Children of the Sun grouping. In 1925 Gershwin traveled to London with Eva Gauthier and repeated the same recital which had launched his climb to success two years before. There he met the Prince of Wales and was lavishly entertained by other members of British royalty, including Lord and Lady Canisbrook, cousins of King George V and Prince George, the Duke of Kent and the son of King George V.

(The same route was followed later by other jazz notables, including Louis Armstrong, who played a command performance for King George and "Duke" Ellington, who was also entertained royally by the Duke of Kent and the pro-Hitler Prince of Wales.)

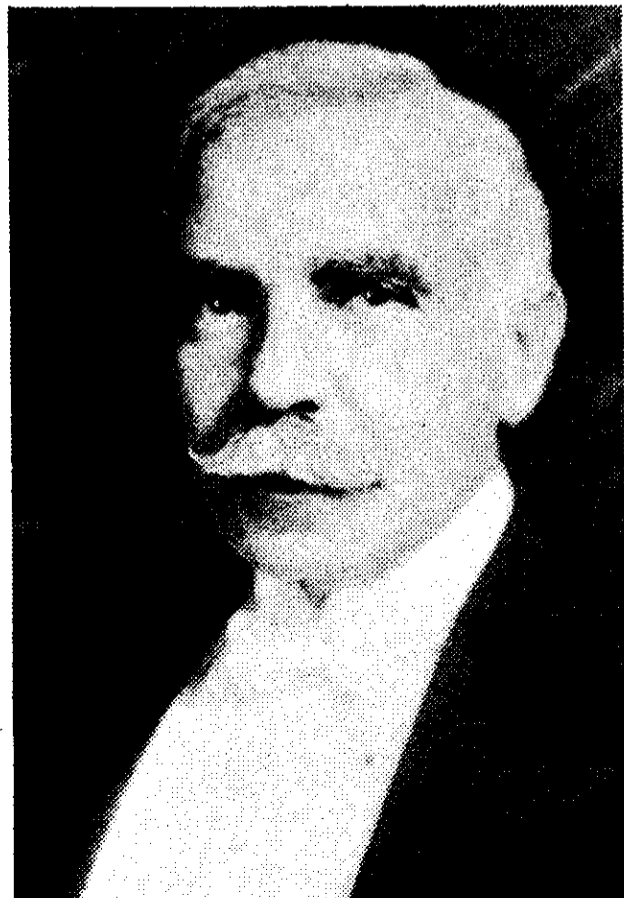
Mountbatten played a similar role in personally selecting other

Gershwin's Adoption by London



High society's Jules Glaenzer.

Impressario Otto Kahn (l) financed Gershwin's career. Gershwin performs in the Metropolitan Opera House (r), owned by Kahn (painting by Mexican muralist David Siquieros, who began his primitivist career with Diego Rivera in Paris).



leading figures in addition to Gershwin in jazz's ascent to respectability. During the 1921 period, the Mountbattens gave the approving nod to Paul Whiteman and his jazz orchestra at the Palais Royale in New York, with the result that Whiteman was instantly catapulted to international fame as "The King of Jazz" and became the leader of the jazz band syndicate which covered the nightclub and speak-easy circuit of the entire Eastern seaboard.

In addition to the Mountbattens, the Round Table exerted effectively total control over the New York cultural scene through Otto Kahn, a partner in New York's Kuhn-Loeb investment house who had begun his banking career in London as an associate of Paul Warburg. Kahn was the principal money bags for British cultural operations on this side of the Atlantic. Prior to immigrating to the U.S., Kahn had been groomed for his role through close association with not only H.G. Wells, but also Lord Beaverbrook, one of the leading international spokesmen for Round Table policies.¹⁸

Kahn soon became director of the New York Metropolitan Opera, by purchasing it outright in 1908. Through his directorship of the Met, Kahn directly oversaw and personally financed the introduction of works by the Paris School (Stravinsky, Debussy, et al.) as well as the music-dramas of Wagner. Kahn played this role not only in New York City, but throughout the country through his position on the boards of directors of the Metropolitan Opera House of Philadelphia, the Boston Opera company, and the Chicago Grand Opera.

Through Kahn's influence, and his conspicuous British backing, American blueblood families, together with nouveau riche upstarts like the Rockefellers, fell into line and began funding the modern art movement. Kahn meanwhile played the same financial patronage role with the Broadway pop musical world of his day.

Culture was not the only thing which banker Kahn funded on behalf of the Round Table. In 1919, he bankrolled the assassination of the Polish socialist leader Rosa Luxemburg.¹⁹ Towards the same policy objective, Kahn's pocketbook was opened simultaneously to the Fabian-controlled Communist Party U.S.A. literary magazine *New Masses*, and also to the



Mussolini organization in Italy. Kahn's funding of *New Masses* had important cultural implications: closely affiliated with it, and also a beneficiary of Kahn's philanthropy, was the avant-garde bohemian circle centered in the United States around Mabel Dodge's Greenwich Village salon.

Gershwin's attachment to Otto Kahn's purse strings had begun early upon his introduction to the society elite at Glaenzer's soirées, where Kahn was a regular visitor. During the period leading up to the 1923-25 concert series, Gershwin regularly dated Kahn's daughter. Since Gershwin was himself an effeminate mama's boy who never married, his prolonged association with Kahn's daughter was of more than usual significance. After the 1925 debut of the *Concerto in F*, Kahn undertook direct funding of Gershwin's productions, and himself commissioned what was to become almost ten years later Gershwin's jazz opera, *Porgy and Bess*.²⁰

Gershwin's synthesis of jazz and the music of the Paris moderns was viewed as a strategic victory by the proponents of a New Dark Age. As described by his official biographer and associate Isaac Goldberg, himself a member of the Mabel Dodge clique:

Perhaps we have done with the merely moralistic objection to jazz; it is the objection of 35-years-ago to ragtime refurbished to suit the new era. . . . Together with ragtime . . . it traces its ancestry back to roustabouts, black trash, white trash, dives and brothels. . . . Jazz itself is a symptom of rebellion against routine—not only the pitiless routine of living, but the sterilizing routine of musical academicism. Jazz, in short, is the enfant terrible of the tonal art. It has psychoanalyzed our national music.

Goldberg then proceeds to define the essential point of Gershwin's accomplishment: to amalgamate all musical forms into one undifferentiated category:

To jazz, accused of being only "animal excitement," [Gershwin] has brought a strong suggestion of what, for lack of a better term, we call spiritual values. Slowly to these dimensions he is adding depth—classical, romantic, ancient, modern atonal, polytonal, and whatnot else—these are but rubrics for historians and commentators. Music is good or bad. All the rest is Verlaine's "literature."

By 1924, when Aldous Huxley took a trip around the world, he brought with him, among various cultural offerings, Gershwin's recording of "Rhapsody in Blue" with the Paul Whiteman band.

Perhaps most reflective of both the flamboyant enthusiasm which British society circles exhibited over Gershwin and their full wittingness of what they were bringing about, is the story of how Gershwin's "Do It Again," the overall hit favorite of the Glaenzer circle and the crowning piece of that 1923 Gauthier recital, made it onto Broadway. Immediately after a playing of this number by Gershwin at a Glaenzer soirée in 1922, socialite Irene Bordoni rushed up to the composer with a request that she be allowed to introduce it in her next Broadway show. She phrased her request—in her best approximation of a Southern black drawl and with an appropriately effete gesture—with the words, "I muss haf dat dam song!"²¹



"I muss haf dat dam song!" Here Irene Bordoni sings it on Broadway.

The Jubilee Singers, 1875.



Music and the Acculturation of Black Americans

The history of American music is so thoroughly intertwined with the social issues surrounding the presence of the black population in America that no discussion bearing generally upon the musical issues can avoid dealing in some depth with the relevant historical questions. The following thumbnail sketch of the historical issues is intended to provide the minimum context for the central concern of our discussion: the question, what is American music?²²

From the very first arrival of Africans on American shores in 1619, the fundamental social issue determining the nature of the American nation state was the task of developing the population of America as a whole, through education, to become the basis of a republican humanist society. This issue in turn centered importantly around the black population.²³ Ultimately the issue of slavery was the issue of educating and acculturating the arriving blacks into the mainstream of American society. The nature of the moral purpose of America as a nation, ultimately, rested upon the solution to this problem.

Not that the problem in itself was a particularly difficult one. Had the basic approach to the question adopted by the first settlers of America been continued permanently and combined with an appropriately intensive educational and cultural program for the *entire* population, then the full acculturation of immigrant Africans into American society could have been achieved within not more than one or two generations.

The first Africans brought to America, although bought and sold as slaves from the British East India Company and her sister Dutch West India Company, were accepted by the early colonists as indentured servants on limited contract. Within a few years after their arrival, they were released from their indenture, having fulfilled their part of the

bargain upon which they had been rescued from the hands of the slave traders.

From the earliest period of New World colonization, the division over the slavery issue most graphically underlined the irreconcilable difference in outlook and objectives between the feudal oligarchs who controlled the slave trade and the political faction of humanists who had undertaken the settlement of North America as a conscious attempt to establish a republic free of the European nobility.²⁴

In turning Africa into a slave colony, the London-based slave traders worked to impose a regionalized feudal order of warring tribes, and to ensure that there would be no reawakening within that continent of those traditions of science that had been present in earlier periods, traditions reflected by such world historical figures as St. Augustine, Martianus Capella and later, the great Islamic humanists Al Farabi and ibn Sina. The tribal primitivism and illiteracy of the culture of black Africa, which was itself a degeneracy from significantly earlier periods of integration into world culture generally, was artificially maintained as policy by the owners of the slave trade operations.²⁵

Similarly, these London-centered forces acted rapidly to establish sufficient political leverage within the New World to reverse the colonists' first policy orientation toward arriving Africans as *human* and therefore rightful participants in the new American adventure. By the latter part of the 17th century, a sufficient foothold in America had been established to achieve a rapid shift in terms of indenture of imported slaves to lifetime contracts, and finally the elimination of contracts altogether. By 1700, chattel slavery as such was an established institution in America with statutory recognition in all thirteen colonies.

With this development, Britain had succeeded in implanting on American soil an organized, resident slaveholding elite unshakable in its loyalty to the British Empire and its colonial aims, an elite which to this day has not been vanquished by the opposing republican elite whose spirit was the foundation upon which the American nation was established.

The question of acculturation into a republican society based upon the Idea of Progress was fundamentally accomplished for both black and white populations of America through the issue of music. It was even more so in the case of the Afro-American population. For this population, lacking literacy even in its own native language, the appropriation of basic skills in relatively advanced polyphonic music through incorporation into church choirs and other social musical frameworks came much more readily than the comparable literacy in literature and the sciences—a general fact which has much to do with the reasons why great music is truly universal to peoples of all nations, races, and creeds.

It is not a capitulation to today's degrading proponents of the value of black Americans' "African roots" to point out that the original Afro-Americans' knowledge, through their own highly musical, albeit undeveloped culture, of basic aspects of musical rhythm and meter importantly facilitated their rapid assimilation of the elements of the European polyphonic musical tradition.

At this point, in order to grasp our essential idea, the reader must struggle to understand to the best of his ability the principles from which the true universality of great music stems. Although some of the principles to be reviewed here will go beyond the average reader's comprehension, such a reader will in fact be able to follow the basic

argument fairly closely by reference to a few great works with which he is undoubtedly familiar, for example Handel's oratorio, the *Messiah*.

As outlined by Lyndon LaRouche in a paper published in early 1979 on the development of African labor power today,²⁶ music's universality stems from the fact that the greatest music is based upon principles which govern not only the foundations of human knowledge in all of its categories, but also the evolution of the biosphere out of the physical universe. For this very reason, the greatest music is based upon a compositional method which is *not specific to any particular language or style but only to what is universal in the creative potential of the human mind itself*. Such music has the unique power to convey even to a relatively uneducated audience the quality of mind behind humanity's greatest achievements in science, philosophy, and literature. Music can do this when its elements are used to make the mind of the listener work in a particular way in relationship to the powerful emotions which are called forth in the process.

To make this comprehensible we must first identify the universal principles of mind in question, and then the features of music which potentially correspond to them.

As cited by LaRouche, these principles, which serve as the scientific basis for all the great modern religions, were first developed in the dialogues of Plato, and were powerfully elaborated in Dante Alighieri's great *Commedia*.²⁷ Dante uses the poetic method to guide the reader successively from the pit of the Inferno (itself governed by a level of consciousness which fails to distinguish man's mind from that of a beast), through Purgatory (where moral consciousness of right and wrong defined by the interests of all human society is awakened), to Paradise. In Paradise, the reader discovers that mastery of intellect and emotion through reason which allows mankind to continually surpass the limits of the physical universe as determined by any particular stage of scientific, technological or social development.

At the end of the *Commedia*, Dante makes a further demand upon the reader: he must grasp the *process* through which he has been led from the Inferno, through Purgatory, into Paradise in its undivided entirety, the self-perfection of the human soul in its universal coherence with the evolutionary principles governing the physical and biological realms of nature.

Dante's work is a powerful demonstration of why mastery of the creative process has become scientifically reproducible knowledge for those individuals who have ruthlessly pursued it throughout history. In so doing, Dante accounts for the "creative genius" as both a unique individual in history and at the same time a compatriot of all men and women.

Music presents an even more powerful tool than poetry for conveying these principles to an uneducated audience. It does this not only because it presents its subjects of discussion, musical themes or melodies, in a language which is universal to all societies and cultures. Its unique power is just as much rooted in what is known as counterpoint, the principle upon which several lines and voices are elaborated simultaneously in polyphonic relationship. To make clear the relationship between the melodic or thematic element and the interplay of different voices in music based upon the method of Plato and Dante, we return again to the important example of Dvorák and his New World activities.

In referring to his own Symphony no. 9 in E minor, entitled "From the New World," Dvorák emphasized the importance of drawing

material from American black and Indian folk melodies in the course of developing an American school of composition:


These beautiful and varied themes are 'the product of the soil. They are American. They are the folksongs of America and your composers must turn to them. In the Negro melodies of America I discover all that is needed for a great and noble school of music.²⁸

In saying this, Dvorák was *not* advising American composers to take such folk songs in unaltered form and build symphonies around them. The E minor symphony in fact contains no melodies that can be traced to specific black folk songs or spirituals. Rather, Dvorák was pointing out and demonstrating the possibility of incorporating the stylistic features of such folk melodies into a musical context involving the contrapuntal development of different voices.

Nor was Dvorák the first great composer to demonstrate this. Ludwig van Beethoven, whose musical tradition both Dvorák and his ally Johannes Brahms were committed to defending, had incorporated elements from not only European but also Mexican folk songs, and in some cases tunes recognizably related to the Mexican originals, into some of his major works, including his Seventh Symphony.²⁹ Such tactics have been used again and again by composers in the Neoplatonic tradition as a powerful means of transforming the consciousness of uneducated peasant populations through the predicates of a musical language already familiar to them.

Poetic development of ideas through music is not based on themes and melodies as such, but on something more fundamental, the mutual interplay of different polyphonically related voices. If the reader reviews in his mind the first pages of the familiar "Hallelujah" chorus from Handel's *Messiah*, the essential point being made concerning the necessary relationship between musical themes and polyphonic development will become clear.

At the outset of this chorus, the setting is essentially homophonic, that is, all the voices in the chorus are singing the same words in the same rhythms:



Soprano Allegro (♩ = 92)

Alto Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

Tenor Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

Bass Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

Allegro Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

Handel *Messiah*, "Hallelujah Chorus," m. 4-6

This homophony is soon thereafter intensified, as all voices sing the words "for the Lord God Omnipotent reigneth" in unison:

for the Lord God Om-nip - o-tent reign-eth; Hal-le -

for the Lord God Om-nip - o-tent reign-eth; Hal-le -

for the Lord God Om-nip - o-tent reign-eth; Hal-le -

for the Lord God Om-nip - o-tent reign-eth; Hal-le -

"Hallelujah Chorus," m. 12-14

Then the symmetry is broken. The soprano voice drops out as the same phrase is repeated and rejoins to form an antiphonal response on the words "Hallelujah":

Hal-le - lu-jah, Hal-le-lu-jah, Hal-le -

for the Lord God Om-nip - o-tent reign - eth; Hal-le - lu-jah, Hal-le-lu-jah, Hal-le -

for the Lord God Om-nip - o-tent reign - eth; Hal-le - lu-jah, Hal-le-lu-jah, Hal-le -

for the Lord God Om-nip - o-tent reign - eth; Hal-le - lu-jah, Hal-le-lu-jah, Hal-le -

"Hallelujah Chorus," m. 17-20

This "breaking up" of the voices then leads directly to a complex polyphonic interweaving of the different thematic elements simultaneously:

for the Lord God Om-nip - o - tent reign - eth; Halle-

Hal-le - lu-jah, Hal - le-lu - jah, Halle-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah, Halle- lu-jah!

Hal-le-lu-jah!

"Hallelujah Chorus," m. 22-24

and ultimately, to an even more differentiated form of polyphonic writing, a fugue, on the words "and He shall reign for ever and ever."

To be able to compose this chorus, Handel could not have simply taken a tune that appealed to him as a setting of the opening "Hallelujah," hoping blindly that it would lend itself directly to such a complex development. Rather, he necessarily was forced to work *backwards* from the nature of the development he had decided upon in terms of the piece of music *as a whole* and to formulate and adjust the different melodic elements accordingly.³⁰

This is exactly how all creatively motivated musical composition works.

A composer selects and shapes a melodic idea because he knows what kind of polyphonic development a particular thematic form will allow. Through intensive and repeated working through of the process of formulating musical themes in relation to large-scale polyphonic developments, a process facilitated through the use of subsidiary canonical studies upon thematic material, a composer develops the ability to adapt almost any theme, even that of an otherwise banal popular song, by means of relatively subtle changes, to the needs of any particular kind of development, including fugal writing. This was the principle which Brahms's friend Dvorák attempted to convey to his students, such as Harry Burleigh, as the basis for the incorporation of elements drawn from American folk songs into a polyphonically-based compositional framework. Such a proposal was only possible because of the universality of the compositional method underlying the work of the greatest composers of the 18th and 19th centuries.

At the same time, through the relationship between the polyphonic principle and thematic genesis, an entire preceding phrase of musical development can be condensed into a discrete melodic idea, itself the subject of a new and higher-order contrapuntal development.

The governing aspect of any musical theme is the affective mood which it invokes. If this mood itself is not based upon banal euphoric

Gershwin's Music & Morality

Born in Brooklyn in 1898, Gershwin came from an impoverished Jewish immigrant family which later settled in New York's Lower East Side ghetto. Although brought up in poverty, Gershwin was advantaged during his youth by musical instruction from experienced and classically trained musicians, one of whom had been trained in Germany. Several of his public school classmates, including the violinist

Max Rosen, went on to become major classical artists. Gershwin, however, opted for society pops.

In fact, Gershwin was so wretchedly miserable a human being that he studied the classics for the explicit purpose of becoming more skilled at being a musical whore. Discovered playing a selection from J. S. Bach's *Well Tempered Clavier* during a break from his youthful job as a popular song-plugger at the Jerome Remick Publishing firm, Gershwin was asked by a friend, "Are you studying to be a concert pian-

ist?" "No," George replied, "I'm studying to be a great popular song composer."

Contrast this with the tale told by black violinist George Morrison. Although Morrison had major talent, a fact confirmed to him by the great violinist Fritz Kreisler who gave him lessons free of charge on several occasions, he was told frankly by his teachers that he could never hope to gain a position in a U.S. symphony because of his color. *Therefore, he went into jazz.**

*Reported in Gunther Schuller, *Early Jazz*, Oxford University Press, 1968.

sentiment, it will in turn extend to the activation of cross-voice relationships with other polyphonic lines. Through the ordering of a series of developmentally related themes, based upon an appropriate selection of affective moods, a great composer can develop an extended work, involving several movements of contrasting character, as a powerful means of invoking in full the very conception conveyed by Dante's *Commedia*—the mastery of reason as both a moral and a creative achievement, the capacity which uniquely distinguishes man from the beasts.

To do this successfully, such a composer must be grounded solidly in a musical training which makes him a complete master of the finest details of the developmental implications of multiple polyphonic lines in their mutual relationship to each other. The most elementary musical form which combines a study of how such relationships between voices themselves create tonal ambiguities of developmental significance together with the problem of formulating musical themes appropriate to such development is the simple canon, in which subsequent vocal entrances are exact replications of the initial line. More complex canons may involve entrances of the later voices upon different tones of the scale and in inverted order relative to the original. Wherever musical education is founded rigorously upon Platonic principles, exercises in canonical writing enter early in a student's training.

In a simple canon, the note of the first voice which directly precedes the entrance of the second voice goes in two directions; it goes to the succeeding note in its own voice *and* to the first note in the second voice, which itself is heard in relation to the note of the first voice with which it coincides. This is a cross-voice relationship, which may be either consonant or dissonant according to which degrees of which particular scale are sounded against one another. In music guided by reason, all such relationships must be lawfully related to the process of development of the work as a whole, a process characterized by the generation of tonal *ambiguities* between the different voices which are subsequently resolved in favor of an expanding tonality encompassing more and more different scales in a lawful way.

The interplay of cross-voice relationships between two or more musical lines is perceived by the listener as an interplay of affective qualities. In the course of contrapuntal development of complex conceptions, the emotion corresponding to the experience of creative mentation is directly conveyed and experienced by the listener. In music, emotion and intellect are one.

Similarly, the beauty and affective quality of a particular melody is exactly definable in terms of the use of subtleties of tonal and metrical placement to suggest such ambiguities as are later to be confirmed explicitly through the entrance and interplay of new voices.

On the other hand, this very principle, to be fully maximized in composition, directly requires what is known as the well-tempered system, in which the intervallic relationships between the tones of all 24 major and minor scales are equalized. The well-tempered system allows the selfsame pitch to be located in relationship to each of the 24 keys, either as a direct tone of the respective scale or as a closely related one. It is integrally related to the approach to composition based upon the principle of lawful ambiguity and has prevailed over music for at least the last 2,500 years.³¹

Assuming the mastery of these basic principles, a composer aspiring

to convey to his audience the experience of ascension to reason embodied in Dante's *Commedia* must avail himself of one further crucial principle. At some point in an extended composition, generally toward the latter half of the concluding movement, a contrapuntal voice of a unique nature emerges which represents an intense stretto-like condensation of the most important ambiguities which have served as the developmental foci of the different preceding movements, together with their associated thematic and canonical elements as well as associated chromatic tones, into a single line.³² Whereas such a line, if played out of context, is so singular as to be relatively meaningless, within the context in which it occurs, it is correctly understood by the audience as a statement corresponding to the developmental principle which has governed the entire work, and hence plays the role of the concluding passage of Dante's *Commedia*. This, of course, is only true provided that the entire work in question has been developed throughout in accordance with rigorous scientific principles.

The formulation of musical themes, their canonical working out (in the broadest sense of the term "canonical"), and the higher-order stretto principle just described, define three domains of composition which correspond to the principle of the three domains of consciousness in Dante's *Commedia* and the dialogues of Plato. The advanced compositional framework developed by Bach, Mozart, and Beethoven, and preserved in somewhat diluted form in the work of Brahms and Dvorák, involved a process of contrapuntal transformations—that is, exchanges—between those well-defined domains. What is first presented as a theme, becomes transformed into a subsidiary feature of a polyphonically developing canonical line. Later on it reappears as an element of a stretto, in conjunction with chromatic tones, etc. This is possible only if all three domains are at least implicitly present at every point in the composition.

A composer whose musical education is founded on these principles, combined with a grounding in philosophy and the sciences, would rapidly become a master of the principles of mind behind all great creative achievements in art and science alike. His knowledge of the relationship between thematic genesis and the working through of canonically evolving lines, combined with certain other specialized studies including classical figured bass, acquired through the working out of compositional problems involving these interrelationships, will allow him to learn to improvise musical developments upon themes previously unfamiliar to him at the drop of a hat. Without such a thoroughly rigorous foundation, improvisation, even by the most potentially talented musicians, can be nothing more than a slick kind of stylistic "faking" of such developments, a second glance at which is sufficient to demonstrate the absence of genuine developmental content.³³

As a great composer comes to know the features of creative mind more and more intimately in relation to concrete aspects of compositional method as we have outlined it, he comes to base his overall method more and more directly on the domain corresponding to the transformed stretto principle, the generative principle which unifies all of the predicates of an extended work into a single conception. As this develops, the very forms that a composer uses themselves take on the character of predicates to be synthesized from this same unifying generative principle. The development of new forms and the transformation of older forms develops lawfully as a consequence of this maturation. A rigorous composer never develops a new form out of nowhere as an end in itself.

Because music so powerfully and directly invokes the emotions of man, the music in which an individual is reared very significantly shapes his innermost sense of identity. An individual raised and schooled in the tradition of polyphonic music based upon the Platonic method therefore internalizes a sense of identity which locates the self in the process of perfecting mankind as a whole on universal terms. Such an individual will always rally around those forces fighting politically for the scientific, technological, and economic advancement of society as a whole; he will support the political leadership which stands for that programmatic commitment, and he will advocate an educational system which cultivates an informed, scientifically based world outlook as the basis for responsible citizenship. He will be revulsed by any outlook which emphasizes the division of the human species arbitrarily into different races and creeds.

Such an individual will always rally in defense of the underprivileged from the standpoint of universal values, subordinating the ideal of simple individual freedom to that of the *perfection* of the human species as a whole, of which no part is expendable.

In these terms, it is crucial to recognize that the United States republic itself was founded not upon the principle of "freedom" as many today suppose, but upon the Neoplatonic humanist conception of perfection.³⁴

This is why, in the course of evaluating the development of American culture, an emphasis upon the question of music in relation to the black population of America is not only appropriate but mandatory. This has nothing to do with the notion of "black music."

Music in Early America

The history of the black population in America in relationship to music, from the commencement of the importation of slaves in 1619 forward, demonstrates the powerful and natural inclination of that population to become rapidly and fully a part of industrial society. This is true despite the most heinous and prolonged circumstances of enforced degradation suffered by any population within Western society since the Middle Ages.

From the earliest period of their arrival in the New World, American blacks, both free and indentured, wherever they were allowed, immediately incorporated themselves into the only framework for learning music then available on American shores—congregational church singing, in New England and elsewhere. The entire population, black and white alike, was relatively illiterate musically. The early psalm books of the 1640s contain no printed music; the tunes were dictated by rote by the congregation leader. This of course, made polyphonically based music beyond the reach of even the religious music in America of that period.

Judge Samuel Sewall of Boston, who maintained a Puritan church in that city during the closing years of the 17th century into the early 1700s, records the grave problems involved in maintaining an acceptable standard of singing under these conditions and at the same time emphasizes the ease with which the black members of the congregation were incorporated into the churches' musical activities. Blacks and whites sang together on many public occasions outside of the congregational framework in New England throughout this same period.³⁵

Beginning in the 1720s, efforts to improve the level of congregational

and social singing in various locations within the colonies received a major impetus through the beginnings of introduction of polyphonic music, particularly in the context of hymnody. The arrival in America of German Moravians in 1735, and the establishment of the Moravian settlement at Bethlehem, Pennsylvania in 1741, was particularly important because the Moravians brought with them a knowledge of the tradition of polyphonic music which at that very moment was in the process of being brought to a major peak of development by J.S. Bach in Germany.

By the 1750s, at least one member of the Bach circle, Charles Theodore Pachelbel, son of J.I. Pachelbel, had immigrated to America, aided by the Moravians. The Moravian settlement in Bethlehem included one black, Andreas der Mohr, who took part in all musical activities, sacred and secular. Within a few years Andreas had been joined by several other blacks and Bethlehem had become a major musical center to which visitors travelled long distances to hear performances of elaborate choral and instrumental music in the polyphonic tradition, eventually including works by Haydn, Handel, and Mozart. Associates of the Moravian colony, including Isaac Watts and the Reverend John Wesley, compiled and circulated collections of polyphonic hymns during this same period.

By this time the institution of slavery had become generalized throughout the colonies. Under these conditions, the general education of blacks rapidly became an inflammatory issue; even religious instruction was forbidden to blacks throughout most of the South, and was far from universal even in the North.

By 1770 the musical life of America had developed to the point that it was possible for the English organist and choir director of New York's Trinity Church, William Tuckey, to present the first performance in the New World of Handel's *Messiah*, with an integrated choir. By the turn of the 18th century, an influx of skilled classical musicians from France, Germany and Italy following the Revolutionary War was greeted by eager students, white and black alike, from New York to New Orleans. Meanwhile, the tradition of hymnody which had been spurred by the Moravians was continued within the framework of the independent black denominational churches of Richard Allen's African Methodist Episcopal Church and the slightly later African Methodist Episcopal Zion Church, denominations founded as a result of the barring of blacks from full integration in the existing Methodist congregations.

The above examples illustrate the musical acculturative process intrinsic to African and West Indian blacks in America during the very period when the art and science of music was itself being brought to the highest degree of perfection to date by the successive and related achievements of Bach, Mozart, and Beethoven in Europe. The striking affinity for the music of these composers on the part of the informed citizenry of America and also Mexico during this period, as well as the active involvement of Mozart and Beethoven in the founding of those republics, has been documented.³⁶

It should be noted that the general participation in the musical life of America by blacks was reflected during this period by the black musician G.A.P. Bridgetower, who helped to make musical history by debuting Beethoven's great "Kreutzer" violin and piano sonata in Vienna with the composer at the piano.

Unfortunately, this musical tradition, into which black Americans

were rapidly assimilating, did not ultimately govern the development of American culture. Over the course of the 19th century, the same forces who ran the institution of slavery in America, also coordinated the religious revivalist and abolitionist movements as part of a comprehensive design to undermine and crush the recently established American republic at the earliest possible moment. Within these three institutions, slavery, revivalism and the abolitionist movement, antipolyphonic forms of music were disseminated under an artificially imposed black image as part of Britain's design of subversion. As a result, the rich developments we have just reviewed were aborted before they could reach fruition as an autonomous, polyphonically based musical tradition in the New World.

Thomas Jefferson: Racist

An important point of departure for understanding the basic premise of the black music issue is Thomas Jefferson's book *Notes on the State of Virginia*, written in 1781.

Although revered by persons ignorant of the history of our country, Jefferson was a representative of the British-controlled slavocracy with which republicans Franklin, Washington, and Hamilton allied to win the War of Independence. (Once he became President, his traitorous activities almost destroyed the new nation.) He was a political ally of London's Lord Shelburne and other East India Company strategists, and his political philosophy was drawn from the Enlightenment ideologues Jean-Jacques Rousseau and Jeremy Bentham.³⁷

The following passage from *Notes on Virginia* is generally cited in current historical reviews of the music of black Americans as evidence of its authentically black, i.e., African, nature:

In music they are generally more gifted than the whites, with accurate ears for both tune and time, and they have been found capable of imagining a small catch. Whether they will be equal to the composition of a more extensive run of melody, or of complicated harmony, is yet to be proved.

A footnote by Jefferson to this passage is generally cited together with it:

The instrument proper to them is the Banjar [banjo], which they brought hither from Africa, and which is the original of the guitar, its chords being precisely the four lower chords of the guitar.

Through remarkably consistent oversight, the historiographers who cite this passage uniformly fail to mention Jefferson's arguments immediately adjoining it. Just above the cited passage Jefferson states:

Whether the black of the Negro resides in the reticular membrane between skin and scarf-skin, or in the scarf-skin itself; whether it proceeds from the color of the blood, the color of the bile, or from that of some other secretion, the difference is fixed in nature, and is as real as if its seat and cause were better known to us. And is this difference of no importance? Is it not the foundation of a greater or less share of beauty in the two races? Are not the fine mixtures of red and white, the expressions of every passion by greater or less suffusions of color in the one, preferable to that eternal monotony, which reigns in the countenances, that immovable veil of black which covers all the

emotions of the other race? Add to those, flowing hair, a more elegant symmetry of form, their own judgement in favour of the whites, declared by *their preference of them, as uniformly as is the preference of the Oran-ootan for the black women over those of his own species*. The circumstances of superior beauty, is thought worthy of attention in the propagation of our horses, dogs, and other domestic animals; why not in that of man? [emphasis added]

On the intellectual faculties of blacks, Jefferson is just as explicit. In the same passage he observes:

They are more ardent after their female; but love seems with them to be more an eager desire, than a tender delicate mixture of sentiment and sensation. Their griefs are transient. . . . In general, their existence appears to participate more of sensation than reflection. . . . Comparing them by their faculties of memory, reason, and imagination, it appears to me that in memory they are equal to the whites; in reason much inferior.³⁸

In the light of this last comment, Jefferson's assessment of blacks as musically "generally more gifted than whites" provides telling insight into Jefferson's own conception of music!

For Jefferson, blacks are biologically not human, to say nothing of intellectually or spiritually. Earlier in the same book he catalogues the black population of Virginia in the course of listing that state's wildlife! Would it be perhaps placing an unreasonable strain upon the search of current historiographers of black music after truth to accuse them of *deliberately* ignoring this earlier passage, some sixty pages distant from the quote on banjos!

In the section of *Notes on the State of Virginia* from which the above quotations were taken, Jefferson is posing as both an abolitionist and a black nationalist. He proposes that the slaves he freed and that that the racial problem be solved by shipping them off to a location outside American territory which would ultimately become a black nation. This is perhaps the first formal statement of what was to become the American Colonization Movement of the late 1820s under the direct auspices of the British East India Company. The location chosen as the prospective receptacle for the freed slaves was Liberia.

Directly following his suggestion of the banjo as the appropriate instrument for black music, Jefferson proposed a project which was to be realized over a century later with the founding of racist cultural anthropology by cultists Margaret Mead and her colleague Melville Herskovits. Jefferson proposed that, although he personally was fully convinced that blacks were a lower biological, intellectual, and moral species than whites, the matter should be settled by making blacks the "subjects of natural history." (In the meantime, Jefferson concluded they should be kept as separate as possible from the white race.)

The doctrine of cultural relativism created by Mead and Herskovits, and the body of ethnomusicological investigations launched by them which constitutes the basis of today's "science" of black music, are simply the fruition of Jefferson's anthropological dream.

Jefferson's identification of the banjo as the appropriate instrument for unreasoning, sexually-driven blacks was not a passive observation. The British-controlled financial and political interests, which the traitor

NOTES on the state of VIRGINIA;
written in the year 1781, somewhat corrected and enlarged in the winter of 1782, for the use of a Foreigner of distinction, in answer to certain queries proposed by him respecting

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Slavery and "Black Music"

Jefferson represented throughout his political life, had for almost a century used the affinity of the black population for music as the most powerful tool in molding them in the very image of the black man proposed in *Notes on Virginia*.

A quick review of the role of bestialized music within the institution of slavery itself, as well as within the 19th century fundamentalist and British-dominated abolitionist movements, will fill out this picture to its actual dimensions.

All of us would be assembled in the large room of the great house, whenever Epps came home in one of his dancing moods. No matter how worn out and tired we were, there must be a general dance. When properly stationed on the floor, I would strike up a tune.

"Dance you d——d niggers, dance," Epps would shout. Then there must be no halting or delay, no slow or languid movements; all must be brisk, and lively, and alert. "Up and down, heel and toe, and away we go," was the order of the hour. Epps' portly form mingled with those of his dusky slaves, moving rapidly through all the mazes of the dance.

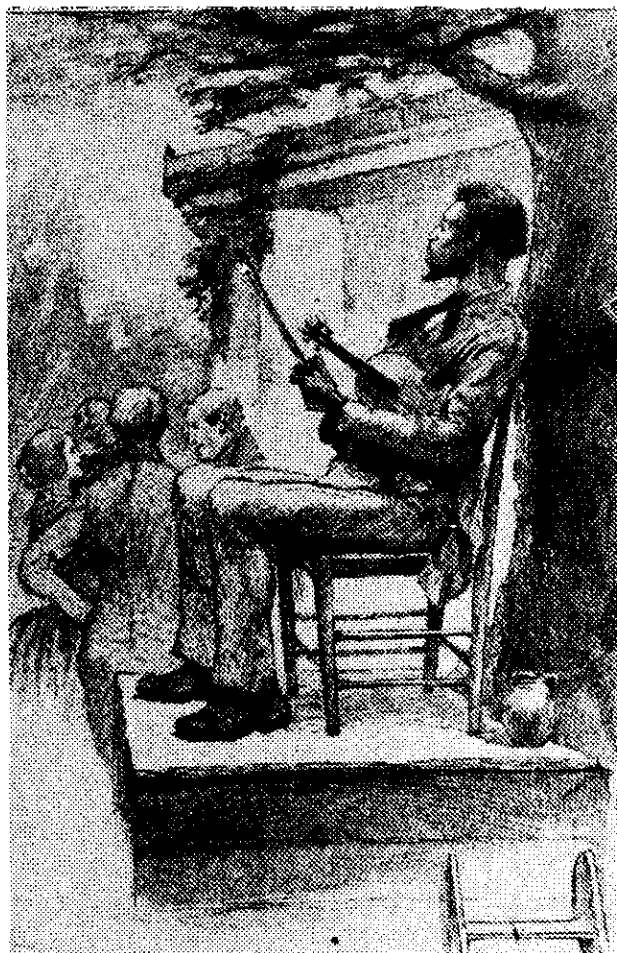
Usually his whip was in his hand, ready to fall about the ears of the presumptuous thrall, who dared to rest a moment, or even step to catch his breath. When he himself was exhausted, there would be a brief cessation, but it would be very brief. With a slash, and crack, and flourish of the whip, he would shout again, "Dance, niggers, dance," and away they would go once more, pellmell, while I, spurred by an occasional sharp touch of the lash, sat in a corner, extracting from my violin a marvelous quick-stepping tune. . . . Frequently we were thus detained until almost morning.³⁹

The above account of the musical services expected of black slaves by their masters is excerpted from a chronicle published in Cincinnati in 1853 and authored by Solomon Northrup, an American black who was brought up as a free citizen in the North and subsequently kidnapped into slavery and taken south.

To be sure, slavemasters were by no means all as brutal as the Epps here portrayed. Nonetheless, it was uniformly the case that a black's musical skills were an important feature of his role as a slave laborer. Slaves who played instruments brought a higher price. Advertisements for runaway slaves took careful note of their musical abilities. It is worth noting that Jefferson's identification of the banjo as the proper instrument for blacks is erroneous: a survey of slave advertisements from the 1730s onwards quickly reveals that violins, flutes and French horns were the instruments most commonly played.

The music required from slaves for the entertainment of their masters was largely in the genre of jigs, square dances, reels and the like, for which particularly the violin was most useful. Many of these tunes were directly based upon Scottish or Irish airs. Although sufficiently skilled to perform well in such music, the black musicians in question, having no access to formal musical training, were very crude to say the least, relative to the standards required for the performance and composition of polyphonically-based music.

What originated within the context of slave entertainment music eventually emerged by the end of the 19th century as the common basis



The violin was used for playing dances based on Scottish and Irish tunes.

of both jazz and ragtime, the latter being a style developed by black musicians advantaged by some formal training and demanding some basic, albeit totally banalized, contrapuntal skills. The band tradition in the South, by no means confined to blacks but part of the same genre of entertainment, was another important precursor of what became known as jazz. To this day, the heritage of jazz in 19th century slave entertainment music is demonstrated by the standard custom on the part of jazz musicians to refer to an engagement as a "gig," originally a synonym for "jig."

During the 1700s, the slave owners initiated a custom which provided for a direct and regressive celebration of black slaves' African tribal origins, prevalent in areas where the black population was particularly dense. These were orgiastic festivals of music and dancing organized on various occasions throughout the year, including Pentecost (the seventh Sunday after Easter)—also called "Pinkster Day." These were the only days of the year when black slaves were given respite from forced labor.

The character of these festivals followed the same pattern and served the same function as one practiced in Athens during the fourth century B.C. under Pericles. Once a year, the peasant populations, whose social and economic role during that period was identical to that of American slaves, were allowed to come into Athens (from which they were otherwise carefully excluded) for an orgiastic Dionysian festival of several days' duration, during which no limits were placed upon acts of barbarism and degradation. Such a festival was considered necessary on at least a yearly basis as an outlet for letting off steam and a protection against uprisings within the enslaved peasant populations. These festivals epitomized the essence of so-called Periclean democracy.

The "Pinkster Days" in New York, Pennsylvania, and Maryland, as well as other similar festivals between the early 1700s and the first decades of the 19th century, played the same role in relation to the black population in America and epitomized what became known successively as Jeffersonian and then Jacksonian democracy.⁴⁰

One description of such a festival notes:

Every voice in its highest key, in all the various languages of Africa, mixed with broken and ludicrous English, filled the air, accompanied with the music of the fiddle, tambourine, banjo and drum.⁴¹

Another description is more lurid:

Astride this rude utensil [a drum made from a wooden eel pot and sheepskin] sat Jackey Quackenboss, then in his prime of life and well-known energy, beating lustily with his naked hands upon its loudly sounding head, successively repeating the ever wild, though euphonic cry of Hi-a-bomba, bomba, bomba in full harmony with the thumping sounds. These vocal sounds were readily taken up and as often repeated by the female portion of the spectators not otherwise engaged in the exercises of the scene, accompanied by the beating of time and their ungloved hands, in strict accordance with the eel pot melody.⁴²

Presiding over this particular scene was "Old King Charley," allegedly a prince prior to being taken from Africa.

The Revivalist Camp

Such festivals as these were ultimately absorbed within the camp meetings of the revivalist movement after the turn of the 19th century. "The Second Great Awakening," which began during the closing decades of the 18th century and escalated drastically the year that Thomas Jefferson took office, was engineered by the same financial networks which ran both Southern slavery and the Northern abolitionist movement, to which it was closely related.⁴³ It was funded by Baring Brothers bankers Arthur and Lewis Tappan, and staffed by agents of the British East India Company, with whom the Tappans were also associated. In addition to the revivalist and abolitionist movements, the Tappans also generously funded the establishment of several colleges and seminaries which were the first to admit black students. Those students were given their education free of charge. There was only one hitch: they were required to work 21 hours each week doing free farm labor! This was called learning by doing.

The "Great Awakening" fundamentalist movement was not in any way specific to race or creed. It was directed at inciting fundamentalist irrationalism within all susceptible layers of the American population, and corresponded to the need for an apocalyptic climate within which support for the policies of successive Jefferson and Jackson administrations could be mobilized. Only by virtue of the relatively greater cultural and educational deprivation, and consequently greater susceptibility to superstition, were blacks more affected than whites.

The "Awakening" was begun by Protestant preachers from New England, under the guidance of the British East India Company. One team of preachers included Charles Stuart, a retired major from that Company, together with two associates whom Stuart had converted, Theodore Dwight Weld and Charles Gradison Finney. Eventually similar opportunists were recruited from black layers, lured not only by the Baring Brothers' bankroll, but also by the illusion that they were working to abolish slavery.

In the context of mass public gatherings, revivalist preachers invoked the name of the "lawd" to drive people en masse into psychotic episodes, in the course of which multitudes of people would be seized by hysterical convulsions and evidenced behavior which under other circumstances would be diagnosed as acute paranoid schizophrenia. This behavior was called "jerking."

According to the description of gospel preacher Lorenzo Dow, a white New Englander who staged public "jerks" all over the country around the turn of the century: "I have seen Presbyterians, Methodists, Quakers, Baptists, Church of England and Independents, exercised with the *jerks*: Gentleman and Lady, black and white, the aged and the youth, rich and poor without exception."⁴⁴

By another description,

Camp revival meetings: Integrated and irrational, church hymns degenerated to "shouting" and "barking" (painting by Thomas Hart Benton).



At first, the jerks were manifested by an involuntary twitching of the arms; later this twitching spread all over the body. Whenever a woman was taken with the jerks at a camp meeting, her friends formed a circle about her, for the exercise was so violent that she would scarcely maintain a correct posture. Men would go bumping about over benches, into trees, bruising and cutting themselves, if friends did not catch and hold them. Some were ashamed of having the jerks, but most persons agreed that it was impossible to resist them.⁴⁵



"Jerking" and "barking": Symptoms of paranoid schizophrenia.

Musical expressions at such camp meetings included the singing of degenerate forms of gospel songs and hymns, more inarticulate expressions called "shouts," which were relatively orgiastic exchanges between the preacher and his congregation, and "barking," which is fairly self-explanatory.

In addition to perverting the very notion of religion itself into a pretext for these Dionysian rituals, the cult revivalist movement served as the cover for a direct and largely successful assault on the polyphonic tradition initiated by the hymnals and other musical efforts of the Moravians in the mid-18th century. This was coordinated directly out of John Ruskin's fundamentalist Oxford Movement, which, through its extensive clerical legions, championed a return to the monody of 7th and 8th century Gregorian chant. Although not all hymn writers were willing to go to that extreme, the result was a drastic and systematic elimination of polyphonic counterpoint from church music during the first half of the 19th century in England and America.

In America, a major figure in this assault on polyphony in the church was Lowell Mason, the choir director of the Bowdoin Street Church in Boston, where Harriet Beecher Stowe's father Lyman Beecher was pastor. This dilution of the psalmodies and hymnodies led in turn to the noncontrapuntal genre of black spirituals in the latter half of the century.⁴⁶

The following series of examples graphically summarizes the process. At the turn of the 19th century psalm tunes looked like this:



William Billings, "Lebanon," from the *New-England Psalm Singer* (1770), reprinted in Stevenson, *Protestant Church Music*

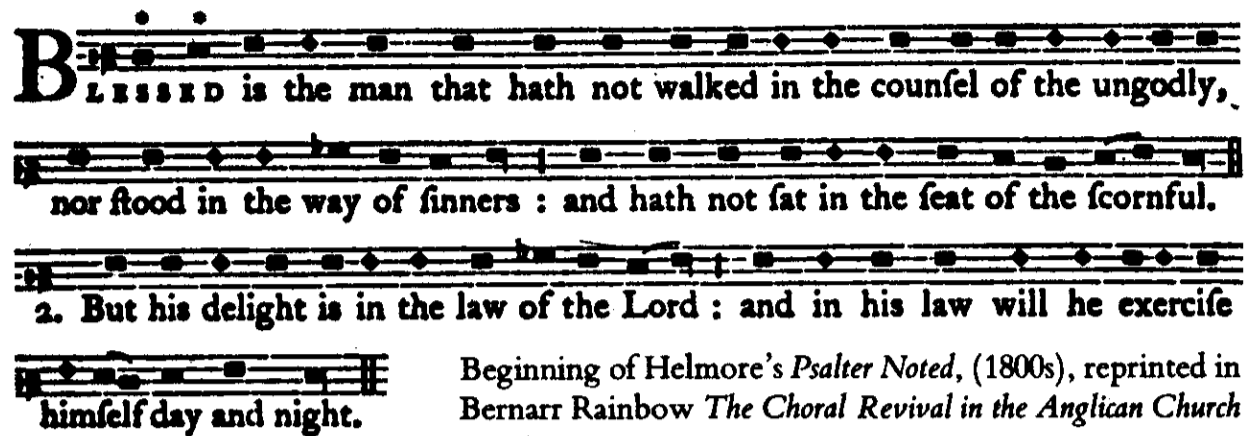
This was a direct outgrowth of the earlier Moravian tradition, exemplified by this:



Beissel, "Ich werde aufs Neue," from *Das Gesäng der einsamen und verlassenen Turtel-Taube* (Ephrata, 1747) reprinted in Stevenson, *Protestant Church Music*

which directly reflects the choral writing of J.S. Bach and others in Germany.

The Oxford Movement counterposed this:



BLESSED is the man that hath not walked in the counsel of the ungodly,
nor stood in the way of sinners : and hath not sat in the seat of the scornful.
2. But his delight is in the law of the Lord : and in his law will he exercise
himself day and night.

Beginning of Helmore's *Psalter Noted*, (1800s), reprinted in
Bernarr Rainbow *The Choral Revival in the Anglican Church*

Which led in turn to this:



My faith looks up to thee, Thou Lamb of Calvary, Savior di - vine!

Lowell Mason, "Olivet," from *Sacred Songs*, (1832) reprinted in Metcalf,
American Writers and Compilers of Sacred Music

And finally to this:

Moderately Slow (with Religious Devotion)



Oh, — when I come to die, — Oh, —
Dark — mid - night was my cry, — Dark —

when I come to die, Oh, — when I come to die, Give me Je
mid - night was my cry, Dark — mid - night was my cry, Give me Je

From "Give Me Jesus," in J.W. and J.R. Johnson, *Book of American Negro Spirituals*

The revivalist camp meetings fulfilled Jefferson's prescription that blacks, though musically gifted, were to be intellectually stunted crea-

tures of immediate sensual gratification. Appropriately, the phrase "camp meeting" was ultimately condensed to "camp," the show business term of homosexual connotation commonly used in referring to most of what goes on today in Broadway and TV musicals.

An interestingly dichotomized view of the revivalist camp meetings is presented by jazz buff Marshall Stearns and other protégés of ethnomusicologist Herskovits. According to this view, when itinerant whites "jerked" and "barked" at revival meetings, this merely represented a diffuse kind of religious fervor. When blacks exhibited the same convulsive behavior, however, it represented something more specific—the ingrained roots of African tribal culture latent in all American blacks.

How else, they asked could one explain "the greater rhythm and spontaneity in the Negro revival"; or why "the rhythm of the white minister's speech was more halting than that of the Negro minister"; or why "the movements of the white congregation were more convulsive and jerky than those of the Negroes"?

Hideous as they were, the black musical festivities around the institution of slavery and the revivalist movement were paled by the nature of those around the abolitionist movement, where the bestialization and degradation of American blacks was generalized as the cultural policy for the entire American population.⁴⁸

It was under the banner of the abolitionist movement that the blackface minstrel tradition was created, a sadistic parody of the wretched condition of black slaves in America. This tradition later grew to become American popular music.

The blackface minstrel rage was ignited by an impersonation act invented by Thomas D. Rice in 1828. An eyewitness described the incident which led to Rice's act:

N.M. Ludlow took a summer company to Louisville. Among the members were Sol Smith and Tom Rice. . . . Back of the theater was a livery stable kept by a man named Crow. The actors would look into the stable yard from the theater, and were particularly amused by an old decrepit Negro, who used to do odd jobs for Crow.

As was then usual for slaves, they called themselves after their owner, so that old Daddy had assumed the name of Jim Crow. He was very much deformed, the right shoulder being drawn high up, the left leg stiff and crooked at the knee, giving him a painful, but at the same time laughable limp.

He used to croon a queer old tune with words of his own, and at the end of each verse would give a little jump, and when he came down he set his "heel a-rocking." He called it "jumping Jim Crow."

The words of the refrain were

"Wheel about, turn about,

Do jis so,

An' ebery time I wheel about,

I jump Jim Crow!"

Rice watched him closely, and saw that here was a character unknown to the stage. He wrote several verses, changed the air somewhat, quickened it a good deal, made up exactly like Daddy, and sang it to a Louisville audience. They were wild with delight, and on the first night he was recalled twenty times.⁴⁹

"Jump Jim Crow"



Jump Jim Crow!



Plantation Melodies:
A minstrel songbook.

One might say that Rice's response to Daddy's song was comparable to the manic enthusiasm displayed much later by Irene Bordoni on that evening at Jules Glaenger's Park Avenue penthouse in 1922 when, after hearing Gershwin's rendition of "Do Do Do It Again," she sidled up to him and exclaimed, "I muss haf dat dam song!"

(It would appear, however, that Miss Bordoni had cold feet relative to Thomas Rice. For when the curtain went up on "The French Doll" and Bordoni sang "Do It Again," *she* was not in blackface.)

The entire multimillion dollar popular music industry upon which high society circles would launch George Gershwin was a direct development of the explosion generated a century earlier by "Jump Jim Crow." The song swept the United States and became the greatest hit of the century in London. It was reported heard sung by Hindu minstrels in Delhi not long afterwards. By 1840, blackface imitators of Rice were on every playbill in the country, and the process of organizing the new form into major companies in New York and elsewhere was well underway. White songsters in blackface, such as Stephen Foster, became big name stars.

The blackface circus and minstrel acts were swiftly incorporated into the abolitionist movement as propaganda outlets. This made it difficult for Rice et al. to be attacked as racists.

An important illustration of how the abolitionists promoted the minstrel tradition was the Amistad affair. In 1839, the blacks aboard the Spanish slave ship Amistad rebelled and brought the ship to port on Long Island. Since the slave trade (but not slavery itself) was illegal in the United States, the Amistad slaves were ruled free citizens by the courts. They were then organized into a traveling minstrel act and toured up and down the Eastern seaboard as a rallying point for abolitionism.

These events notwithstanding, it was not until after the Civil War that blacks themselves were allowed to put mud on their faces and earn their livings as minstrels. Once they were, however, numerous black musicians and singers entered the new field. The songs which they produced, although in most cases not the "genuine slave songs" they were portrayed to be, were usually spirituals—although they bore no resemblance to the psychotic howlings and "barkings" which characterized the revival movement's camp meetings.

To this day, it is these songs which classically trained black singers are generally required to present as the larger portions of their recital programs, as opposed to the works of Schubert, Beethoven, Brahms—the music of "white folks."

Like the great bulk of 19th century popular music, these gospel songs, although musically banal, are no more degenerate than the run-of-the-mill popular dance (reel and square dance) or marching tune. In many cases, music of all these genre retained elements of the polyphonic musical tradition, having been corrupted from the hymnodies and other church music of an earlier period. Hence much of it, assuming the elimination of the racist lyrics and caricatures, was potentially susceptible of being transformed and incorporated as elements of a genuinely polyphonic context, in the fashion both suggested and demonstrated by Dvorák.

It was not until well into the present century that the creators of the art of destruction achieved forms of sufficient degradation within popular music that the destruction of human identity within youth and ethnic layers could be directly effected.



Al Jolson in "The Jazz Singer."

RACE and Race War: The Bid for Frank Psychosis

By shortly after the turn of the century, the popular music business which grew out of the minstrel tradition had become centered in several large Manhattan-based publishing houses. These houses included the Jerome Remick firm, where Gershwin got his start, Shapiro-Bernstein, George Schirmer and a few others. Remick was a subsidiary of Whitney-Warner, and hence interlocked with what eventually became Warner Brothers films and Warner Communications records.⁵⁰ The proprietorships of these song houses were closely intertwined both socially and through business relationships with the owners of the Broadway theater circuit such as the Shuberts and the directors of the major record companies, as well as the Fifth Avenue penthouse circles.

Everyone who "made it" in the popular music field during the 'teens and 'twenties of this century, from Gershwin to Fred Astaire, came up through this circuit, generally starting at one of the major music publishing houses. (These houses required pianists and singers to demonstrate songs for prospective Broadway musical buyers such as Jerome Kern, Sigmund Romberg, Flo Ziegfeld, George White and others.)

Out of Remick's, Schirmer's, etc., came the songs which flooded the musical, vaudeville and society club stages of Manhattan and elsewhere. On the vaudeville circuit the old blackface tradition still reigned. One notable example from the period was Bing Crosby's blackface rendition of "When the Darkies Beat Their Feet on the Mississippi Mud," with the Paul Whiteman band. Playing obligato to Crosby's blackface was white "hot trumpeter" Bix Beiderbecke, who claimed that his approach to jazz improvisation was based upon a study of the music of Debussy. And of course there was Al Jolson's famous blackface hit "Swanee," Gershwin's first major success as a songwriter.

Control of the music world was centered in the circles frequenting

Glaenger's penthouse, extending downwards through the major recording firms into the brothels, bootleg bistros, and record distribution outlets which constituted the actual mass marketplace for the popular music industry during Prohibition. At that level, the music industry worked jointly and was indistinguishable from the organized crime operations that maintained the franchise on drugs and bootleg whiskey, as well as prostitution and gambling—layers epitomized by the Canada-based Bronfman family, Meyer Lansky, and Lucky Luciano.⁵¹

Jazz violinist George Morrison reports on how tightly the entire music world was controlled during the Prohibition period. Morrison came East on contract from Columbia records. He recounts:

We got to practicing on our numbers till we had them down perfect. We thought that's what we were going to record, but when we got to New York we found out different. We record what they said, what they wanted us to do!⁵²

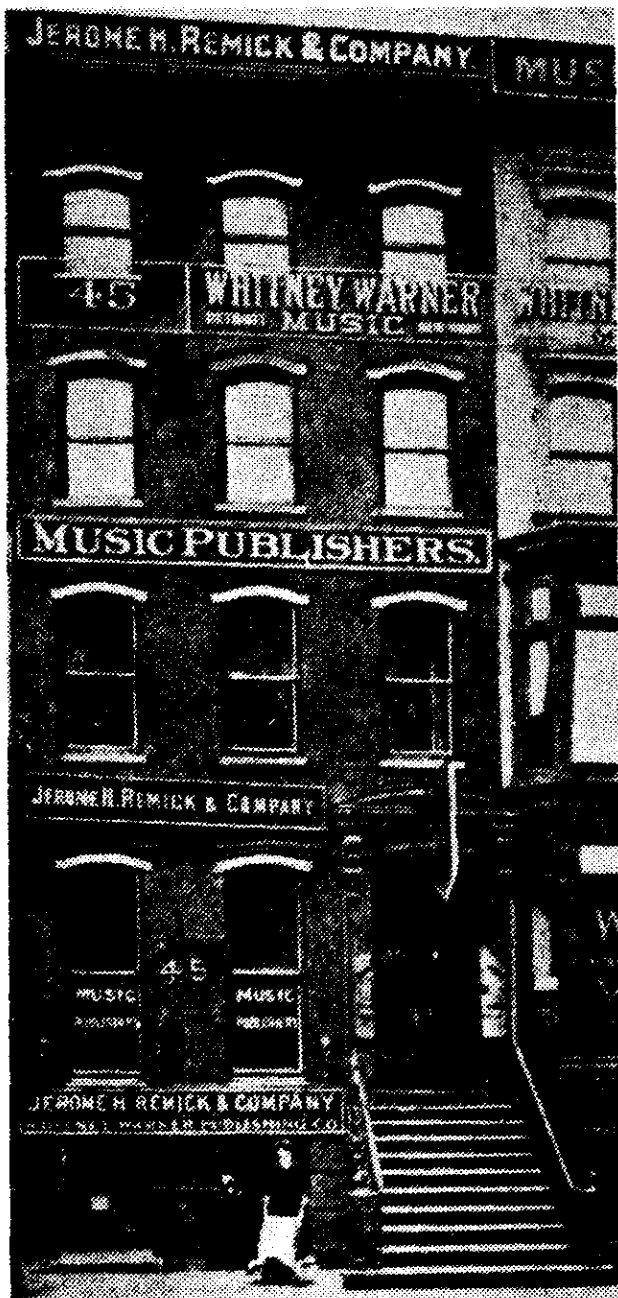
After arriving in New York, Morrison was approached by RCA Victor with an offer of a better contract. The next day Morrison was summoned to the offices of Columbia records, where an executive railed at him, "You're under contract with us and we are going to bind you to that contract. . . . If you are playing around recording I'll know about it." The Columbia executive knew all about his discussion with RCA.⁵³

It was the New York-centered recording industry which created what purported to be the "true, black, jazz and blues" in the post-World War I period. These were synthetic forms developed as a black counterpart to the "white" society jazz typified by Gershwin and Paul Whiteman's dance band syndicate.

Beginning in 1917, black jazz and blues was developed, using H.G. Wells and Mountbatten's electronic media brainchild, on the same model of an "area psychological warfare" operation as was followed in the pre- and post-World War II period by the Office of Strategic Services and related institutions in both Europe and North America.⁵⁴ Every major recording company in New York City, including Columbia, Victor, Okeh, and Paramount, set up a special division called its RACE Division. A series of recordings purporting to be authentic jazz and blues was distributed widely within black urban and rural populations throughout America on the RACE label of each of these firms, as well as being beamed through special radio broadcasting channels.

Over six million copies of RACE discs were sold each year for the entire period of the Roaring Twenties and 'thirties. Major record companies operated through the auspices of dozens of smaller front companies, to create the illusion of a mass cultural movement and obscure the fact that only a very small group of New York-based recording executives were coordinating the entire project. RACE recordings made by the American Recording Company, for example, were released simultaneously on up to eight subsidiary labels. The Paramount RACE series were marketed from suitcases and wagons through a front corporation called the Wisconsin Chair Company under the trade name of National School Equipment Company.⁵⁵

Through the RACE project, black voices singing obscene lyrics were brought into the homes of blacks throughout the nation, on the pretext of "bringing colored folk into closer contact with their roots and the products of their own culture." Thus was the mass brainwashing of American blacks undertaken.



New York's Tin Pan Alley: Remick's, where Gershwin got his start in the popular music business.

The musicians recruited by the record companies to create jazz and blues were drawn from the underworld of Prohibition organized crime, drug peddling and prostitution. This notwithstanding, what was promoted as blues and jazz was on the whole many times more degraded than the music actually performed in brothels during that period. It has nothing to do with the music that was preponderant in Storyville, the red light district of New Orleans, for instance, despite later claims.

Even stalwart jazz historians were forced to concede this. It is commonly known, for instance, that the black song writer W.C. Handy, who was later dubbed the "father of the blues" in an attempt to claim blues as a genuine folk tradition, was a composer of what were at worst polite minstrel songs. Handy himself reports that the New Orleans musicians later credited with inventing jazz were unknown in New Orleans and the rest of the South at the turn of the century.

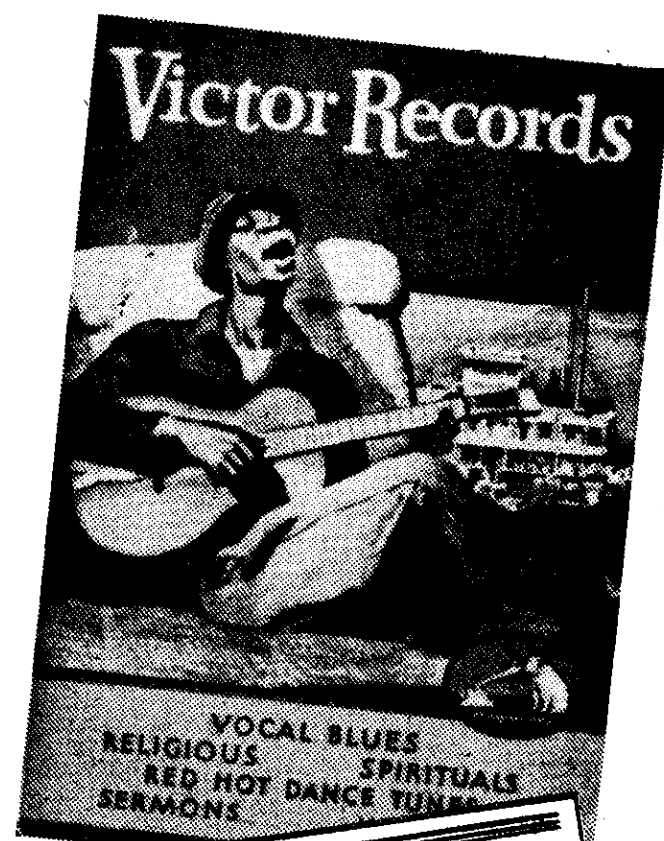
The career of one of these alleged pioneers, the alcoholic trumpeter Buddy Bolden, was aborted very early after a psychotic collapse. Bolden spent most of his adult life in a mental institution. Another veteran New Orleans musician, Alphonse Picou, acknowledged that the only music known in New Orleans at the turn of the century was band music: "It was nothing but marches they were playing—brass marches, parade music."⁵⁶ Furthermore, even that music which *was* known under the name of jazz and blues was generally looked upon as degenerate by blacks of the period, as confirmed by George Morrison: "Parents didn't let their children play jazz. If you played Dvorák's 'Humoresque,' fine, but if you played 'Darktown Strutters' Ball,' that was awful."

Hence the later claim that the music disseminated on a mass basis by the major record companies' RACE project as jazz and blues represented an authentic folk music of American blacks is a fraudulent assertion. On the contrary, talent scouts for Columbia, Victor and the other labels had to comb the country's urban areas in both the North and the South, in order to locate and recruit musicians from the most outrageously degenerate musical elements of prostitution and the bootleg circuit for the RACE recordings' "hot jazz" series.

The genre of "blues" we are talking about has nothing to do with what the average person today understands by this term. What was marketed under the RACE label series was a completely different form from that exemplified by W.C. Handy's famous "St. Louis Blues." To be sure, singers such as Bessie Smith recorded Handy's and other relatively respectable songs as well, but the basic material of the RACE series was composed of titles like Bessie Smith's "Empty Bed Blues" and her "Kitchen Man" (whose first line is "His jelly roll is nice and hot"). Mamie Smith's "Mean Tight Mama" and Robert Johnson's "Stones in My Passway" were characteristic of these obscene numbers. Bessie Smith's "Safety Mama" openly advocated drug addiction as a method of ensuring a man's fidelity.⁵⁷

To create the blues, black prostitutes and homosexuals were screened, profiled and selected according to who could convey the most thoroughly obscene image of self-defilement. The most outstanding such "artists" were brought to New York to create the blues for RACE. Hundreds of blues recordings were released. All followed an identical stock format—lyrics sung in black southern slang and drawl against a crude accompaniment based upon only three different chords, a musical prescription so impoverished as to be comparable only to the music of the opium and prostitution parlors of the Far East.

Blues lyrics constituted a mindless outpouring of racist filth and



RACE recording series. Above: RCA Victor advertises blues and red hot numbers. Below: Okeh recorded country music in addition to its black series.

unprintable obscenities. A relatively mild example of what appealed to the RACE records is:

I got a big, fat woman, grease shakin' on her bone,
I say, hey, hey, meat shakin' on her bone,
Baby, for my dinner, I want ham and eggs,
And for my supper, mama, I want to feel your legs.⁵⁸

It was such obscenities which the anthropologists would eventually collect, collate and study in libraries full of blues songs, as authentic black music.⁵⁹

The Blues and "Black Studies"

Contemporaneous with the 1917-1920 "birth of the blues," the same circles who launched Gershwin and instructed him in the ideological content of his own work founded a project in applied anthropology which was to later become the basis of the official musicology of jazz, the field of ethnomusicology. This was the basis for the "black studies" programs later placed into American college and university curricula.

The central thesis of this project was first asserted in a 1911 paper by psychologist and occult kook Carl Jung.⁶⁰ Jung claimed that the distinctive features of the American "cultural archetype" were those contributed by Mexican Indians and blacks, the latter being culturally determined by American blacks' African roots.

The institutional launching point for this investigation was the Columbia University anthropology department under Franz Boas and the bohemian New School for Social Research associated with Mabel Dodge's Greenwich Village salon. The key individual in this synthetic cultural adventure was Melville J. Herskovits, the inventor of ethnomusicology.

Herskovits began his career in anthropology at Columbia under Boas in the early 1920s as a classmate and close friend of Margaret Mead, who later emerged as one of the leading ideologues of the New Dark Ages. At the same time, Herskovits was associated with the New School, Howard University in Washington, D.C., and the University of Chicago, where he had begun his career as an undergraduate. He maintained



*Diego Rivera, drawn by close friend
George Gershwin.*

Diego Rivera: Worse than Primitive

Contrast the morality of genuinely tribal existence with that of artistic primitives like Gershwin and his Paris friends. The African equivalent of the minstrel is known as a "griot." The griot sings insulting songs in market places; his fellow savages fre-

links to Chicago throughout his life, authoring articles on blacks for the Encyclopaedia Britannica and the Britannica Yearbook. Herskovits's training in music enabled him to work as a reviewer of classical concerts for the New York *Evening Mail*, and to hobnob with New York society and cultural circles as a result.⁶¹

Herskovits began his career in anthropology with extensive studies of the patterns of gene flow between black and white populations in Harlem and West Virginia, combined with careful measurements of head circumferences and other physical indices of black adolescents in these regions. He later undertook extensive studies of patterns of acculturation of American blacks, carefully balanced with field studies of the populations of those parts of Africa from which the majority of slaves had been taken. An important aspect of Herskovits's work during the 1930s was a careful profiling of the magical and superstitious belief structures embodied in voodoo as it was practiced by black populations in Africa and the West Indies.

In the course of this work, Herskovits established himself as the foremost expert on all aspects of black anthropology, African, West Indian, and American, and in many ways, as Franz Boas's successor as the dean of American anthropology. (He became more influential in the field of American anthropology per se than Margaret Mead, despite her much greater political ideological role as a social controller.) In *Man and His World*, a general textbook authored in 1948, Herskovits coined the term "cultural relativism" to describe the moral indifferentism and population profiling that has characterized the aristocracy's approach to social manipulation since the time of Aristotle. Herskovits developed the thesis that all universal standards must be cast aside in anthropological studies of different societies and cultures; rather, "evaluations are to be relative to the cultural background out of which they arise."

This was, of course, precisely the approach that had been taken by the British East India Company to the populations of its African colonies and the outlook motivating Jefferson's appreciation of the cultural potential of America's black population. Popularized and championed by Mead, cultural relativism became the explicit basis of the entire "science of anthropology."

Music played a key role in Herskovits's 1948 formulation of the

quently stop to watch him. They know, however, that the griot is a totally degraded individual. The legend of the griot is a legend of cannibalism. It tells of two brothers running out of food. One eats part of the other's leg to survive. Knowing this about the griot, his fellow savages despise him and refuse him burial rights. The bodies of dead griots are placed upright in the trunks of baobab trees and allowed to putrify.*

Compare this to the degradation of Diego Rivera, Gershwin's close friend and an early member of the Paris salon of Gertrude Stein. In his autobiography, Rivera first asks the reader to believe that he himself practiced cannibalism by consuming dead bodies, and then advocates that cannibalism become a generalized social custom. According to Rivera, "I believe that when man evolves a civilization higher than the mech-

anized but still primitive one he has now, the eating of human flesh will be sanctioned. For then man will have thrown off all of his superstitions and irrational taboos."

This was the sort of moral degeneracy fashionable among the aristocratic smart set and mercenary artists who invented jazz.

* Reported in Francis Bebey, *African Music—A People's Art*, Horizons de France, 1969.

cultural relativistic doctrine. In *Man and His World*, Herskovits stressed that the lack of uniformity of musical scales among primitive peoples was a major substantiation for his thesis, asserting in direct defiance of his own knowledge of music and music history that "the patterned progressions in which the typical scales and modal orientations of any set of musical conventions are set, the number of systems, each of which is consistent within its own limits, is infinite."

Between 1939 and 1947, Herskovits had studied the music of those portions of Africa from which the majority of American slaves had originated and outlined a set of characteristics which he proposed proved the origin of American black music—jazz, gospels, spirituals, ragtime, etc.—in African voodoo rites. These characteristics included the tendency to introduce polyrhythms, the antiphony between leader and chorus in singing, and the use of intervals and scales typical of African music.⁶²

These studies constituted Herskovits's immediate springboard for his 1948 announcement of the cultural relativist doctrine in anthropology. At the same time, the characteristics outlined by Herskovits subsequently became the basis for the entirety of the ethnomusicology of Afro-American music and the musicology of jazz as authentic American music. All current experts on jazz and the blues base their approach on Herskovits's thesis, including the voodoo rite principle, citing him as the definitive source.

In point of fact, the characteristics identified by Herskovits are fraudulent and preposterous insofar as they are used to identify specific African roots of black folk music. We will deal with these characteristics one by one, using our earlier discussion of the features inherent in all great music as a reference point.

Call and Response. First, consider the so-called call and response pattern which supposedly links the "shoutings" and "barkings" exchanged in revivalist congregations and similar practices in African music.

On the level addressed by Herskovits and his emulators, such practices are not even specific to *music* let alone any particular musical idiom. A prizefight is after all a call and response pattern; the sounds made by boxers in the course of earning their living are not dissimilar to what was marketed as true blues in the first several decades of this century.

On the other hand, insofar as the development of actual musical forms and styles are concerned, the prevalence of this very principle is, if anything, a powerful demonstration of the genuine universality of music.

An antiphonal call and response pattern is a feature of the Hebrew religious service dating to the Jewish liturgical musical tradition of the 10th and 11th centuries, if not earlier. It is characteristic of the Gregorian mass of 8th century Europe, and of the polyphonic liturgical forms developed in the centuries thereafter. In 17th century Italy, the Gabriellis, uncle and nephew, wrote call and response music for antiphonal brass choirs stationed on both sides of the great St. Mark's Cathedral in Venice.

Furthermore, it must be stressed that while the call and response pattern of black revivalist services was being introduced into camp meetings throughout the country by white preachers from New England, Americans were simultaneously being introduced to this musical style in its scientifically developed form through such examples as the following passage from Handel's "Hallelujah" chorus:

Hal-le- lu-jah, Hal-le-lu-jah, Hal-le -
 for the Lord God Om-nip- o-tent reign - eth; Hal-le- lu-jah, Hal-le-lu-jah, Hal-le -
 for the Lord God Om-nip- o-tent reign - eth; Hal-le- lu-jah, Hal-le-lu-jah, Hal-le -
 for the Lord God Om-nip- o-tent reign - eth; Hal-le- lu-jah, Hal-le-lu-jah, Hal-le -

"Hallelujah Chorus," m. 17-20

Note that this particular example is in the form referred to in jazz jargon as a "riff."

The Riff Pattern. The riff pattern of hot jazz, which is cited as another carry-over from African voodoo rites into American music is illustrated by the following:

Brass G7
 Saxes

Blue Room—Riff Pattern, from Gunther Schuller, *Early Jazz*

This passage is emphatically not specific to either jazz or African music. All instrumental music based upon the principles of polyphony and



Johnny Dodd's New Orleans Jazz Band, Chicago, 1939. Band members hailed from New Orleans, but the music was synthesized in New York and Paris.

lawfulness of cross-voice relationships abounds with more exciting examples of the same principle. Note the exciting riff pattern in this passage from Beethoven's immortal *Choral Fantasy* op. 80:

Beethoven, *Choral Fantasy* op. 80, m. 200-204

Rhythm and Syncopation. The issue of rhythm and syncopation, cited by the proponents of voodoo as the appropriate basis for American culture, must also be addressed. There are two separate issues involved here, the principle of polyrhythm and the practice of syncopation.

An undeniable feature of African music is the combination of a



Bob Crosby's Old Dixieland Band. Southern appellations gave white bands an aura of authenticity. But authentic what?

multitude of independent rhythms, united only by a common pulsation. Although seemingly impossibly complex when notated, the principle is relatively straightforward in practice, and is only a question of a chorus of drummers setting a number of different rhythmic patterns into motion over a fixed pulsation. (The Africans themselves do not perform from written scores, and hence have no need of notation.) In some cases a form of vocal polyphony is based upon the same approach in African music:

Nyayito Dance (Bars 47-48) from Schuller, Early Jazz

Since the organizational principle is based upon a purely rhythmic conception and the tonal system is not defined beyond the confines of a single degenerate scale, the cross-voice relationships in such music are completely arbitrary and the result is simply a monotonous drone, as opposed to the development of higher-order conceptions made possible by the principles of tonality.

The standpoint from which Herskovits and his jazz buff followers approach the question of rhythm is as fraudulent as the other features of his thesis.

From a purely rhythmic standpoint, African polyrhythmic practice has a much closer connection to the framework of European Renaissance polyphonic choral music of the 14th and 15th centuries than to jazz and the blues. In Renaissance vocal polyphony, the presence of a defined rhythmic pulsation as a unifying common denominator was used to make possible a complex relationship of polyphonically vocal lines moving simultaneously in different rhythmic modes. Again, written in modern notation, Renaissance vocal polyphony appears to be a great deal more complex rhythmically than it actually is. However, unlike its African counterpart, the music of the great Renaissance composers Josquin Des Pres, Heinrich Isaak, Johannes Ockeghem and others is based upon

rigorously defined tonal principles governing the cross-voice relationships *between* the vocal lines, principles which are the direct antecedents of the principles of tonality later governing the music of Bach, Mozart, and Beethoven. As a result, the music of these Flemish masters is capable of invoking the quality of development of higher-order conceptions intrinsic to the greatest poetry of that period.

Complex combinations of different rhythms in a polyphonic vocal framework appear in the music of later Neoplatonic masters as well. Note the exciting "polyrhythmic" character of this section of the "Hallelujah" chorus:

Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah, Hallelujah, Hallelujah, Hal-lu-jah, Hal-le-lu-jah! for the Lord God Om-nip - o - tent Halle-lu-jah, Hal-le-lu-jah! for the Lord God Om-nip - o - tent lu-jah, Hal-le-lu-jah, Halle-lujah, Halle-lujah, Halle-lujah, Hal-le-lu - lu - jah, Hal - le - lu - jah! reign - eth; Halle-lu-jah, Hal - le - lu - jah! reign - eth; Hal - le - lu - jah! lu-jah, Hal - le - lujah, Halle - lu-jah, Hal-le-lu - jah!

"Hallelujah Chorus," m. 28-32

In music founded upon genuinely contrapuntal principles, such rhythmic complexity never arises as a thing in itself; but rather, as a means to make intelligible to an audience the complex tonal interrelationships between different contrapuntal lines. In contrast, the jumble of voices characteristic of hot jazz has nothing either rhythmically or tonally to do with African polyrhythmic practice, but merely results from a wanton disregard on the part of the individual musicians for either the particular tonal or rhythmic content of what the others are playing. There is nothing consistently dissymmetrical about the rhythmic disagreements between different hot jazz lines in the way that is true of either African or European Renaissance music.

The use of polyrhythmic lines combined with a complete disregard for the coherence of cross-voice relationship was, however, a deliberately cultivated feature of the music of Debussy, Stravinsky, and other

members of the Paris school, as evidenced by Stravinsky's desiccated orgasm, the *Rite of Spring*. These features directly stemmed from the primitivist black studies fad in Paris, and reflect a *wilful quest* for disorder foreign to actual primitive cultures.

The question of syncopation is entirely different. Here there is an apparent similarity between the uniformly syncopated rhythms of jazz and of tribal Africa. Again, however, the assertion of a generic connection between these practices is a total fabrication.

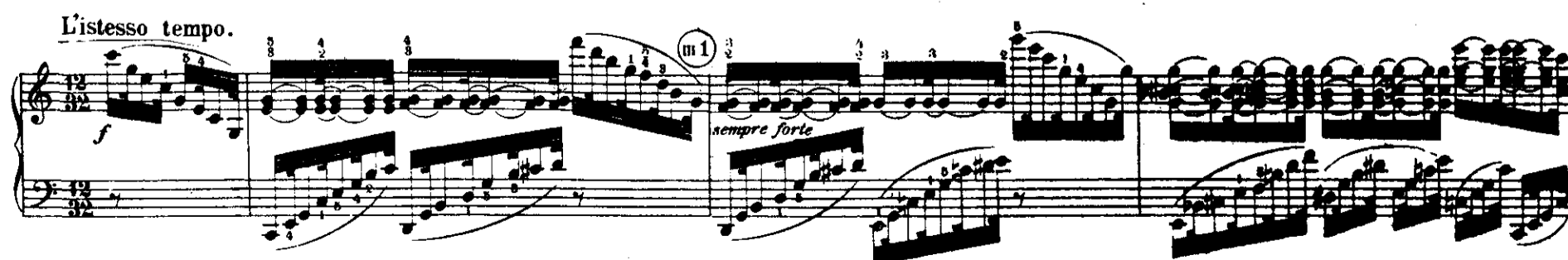
The syncopated rhythms of jazz stem directly from the rhythms of the ragtime music developed shortly before the turn of the 20th century by musicians such as Scott Joplin and Jelly Roll Morton. Although these pianists frequently performed in brothels, they were musicians of some pianistic ability, based upon studies with classically trained teachers from Europe.

Scott Joplin, for example, came from a musical family in Texas and studied with an old German musician in the area who instructed him not only in piano and theory, but also introduced him to the music of the great European masters. Blocked from a career as a classical musician, Joplin, like so many others, turned his skills to the service of popular entertainment. In so doing, he simply "jazzed" up the rhythms of the music of the classical idiom he had come into contact with at an earlier age, producing results such as the famous "Maple Leaf Rag" excerpted below:



Excerpt from Scott Joplin, "Maple Leaf Rag"

Although banal, this music is characterized by an orderly relationship of the voices from a tonal standpoint, evidencing its author's classical music studies. On the other hand, the rhythms are based upon a specific jazzy banalization of principles of syncopation also present in the music of Beethoven and the other classical masters known to Joplin, for example in this excerpt from Beethoven's Op. 111 piano sonata:



Beethoven, Piano Sonata op. 111, second movement, third variation

Similar rhythmic patterns abound in the music of Schumann, Brahms, and other descendents of Beethoven.

There is a fundamental difference between rhythmic syncopation as used in classical music and in jazz and ragtime, however. In the music of Beethoven et al., a syncopation represents a contrapuntal *anticipation* of the succeeding metrical beat, an anticipation which *supersedes* that beat and creates a tension between the two opposing metrical frameworks which result. In classical syncopation, therefore, the downbeat of the succeeding measure or beat is *not* accented.

In jazz and ragtime, on the other hand, the use of syncopation has no such contrapuntal basis, but simply reinforces the marchlike monotony of the metrical downbeats. What strictly defines the specific quality of a jazz syncopation is the presence of an accent on the succeeding metrical beat. As a result, the rhythm of jazz is a monotonous drone, which is then pornographically spiced up with syncopated accents (known in the business as "bombs") which ultimately serve only to reinforce and intensify the underlying bump-and-grind.

Occasionally, one hears passages such as the one excerpted above from Beethoven's Op. 111 performed with a jazz or boogie-woogie approach to the syncopation. Although an outrage against Beethoven immediately obvious to any informed classical musician, such perversions usefully demonstrate that one does not need to invoke complex theses of African roots or Jungian collective unconscious to account for the preponderance of syncopated rhythms in *fin de siècle* ragtime music. (Unless of course one would propose that such errors by ignorant classical performers are evidence of the fact that we all, white and black alike, maintain an active yearning to return to the cultural roots of our ancient tribal ancestors!)

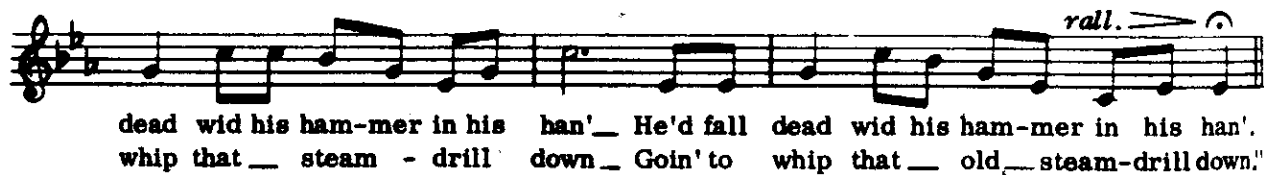
Blue Notes. The notion of typical intervals used in African music presents us with a similar case. Herskovits and his anthropological progeny scoured Africa for the counterpart of what are called the blue notes in the music of the RACE recording series. These are—in the context of a relatively complete disregard for correct intonation—a tendency to flat the third and seventh tones of the diatonic scale, universal to all polyphonically-based music.

Blue notes were found in some parts of Africa; in other parts not. In fact, such deviations away from the well-tempered system are completely non-specific to any particular culture, and are found in all societies where for one reason or another culture degenerates to the level of peasant idiocy. Hence one finds many variants of blue notes: among the peasant music of the Middle East, the Far East, and Eastern Europe, for example.

Furthermore, in the gospel and spiritual music which grew out of the revivalist and minstrel traditions after the Civil War, one does not find blue notes, but instead simply the tendency to write triadic melodies in the minor mode (which is distinguished by a flat, i.e., minor third):

John Henry told his Captain That a man was a natch-al —
 Cap - 'n says to John Henry, 'Goin' to bring me a steam-drill

man: An' be - fore he'd let that steam-drill beat him down, He'd fall
 roun'; Take that steam-drill out up - on the job, Goin' to



Ballad of John Henry

The blue notes of the blues and hot jazz represented a retrogression from the music of the previous period, which itself suffered from willful sabotage of the process through which the population of America was becoming rapidly acculturated into the advanced polyphonic musical tradition of Europe.

Throughout the history of human culture, wherever music has been developed as a vehicle for communicating the power of reason, not only the diatonic scale as we know it, but the well-tempered tonal system in its modern form has uniformly prevailed, and is currently proved to have so-prevalled for at least the last 2,500 years.⁶³

The diatonic scale, which is equivalent to the white notes of the piano between middle C and the octave above it, is the foundation of the musical system. It results directly from an agreement between certain basic contrapuntal principles inherent to human thought itself and the properties governing the actual physical production of tones.

In fact, whether sounded by a vibrating string, the human voice, or any other means, every tone produces a series of secondary tones or overtones, the first several of which are nodally distinct in relation to the original fundamental tone. The scale available on a modern piano cannot, however, be derived from the overtone series alone, but only through the application of contrapuntal principles of a higher-order nature, involving successive inversions and transpositions of the relationships in question. The domain from which these geometrical procedures is generated directly dictates the principle of the well-tempered system as the system which perfects these same physically natural relationships throughout the 24 major and minor keys, at the same time that a correspondingly expanded tonal framework is made directly accessible to any particular key through the relationships inherent in the diatonic scale. One feature of this framework is that a composition in any one particular key may move freely through scales based upon any of the other 11 tones of the chromatic scale without requiring the retuning of the instrument.

Although these principles will not be fully accessible to the lay reader through so short a presentation, such a reader should ponder the fact that both the diatonic scale and the well-tempered system had been fully worked out by the ancient Chinese some 2,500 years prior to when Herskovits and the denizens of the avant-garde salons of New York, London and Paris were marvelling over the ethnic purity of degenerated musical scales of African and other peasant cultures.

Melody and Tonality. The final element of hot jazz proposed as evidence of its African roots is its supposed emphasis on the melodic rather than the harmonic dimension of music. This, however, is simply the point of closest agreement between the tonal framework that characterizes hot jazz and the Gershwin-Paris School of composition, such as Debussy and Stravinsky, where the music is characterized by a completely infantile disregard for lawful principles governing the cross-voice relationships between the different lines.

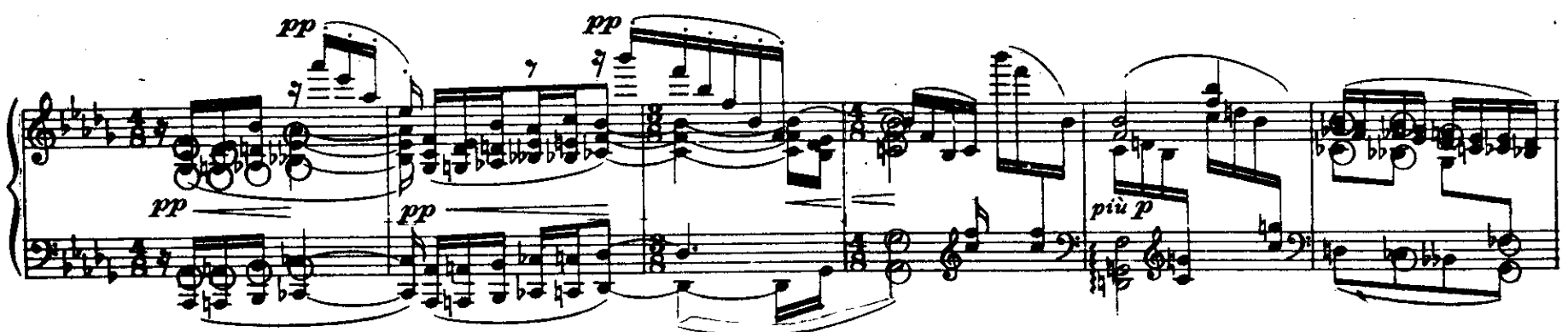
In the hot jazz recordings circulated by the RACE series, such tonal anarchy resulted from nothing more wilful than the totally itinerant nature of the musicians involved. Unlike trained musicians like Scott Joplin, these musicians were completely insensitive to the relationship between the pitches they were playing and those being sounded simultaneously by the other instruments. At the same time, they were so poorly trained technically on their instruments that a large portion of the pitches they played were entirely different from those which they actually intended. As a result of both factors, the tonal framework of hot jazz was characterized by the frequent and arbitrary occurrence of lawlessly discordant relationships between the different voices.

In the music of Gershwin and the Paris school, such infantilism was deliberately cultivated for the purpose of reducing the lawful tonal language of music created by Beethoven to anarchy and incoherence. In music in which the simultaneous presence of more than one voice is not purely arbitrary, the occurrence of dissonant relationships between two or more voices (such as produced by sounding any two adjacent white keys on a piano together) implies an ambiguity of scale between the two voices and therefore requires a musical development which makes this ambiguity lawful, either immediately thereafter or following a delay. Handled appropriately, such sharp disagreements constitute a powerful means for generating contrapuntal development and for defining related transformations of affective states within a composition.

In jazz, Gershwin, and the music of the Paris School, discordant relationships between different musical lines serve no such contrapuntal purpose, but merely spice up the otherwise contentless musical idiom with jarring shocks and jolts, interesting only as sensual effects. In the cases of both hot jazz and Gershwin, the devices of the music go no further than the spicy use of discords and synocopation. In the more sophisticated music of the Paris school, these devices are combined with other types of purely acoustical effects such as the parallel fifths which abound in the music of Debussy and Ravel and the complex "polytonalities" in the music of Stravinsky and Milhaud.

But in all cases, from the RACE series to the Paris salon music, music has been reduced to an arbitrary amalgam of *sounds set to rhythms*, whose psychological content is the same as the pornographic fantasies that accompany drug use. As in actual prostitution, however, the merchandise has been marketed according to widely varying degrees of sophistication, from the musical equivalents of cheap street corner pickups to the \$500-a-night variety available to "gentlemen" only.

The following examples demonstrate the tonal identity of jazz and the music of the Paris school. Circled are tones which are in mutually arbitrary disagreement with one another:



Debussy, "Reflexions Dans L'Eau" from *Images*, m. 9-15

SOLO PIANO Poco meno mosso (♩ = 104)

Gershwin, Concerto in F, piano entrance, first movement.

Chorus "Yellow Dog Blues," Louis Armstrong.

Finally, an example from Stravinsky's 1913 orgasm, the *Rite of Spring*, demonstrates the relationship of completely arbitrary discords and repetitive "jungle rhythms" in achieving the hypnotic-pornographic idiom championed by Gertrude Stein and her fellow Dark Ages ideologues:

Tempo giusto. ♩ = 56

Stravinsky, "Dance of the Adolescents," from *The Rite of Spring*, arr. for piano four-hands

Jazz improvisation is an application of the same principles. The soloist merely makes up a line against an underlying harmony, usually the same sequence of chords used to harmonize the melody played at the beginning of the number. Although the harmony itself is of a rudimentary nature, devoid of any genuinely contrapuntal conception, the frequent clashes between the notes played by the soloist and those harmonies (often the result of wrong notes played by the soloist) spice up the music. Relieved from the burden of all contrapuntal rigor respecting the resulting cross-voice relationship, such improvisational feats are no more awe inspiring than the bump-and-grind of the underlying rhythm.⁶⁴

In the case of rock and disco, the soft pornography of jazz is converted directly to brain damaging hard pornography. All syncopation is eliminated in favor of monotonous pounding on the metrical downbeats, while the use of electronic amplification and the further degeneration of the tonal framework reduces the musical idiom to a level far below that of the tribal cultures described by Herskovits, Mead, and their epigoni.

“Jews, Blues and Jazz”

(Title of a Symposium sponsored by the American Jewish Congress⁶⁵)



Bessie Smith, 1928.
“I’m a red hot woman . . .”

Nor have we in our discussion yet exhausted the description of those musical depths represented by Gershwin’s ascent in the 1920’s and 1930s. We are now ready to peek into the most revolting irony of popular music in America during this century, an irony which would be laughable were it not for the seriousness with which it was pursued by the protagonists. We are referring to the bitter struggle between the black and Jewish portions of the entertainment industry over which of these two ethnic minorities constituted the rightful proprietors of the racist and pornographic wreckage known as jazz and the blues.

We will present the grotesque spectacle of individuals and sections of the pop music business competing in racist self-identification, tribal genealogy, and racist psychosis—the psychological truth of the whole affair being perhaps best summarized in the racist and anti-Semitic adage of the old South, “Jews are only Niggers turned inside out.”

The basis of the conflict was straightforward. While the poor black pimps and prostitutes such as Bessie Smith sweated it out for a pittance to produce the RACE record series, Jewish dandies like Gershwin, Al Jolson, and Fred Astaire, along with other white prostitutes such as Mountbatten favorite Paul Whiteman, made a mint with their respectable and sophisticated stylizations of the supposed black folks’ music. While “black trash”—to use the words of Gershwin’s official biographer Isaac Goldberg—like Louis Armstrong and King Oliver musically masturbated for OKeh and Paramount, “white trash,” that is, white Jewish trash like Benny Goodman—to use the words of the same Goldberg—became big stars overnight.⁶⁶

The racial division of popular music between black and white was strictly maintained through the 1930s. It was a bold move when “King of Swing” Benny Goodman hired a black pianist named Teddy Wilson to play public engagements with his band in 1936; even so, Wilson only played on certain numbers, and Goodman kept an official white pianist. The persistence of segregation in the South and much of the North greatly restricted the availability of “gigs” to black jazz bands. The addition of even a single black musician to a white band was frequently sufficient to block that band from access to lucrative engagements.

In 1923, David Ewen, a close friend of Gershwin and a member of the high society musical circles to which Gershwin immediately belonged, published an article on Gershwin entitled “The King of Jazz.” The first sentences read, “All good jazz sounds like Gershwin. All other jazz sounds like hell.” This was taken as a declaration of war.

The first official biography of Gershwin, by Isaac Goldberg, a close associate of the Dodge/van Vechten set as well as Gershwin himself, published in 1931, constituted a bizarre argument for Jewish supremacy in jazz. Early in the volume, Goldberg explained that the so-called blue note of jazz and the blues is *not* in fact of black African origin but rather stems from the music of Eastern European Jews. Goldberg claims to be speaking directly for Gershwin himself on this matter:

George does not minimize the contribution of the Negro to the psychology, the rhythms and the words of our popular songs, he maintains that jazz is essentially an American product.

However . . . he has himself become increasingly conscious of the similarity between the folk song of the Negro and of the Polish Letists. . . . In *Funny Face*, there is a tune that illustrates the point rather neatly; it begins Yiddish and ends up Black. Put them all together and they spell Al Jolson, who is the living symbol of the similarity.

Later on in the same volume, Goldberg's racist categorizations became even more inflammatory:

[Jazz] is traceable in part to the Negro. It is developed, commercially and artistically, by the Jew. . . .

The musicians installed as "Kings of Jazz" were selected, crowned and christened by the Jewish society circles around Gershwin—under the watchful eyes of their blueblood masters.

First Gershwin himself was hailed as the "King of Jazz." Then the same title was conferred upon Paul Whiteman, in time for his 1924 Aeolian Hall debut. When Benny Goodman gave his own jazz concert in Carnegie Hall in 1938 he was crowned "King of Swing." The big white band leaders who created swing as the musical basis for the bobby-soxer craze of the 1940s all traced their careers to the Gershwin/Whiteman circle. Benny Goodman, Glenn Miller, Red Nichols, Jimmy Dorsey, Jack Teagarden, and Gene Krupa all launched their careers out of the orchestra pit which played for Gershwin's musical *Girl Crazy* in 1930. Gershwin himself conducted the first performance.

Goodman stole entire arrangements from Count Basie, who struggled for peanuts while Goodman was acclaimed worldwide "King of Swing." Goodman's black arranger was kept in the background.

Black musicians who wanted to make it big saw two routes to success—either emulate the society jazz of Paul Whiteman, or undertake a career in the New York-Paris avant-garde salon circuit.

The former route was exemplified by bandleader Edward Duke Ellington, whose music constituted a hybrid between the rawness of hot jazz and the suavity of Paul Whiteman. Through the efforts to develop a more "black" version of society jazz as a more competitive product on the marketplace, Ellington and others automatically incorporated many stylistic elements of the Paris school. They did this largely without even knowing the sources of those features of the Whiteman sound which they adapted. Hence, American popular music was in the process of acculturating not to a supposed African musical tradition, but to the even more tribal music of the Stravinsky-Stein group. Louis Armstrong's

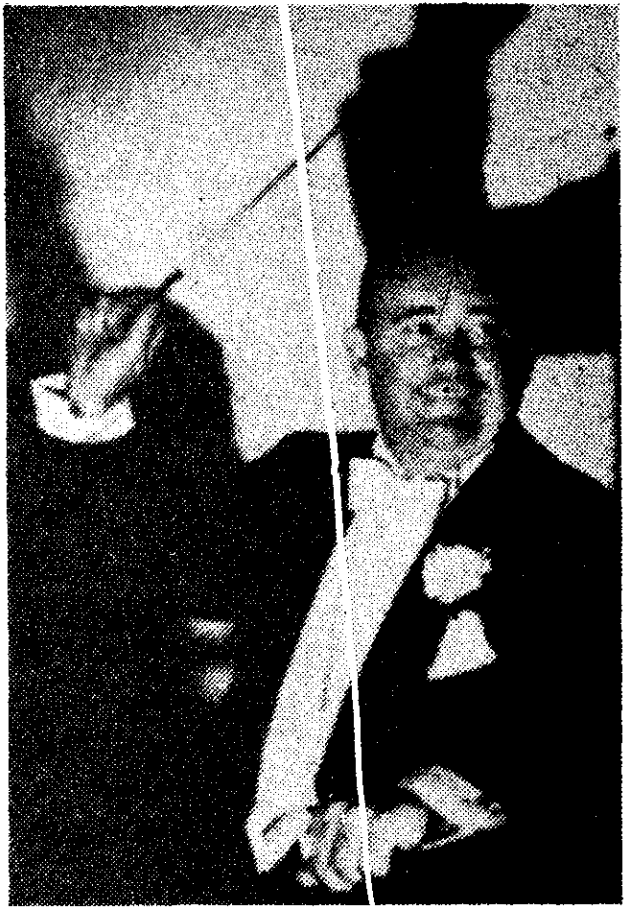


Dizzy Gillespie, 1940s bop.



Above: "Swing King" Benny Goodman. Right: the Glenn Miller Band. Race conflict was hidden from the public.





Above: Paul Whiteman, popularizer of suave society jazz. Far right: Duke Ellington (above) and Count Basie (below) added stylistic elements from the Paris school to catch the Whiteman sound.

Below: Jimmy Dorsey's orchestra rehearses for radio broadcast, 1940s. Far right: King Oliver's Creole Jazz Band, early 1920s, with Louis Armstrong (center with slide trumpet).



recording "High Society" of the 1920s documents his own cynical perception of the process.

Black musicians who aspired to escape the "derivative" nature of the approach taken by Ellington were rapidly drawn into the even more self-degrading framework of the anarchist avant-garde cultural movement. The musical expressions of unmediated psychosis known as "modern jazz" were nurtured out of this process.

During the 1930s, black artists like Richard Wright were screened by Carl van Vechten and then packaged off to Stein to be introduced to terrorist controller Jean Paul Sartre. Wright worked directly with musical anthropologist Paul Oliver on a project developed by Melville Herskovits to complete the anthropological study of the blues and related profiling studies of the American black population. Wright made his own life story available to London's social engineering project.

The "black rage" music which eventually emerged as post-World War II "bop" was directly nurtured by Stein and Sartre in Paris, which became the center for rebellious black musicians of all genres.

At the same time, the Paris group, with aid from T.W. Adorno's Frankfurt School, profiled and selected those white musicians in postwar Germany, France, and Italy who most closely corresponded to the "black rage" mentality (the war and Nazi atrocities providing ample cases of psychological breakdown from which to choose.) This became the post-war avant-garde in so-called serious music. Karlheinz Stockhausen, whose music is modeled after the most psychotic aspects of the pre-war Schoenberg group, was a jazz accompanist for a travelling magic act after the war. His psychological profile of near-psychotic rage and intellectual dissociation qualified him perfectly to become the leader of the new school of musical de-composition. Accordingly, he was picked up and trained in the techniques of Schoenberg, Berg, and Anton Webern by Herbert Eimert, a close associate of Adorno and post-war Paris society.

Adorno's own writings of this period emphasize the recognized connection between a "taste for jazz" and latent tendencies for homicidal rage and homosexual rape fantasies.⁶⁷ Is it any wonder that the Frankfurt

School guru Herbert Marcuse would later advocate jazz as the appropriate music of the New Left?

In the 1950s, Andre Hodeir, Nat Hentoff, Gunther Schuller and others launched a new bid for white supremacy in jazz. This was based upon a synthesis of the musical psychoses launched by Stockhausen, on the one hand, and by bop innovator Charlie Parker on the other. In 1957 Gunther Schuller, musical electronic wizard Milton Babbitt, and several obedient jazz musicians announced the new synthesis of jazz and serious music, christening it "Third Stream." An important Third Stream figure was jazz pianist Dave Brubeck, a student of the Paris school's Darius Milhaud and of Arnold Schoenberg.

The response to the Third Stream spectacle was yet another step towards truly *un*-mediated psychosis in black music, in the name of black rebellion. By the late 1950s and early 1960s, the psychotic honkings and “barkings” of saxophonist John Coltrane began to be incorporated into what emerged slightly later as the Black Power and Black Nationalist movements. The screechings of saxophonists Coltrane (who overdosed on heroin), Archie Shepp (who helped lead the 1968 Paris student riots) and Ornette Coleman (who played a plastic saxophone) were abetted by the anti-Semitic attacks on the Hentoff-Hodier Third Stream crowd by fascist Black Nationalist spokesman LeRoi Jones (Immamu Baraka). A word was coined for the new black innovation—“funk”—a word previously denoting bad body odor.

The funk movement in jazz was in turn directly linked to a renewed quest by black musicians such as Coltrane to discover their African roots, and to the momentum gathered behind the black studies movement and to the radical student movements of the 1960s. The identity of the black rage mentality with the “art of destruction” doctrine of London and Paris is clear in the following excerpt from a 1970 interview with the saxophonic screecher Archie Shepp:

Q: What makes the jazz musician uniquely able to reflect what you say he reflects?

A: His *enslavement*, which, in a sense was a sort of identity. . . . When one becomes nothing, at the same time you become everything. That is, you have to really identify with a piece of shit to know what life is about.⁶⁸

Earlier in the interview, Shepp had identified Jean Paul Sartre, the sponsor of terrorist Franz Fanon’s *Wretched of the Earth*, as a leading mentor of the black rage mentality.⁶⁹

Summing up the entire racist history we have the archetypal psycho-essay by Norman Mailer, “The White Negro”—the perfect synthesis of the line leading from Thomas Jefferson to Margaret Mead and Melville Herskovits, with Jefferson’s image of black beasts craving sexually after





Black rage: Archie Shepp, 1960s.

the white female perfectly integrated with Herskovits's dictum that "all American whites are black." Mailer (who incidentally succeeded in climbing the same social ladder as Gershwin by marrying Lord Beaverbrook's granddaughter) writes:

[T]he presence of Hip as a working philosophy in the subworlds of American life is probably due to jazz, and its knife-like entrance into the culture, its subtle but so penetrating influence on the avant-garde generation. . . . For jazz is orgasm, it is the music of orgasm, good orgasm and bad, and so it spoke across the nation, it had the communication of art even where it was watered, perverted, corrupted, and almost killed, it spoke in no matter what laundered popular way of instantaneous existential states to which some whites could respond, it was indeed a communication by art because it said, "I feel this, and now you do too."⁷⁰

Through this grotesque dance of the races, a dance in which innumerable black, Jewish, and also Latin American prostitutes have eagerly participated, the British nobility succeeded in driving the entire world of music pertaining to the involvement of the creative intellect *insane*. Within this insane world of entertainment, considerations based upon reason and law were automatically invalidated. An irrational "taste" for the music of Stravinsky, Stockhausen or Cage competes against an equally irrational taste for funk or soul, leaving the rapidly diminishing audience which identifies with the classical repertoire of the 18th and 19th centuries no commonly agreed upon ground from which to defend its own musical "tastes."

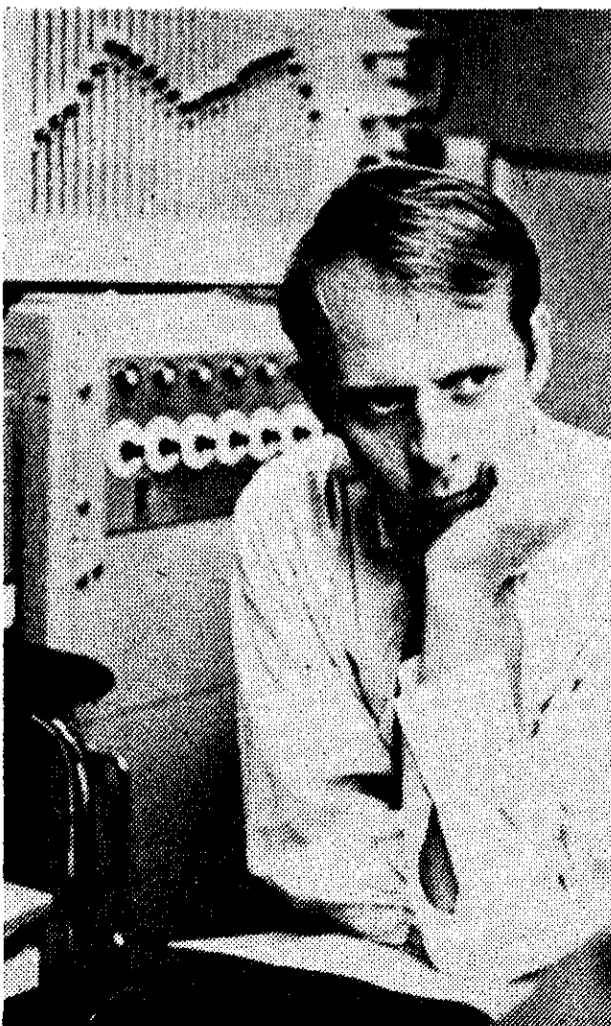
Typifying this context of insanity is Gershwin's spiritual heir, the morally and intellectually indecent Leonard Bernstein, and his inclusion of rock bands in his hideous "Mass."

Thus the way was cleared for the unchallenged hegemony of salsa, rock, soul, and disco as the music of the *insane* masses—red, white, and black. This is the music deemed by the British oligarchs who fostered it as appropriate to the overly-populous and overly-educated mass of human *cattle* of all colors in North America.

This is the music of a dead, but racially united, America.

What do rock, jazz and the 1920s salons of Paris and Greenwich Village all have in common? Drugs. The heavy use of marijuana, cocaine and other drugs, including heroin, by jazz musicians white and black of the 1920s, including those in the more respectable white swing bands of the 1930s, only echoed the prevalent use of hashish, cocaine, and opium by the bohemian Children of the Sun. The well publicized and uniform addiction to heroin by the black and white founders of modern jazz, and the actual mass-marketing of the same patterns of drug use and addiction to youth populations through rock music, are the true legacy of the oligarchs who called for a New Dark Age at the turn of this century.

For in the early 1950s, this same social engineering project became focused under the direction of British Intelligence in the infamous MK-Ultra program that eventuated in the 1960s LSD explosion and the 1970s drug epidemic among American youth. Again, the same figures played the key roles: Aldous Huxley (who along with Stravinsky, had moved to California); Margaret Mead and husband Gregory Bateson (of the Tavistock Institute psychological warfare division); and Carl Jung (by this time, the psychiatric adviser to MK-Ultra case officer Allen Dulles of Airforce Intelligence).⁷¹



White rage: Karlheinz Stockhausen, 1960s.



*Gershwin's monumentally racist opera,
Porgy and Bess.*

“Wa-doo, Zim bam, boodle-oo”

We have completed our tale in its essentials; there is nothing more to be told about the tragedy which has befallen American music and culture since the high point reached in the early 19th century.

It would be seriously cheating the readership of this article, however, to forego a discussion of the greatest musical product of the Roaring Twenties, the single work in which everything we have described culminated, which has been hailed worldwide as America's crowning contribution to the musical culture of our time: Gershwin's monumental—and monumentally racist—work, the jazz opera *Porgy and Bess*.

This is truly the grand stretto of our entire discussion. Otto Kahn's bankroll, the image of racist Al Jolson in blackface impersonating a physically deformed black (the heritage of the original Jim Crow act itself), Gershwin personally involved in Afro-American field anthropology, the bouncing rhythms, the bubbling melodies, the lyrics, “Wadoo, Zim bam, boodle-oo. . . .”

Let us review the affair as it unfolded.

Gershwin's plans to compose some sort of jazz opera dated back to the period immediately following the December 1925 debut of “Concerto in F,” and were developed in direct conjunction with Metropolitan Opera impresario Otto Kahn. An early plan for Gershwin to write an operatic score to “The Dybbuk,” a Hassidic cult psychodrama concerning the possession of Jewish virgins by spirits, was scrapped when it was learned that the rights already belonged to an Italian composer.⁷²

Gershwin then settled upon the choice of DuBose Heyward's novel *Porgy*, which had first appeared in 1926.

Although Gershwin had agreed with Heyward to write the opera shortly after the novel first appeared, the plans were shelved until their hands were forced by a counterproposal in 1933 on the part of Jerome Kern and Al Jolson to do a blackface musical version. At this point Kahn

upped the ante with the offer to Gershwin of a bonus of \$5,000 and a Metropolitan Opera production contract. Gershwin then began work upon the score, but signed a contract with the Theater Guild instead; he wanted a larger audience than could be guaranteed by the Met.

He also wanted "true authenticity"—no blackface, but an all-black cast, for which Kahn's Met was not yet ready.

Heyward and the Gershwins, George and his lyricist brother Ira, worked together to develop as authentic an approach as possible, with an emphasis upon African-linked elements of black culture. As a result Gershwin adopted a new role: field cultural anthropologist.

Correspondence between Heyward and Gershwin documents their quest for anthropological authenticity. In February 1934, Heyward wrote ecstatically to Gershwin:

I have cut out the conventional Negro-vaudeville stuff that was in the original play and incorporated material that is authentic and plenty hot as well. I have discovered for the first time a type of secular dance that is done there that is straight from the African phallic dance, and that is undoubtedly a complete survival. Also, I have seen that native band of harmonicas, combs, etc. It will make an extraordinary introduction to the primitive scene of passion between Crown and Bess.

Excited, Gershwin rushed to Folly Island, South Carolina to study the sexual life of savages with his own eyes and ears. Heyward describes the intensity of Gershwin's investigations and the uncanny affinity of Gershwin to the bodily rhythms of blacks:

[t]he interesting discovery to me . . . was that to George it was more like a homecoming than an exploration. The quality in him which had produced the Rhapsody in Blue in the most sophisticated city in America, found its counterpart in the impulse behind the music and bodily rhythms of the simple Negro peasant of the South.

The Gullah Negro prides himself on what he calls "shouting." This is a complicated rhythmic pattern beaten out by feet and hands as



George Gershwin (l), Dubose Heyward, and Ira Gershwin (r). "To describe George's face as he sang, 'Summertime' . . . Nirvana might be the word."

an accompaniment to the spirituals and is undoubtedly of African survival. I shall never forget the night when, at a Negro meeting on a remote sea island, George started "shouting" with them. And eventually to their huge delight stole the show from their champion "shouter." I think that he is probably the only white man in America who could have done that.

Gershwin similarly studied the subtleties of black Holy Roller services. These pioneering researches into Afro-Americana enabled Gershwin to tap the divine spark of his genius to devise lyrics such as "Wa-do, Zim bam, boodle-oo" for the tune "It Ain't Necessarily So."

Gershwin's opera features a group of Southern tenement blacks whose lives revolve around drugs, prostitution, gambling, and murder. All are addicted to what is called "happy dust." The central figure is Porgy, a black deformed from birth whose legs are useless and who must be dragged around on a goat cart. The action revolves around a series of murders motivated by jealousy over Bess's sexual favors. The last murder is committed by Porgy himself.

The subject matter of the opera is virtually identical to those authored by Gershwin's close friend Alban Berg (whose two atonal operas *Wozzeck* and *Lulu* both revolve around tales of prostitution, psychosis, and murder) as well as to the productions of Adorno's friend Kurt Weill (whose *Three Penny Opera* titillated proto-fascist cultural tastes in Weimar Germany prior to Hitler's advent to power).

Gershwin deals with this grisly material with a value-free, culturally relative attitude worthy of Mead and Herskovits themselves. He approaches the scenes of degradation by looking on the lighter side, contemplating the rustic charm of these darkies. There is a particular kind of smile on his face at all times while working on *Porgy and Bess*, a strange kind of wispy, almost dreamlike smile. Wrote Gershwin:

Humor is an important part of American Life and an American opera without humor could not possibly run the gamut of American expression. In *Porgy and Bess*, there are ample opportunities for humorous songs and dances. This humor is natural humor—not gags superimposed upon the story, but humor flowing from the story itself. For instance, the character of Sportin' Life, instead of being a sinister dope peddler, is a humorous dancing villain, who is likable and believable and at the same time evil. . . .

Reuben Mamoulian, who directed the first production of *Porgy and Bess* and eventually many other productions, describes the experience of hearing George and Ira play through the entire score of the opera for the first time after its completion:

[t]hey both blissfully closed their eyes before they continued with the lovely "Summertime" song. George played with the most beatific smile on his face. He seemed to float on the waves of his own music with the Southern sun shining on him. Ira sang—he threw his head back with abandon, his eyes closed, and sang like a nightingale. In the middle of the song George couldn't bear it any longer and took over the singing from him. To describe George's face as he sang "Summertime" is something beyond my capacity as a writer. "Nirvana" might be the word. [emphasis added]



Scenes from *Porgy and Bess*. Above: Sportin' Life sniffs "happy dust" (cocaine). Below: Field anthropology helped Gershwin formulate scenes of "primitive passion."



"The character of Sportin' Life, instead of being a sinister dope peddler, is a humorous dancing villain, who is likable and believable, and at the same time evil. . . ."

Originally Gershwin intended to call the opera simply *Porgy*, which was the title of Heyward's original novel. This was changed to *Porgy and Bess* specifically so that the work would fall into the operatic tradition of Richard Wagner's *Tristan und Isolde* and Claude Debussy's *Pelleas et Melisande*. About his own opera *Tristan*, Wagner once remarked, "If this work were performed correctly it would drive men mad."

Despite major promotional efforts on the part of the society elite which had backed Gershwin since the early 1920s, *Porgy and Bess* was not a major success after its opening in Boston in 1935. Although the Boston reviews appropriately acclaimed it as a "folk opera, an American opera," and Eva Gauthier herself was on hand to give Gershwin a ceremonial gift of the score to Monteverdi's original cult opera of the 17th century, *Orfeo*,⁷³ the spectacle of over four hours of vaudeville "camp" was too much for the New York critics to accept in one gulp and at the same time maintain their own credibility as definitive judges of the classical music world. Virgil Thomson denounced it as a "fake" and referred to its "crooked folklore." Others, including blacks, attacked its racist nature. Demonstrations were held in protest.

As a result, a series of revivals over a period of almost ten years and extending well beyond the year of Gershwin's own death in 1937 proved to be necessary before it became safe for the New York set to give the public nod. The first successful New York run was in 1944.

This was the takeoff point. Then followed a series of triumphs in the major opera houses of the world—Denmark, Sweden, Switzerland, Moscow in 1945. Then another international tour, then another. The breakthrough for American music had occurred.

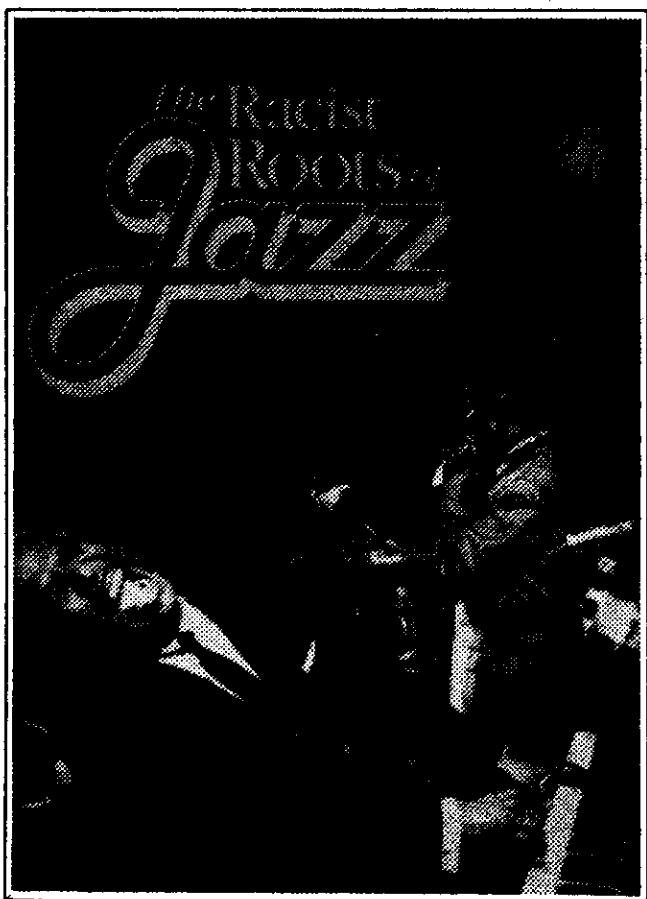
A biography of Gershwin "for young people," written by David Ewen, was distributed to U.S. soldiers throughout the world by the Armed Forces Editions, in an initial run of a half million. It presented Gershwin as the prototype of American musical success on the model of Horatio Alger. Nineteen half-million-run editions later, Ewen's book had been translated into over a dozen languages.

In 1952, after several more sweeping successes in the United States, and an audition before President Harry Truman, the U.S. State Department selected *Porgy and Bess* to represent the United States on a goodwill mission to Europe. The result was the greatest success of the century in a number of European centers including Vienna, Berlin, Paris, and London. The tour was extended. Then, on March 30, 1953, President Dwight Eisenhower cabled Blevins Davis, the producer:

I cannot emphasize too strongly how serious and enduring the value of this work seems to me. You and your distinguished company are making a real contribution to the kind of understanding between peoples that alone can bring mutual respect and trust. You are in a real sense, ambassadors of the arts.

Then the same production came back to the United States, only to be sent abroad again by the State Department for an even more extended tour of sweeping successes—Venice, Paris, Belgrade, Egypt, Israel, Milan's La Scala (the leading opera house in Italy)—*the world*—climaxing in a tour of the Soviet Union arranged to celebrate the 1955 Geneva agreement between Eisenhower and Khrushchev. The entire tour did not end until the middle of 1956 and was the most momentous and extended diplomatic cultural tour in U.S. history.

Notes



1. Isaac Goldberg, *George Gershwin—A Study In American Music*, New York: Frederick Ungar, 1931. Most of the material and quotes concerning Gershwin in this review are included in this volume as well as in the later biography by Goldberg's associate David Ewen, *George Gershwin—His Journey to Greatness*, Englewood Cliffs, N.J.: Prentice Hall, 1970.

2. The "Six" was a group of Paris-based composers including Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc and Germaine Tailleferre. Although only Milhaud and Poulenc remain well known as composers today, this group was an important influence in steering musical modernists toward jazz and other nihilistic adventures. The unnamed "European modern" to whom van Vechten refers is most likely Igor Stravinsky, judging from the latter's 1936 *Autobiography*.

3. Quoted in Goldberg, *George Gershwin*.

4. *Ibid.*

5. *Ibid.* Van Vechten's interest and familiarity with motion picture techniques was shared by the entire avant-garde, which used montage juxtaposition to create paintings (Picasso), music (Stravinsky), and literature (Gertrude Stein). The film techniques themselves were under development in this period. The leading film innovator, the Russian Sergei Eisenstein, was closely linked to the Paris avant-garde, and the literature of the period is filled with such discussions. These techniques were later seized on for clinical brainwashing and creating "altered states of consciousness" by the champions of hallucinogenic drugs.

6. Related by Henry Louis de LaGrange, in *Musical America*, c. 1955.

7. Aristotle's denial of the existence of universal values and a creative principle in the universe has been restated by the ideological representatives of the oligarchy throughout the past 2000 years. Perhaps the leading exponent of the Aristotelian viewpoint in the 20th century was British Round Tabler Lord Bertrand Russell. It is not coincidental that Aristotle's cultural relativism led him to a defense of slavery, which he claimed was appropriate to the "natural" capabilities of the slaves. For a review of Aristotle's philosophy and role as a political intelligence agent for the Persian oligarchy, see Criton Zoakos, "Aristotle, Political Warfare, and Classical Studies," *Campaigner*, Sept-Oct. 1978. For the impact of Aristotelian political policy, see Lyndon LaRouche, "The Secrets Known Only to the Inner Elites," *Campaigner*, May-June 1978. For the effect of Aristotelianism in the sciences, see LaRouche, "Why Poetry Must Supersede Mathematics in Physics," *Fusion*, Oct. 1978.

8. The trend of modern political science developed by Lyndon H. LaRouche and his associates has analyzed this concept extensively as it applies to specific historical periods. For a summary statement of the thesis, see LaRouche, "Elites," and *What Every Conservative Should Know About Communism*, New York: New Benjamin Franklin House, 1980. For source materials and analysis of the development of the modern nation state, see Nancy Spannaus and Christopher White, *The Political Economy of the American Revolution*, New York: Campaigner Publications, 1977 and LaRouche, *Basic Economics for Conservative Democrats*, New York: New Benjamin Franklin House, 1980.

9. For a discussion of the common roots of Nazism and Zionism in the music of Wagner and the associated cult movements of the late nineteenth century, see Mark Burdman, "How Britain's Biggest Racists Created Zionism," *Campaigner*, Dec. 1978, and Carl E. Schorske, *Fin-de-Siècle Vienna: Politics and Culture*, as quoted by Burdman in *Campaigner*, June 1980.

10. See Paul Stefan, *Anton Dvorák*, New York: Greystone Press, 1941.

11. For an account of how the same interests responsible for the promotion of Gershwin blocked the conductor Wilhelm Furtwängler from securing an appointment to head the New York Philharmonic in 1927, the reader is referred to Daniel Gillis, *Furtwängler in America*, Maryland Books, 1970, and a upcoming article by Barbara Frazier in the *Campaigner*.

12. Carol White, *The New Dark Ages Conspiracy*, New York: New Benjamin Franklin House, 1980, provides the definitive treatment of this circle of British geopoliticians, with extensive documentation.

13. Madame de Staël was the most famous of this sort of artists' stablekeeper.

14. See van Vechten, ed., *Selected Writings of Gertrude Stein*, New York: Vintage, 1972 (includes Gertrude Stein, *The Autobiography of Alice B. Toklas*). Stein's recipe for hashish brownies was popularized during the 1960s counterculture craze.

15. Stein was trained at Harvard in psychological warfare techniques. In addition to direct tutelage under James she received a thorough grounding in brain physiology, and worked with Hugo Musterberg, a protégé of James, on a project to develop techniques of word-fixation that would induce drug-like states of dissociated consciousness converging on psychosis. Later, she completed medical studies at Johns Hopkins Medical School in Baltimore, avoiding the distinction of becoming one of the first women doctors in America by declining to take the final examination. Stein's Harvard and Baltimore training is described by Stein herself in her *Alice B. Toklas*, and by Norman Weinstein in *Gertrude Stein and the Literature of Modern Consciousness*, New York: Frederick Ungar, 1970.

16. See Jean Charlot, *The Mexican Mural Renaissance*, New Haven: Yale University Press, 1967.

17. Mountbatten's long career in the British Navy began with his appointment as Director of Naval Intelligence in 1902. This provided the context for much of Mountbatten's activities in developing applications for electronic gadgetry not only for warfare but for the electronic media and cinema. From 1927 to 1933, he was Assistant Fleet Wireless Officer for the Mediterranean Fleet. The use of technology in the famous James Bond series of spy novels, whose author Ian Fleming was a close friend of Mountbatten, reflects the latter's Wellsian outlook. During the 1930s, much of the work on communications media applications of electronics was transferred to U.S. Naval Intelligence, no less under British Intelligence control, and the technological aspects of what emerged after World War II as stereophonic sound was developed as part of a project to develop sophisticated underwater sonar technology. Working with the USNI research team as musical director was Leopold Stokowski.

This in turn was incorporated into the Radio Research Project, under the allied Office of War Information during World War II, and combined with psychological profiling studies of how to create tastes for new forms of popular music developed by the Frankfurt School's T.W. Adorno and others. The electronic music of Princeton University's "Aquarian" maestro Milton Babbitt was another product of the Royal Navy's underwater escapades under Mountbatten.

During the 1920s, Mountbatten was central to the development of the Hollywood movie industry, spending much of his time in Hollywood itself, where he stayed either with Charlie Chaplin or with Douglas Fairbanks. He formed lifetime friendships and associations with the heads of all of the major movie houses during this period.

18. See Dennis Speed, "How Wall Street's Otto Kahn Brought Fascist Culture to America," *New Solidarity*, May 23, 1980. Also see Konstantinos Kalimtgis, David Goldman, and Jeffrey Steinberg, *Dope, Inc.: Britain's Opium War Against the U.S.*, New York: New Benjamin Franklin House, 1978.

Kahn was a member of a tightly knit circle of London-based financier families associated with the banking and investment houses of London and lower Manhattan's Wall Street, and including the Rothschilds, Warburgs, Schroeder's Bank, and in Canada, the notorious Bronfmans. These banking families have played a central role in managing the financial empire surrounding the massive international narcotics trade throughout this century. The same families and institutions played a decisive role in spearheading the development of the Zionist movement and at the same time constituted the immediate financial muscle behind Hitler's accession to power in Germany in 1933, as documented by Burdman in "How Britain's Biggest Racists."

19. Luxemburg's economic policies, which called for the full-scale industrial development of Eastern Europe, marked her as independent of the socialist movement controlled by the Round Table's Fabian Society.

20. The relationship between Kahn's bankroll and his masters' cultural dictates is poignantly illustrated by an anecdote concerning the negotiations for a major investment in Gershwin's 1924 musical, "Lady Be Good." Asked to invest \$10,000 in the production, Kahn initially refused. Gershwin informed Kahn that the song "The Man I Love" was in the production, whereupon Kahn immediately wrote out a check for the sum. "The Man I Love" was the favorite song of Edwina Mountbatten, to whom Gershwin later gave an autographed copy of the score!

21. Recounted in Ewen, *George Gershwin*.

22. A basic outline of American history through the 19th century will be found in Spannaus and White, *American Revolution*, and in Allen

Salisbury, *The Civil War and the American System*, New York: Campaigner Publications, 1978.

23. The issue of the acculturation of the American Indian population is also critically important, but is beyond the scope of this survey.

24. The colonization of the New World was an explicit flanking maneuver undertaken by the European republicans associated with Tudor England's Commonwealth Party tradition and the later politically allied circles of Gottfried Wilhelm Leibniz. See Spannaus and White, *American Revolution*, and Lyndon LaRouche, *How to Defeat Liberalism and William F. Buckley*, New York, New Benjamin Franklin House, 1979.

25. At various points in history, and as far back as the third millennium B.C., the African continent as a whole was in the forefront of global social and technological developments. These developments were in turn interrupted, not only by natural disasters, but through the intervention of barbarian, slave-trading orders. A comprehensive survey of this history is in preparation. (Douglas DeGroot and Richard Welsh, private communication.)

26. See, Lyndon LaRouche, "A Theory for the Development of African Labor," *Executive Intelligence Review*, Feb. 20, 1979.

27. See Muriel Mirak, "How Dante Used Poetry to Start the Scientific Renaissance," *Campaigner*, April 1980.

28. Quoted in Eileen Southern, *The Music of Black Americans: A History*, New York: W.W. Norton, 1971.

29. A preliminary report by Vivian Zoakes documenting Beethoven's involvement in founding the Mexican republic appeared in *New Solidarity*, June 27, 1980.

30. For an exciting discussion of the same aspect of compositional method in poetry, see Edgar Allan Poe's essay, "The Philosophy of Composition," where he reports on how he wrote his famous poem "The Raven."

31. See Vivian Zoakes, "Chinese Bells Reveal 3000 Years of Equal Tempering," *Campaigner*, July 1980, and also a forthcoming article on the history of the well-tempered system, to appear in *The Campaigner*.

32. See Lyndon LaRouche, "The Secret of Ludwig van Beethoven," *New Solidarity*, May 10, 1977.

33. The great J.S. Bach, among other similar feats, improvised the three voice fugue which opens the "Musical Offering" before the court of Frederick the Great of Prussia in 1747. This is one of the most advanced and important works in the entire Bach catalogue. Contrast this to the improvisations of jazz musicians, whose arbitrary nature is a substitute for rigorous working out of musical ideas in their compositions. The disappearance of improvisation in today's classical concerts is the result of the collapse of genuine rigor in today's musical education, a collapse for which the acceptance of jazz as legitimate music is significantly responsible.

34. For a thorough discussion of the difference between infantile "freedom" and the notion of republican liberty based upon the principle of perfection, see LaRouche, *What Every Conservative*.

35. See Eileen Southern, *Music of Black Americans*. Also see Warren Hamerman, "Ludwig van Beethoven and the Founding of America," *Campaigner*, March 1980.

36. Ibid.

37. See Donald Phau, "The Treachery of Thomas Jefferson," *Campaigner*, March 1980. For background material, consult Spannaus and White, *American Revolution*, and LaRouche, *What Every Conservative*.

38. As for Jefferson's own "Tender delicate mixture of sentiment and sensation," see Fawn Brodie, *Thomas Jefferson: An Intimate History*, as quoted by Donald Phau in "Jefferson's Libertinism," *Campaigner*, June 1980. Jefferson fathered over a dozen children by a number of slaves, and was a renowned sexual libertine.

39. Quoted in Eileen Southern, *Readings in Black American Music*, New York: W. W. Norton, 1971.

40. See Allen Salisbury, *Civil War*. Also Felice Gelman, "Andrew Jackson: A Perfidious Hero," *New Solidarity*, April 29, 1980, and Donald Phau, "The Treachery."

41. Quoted in Eileen Southern, *Music of Black Americans*.

42. Ibid.

43. The abolitionist movement had nothing to do with a genuine concern for the plight of enslaved blacks. Rather, slavery was used as a pretext for disturbances aimed at forcing the outbreak of civil war, at a time when the American nation could not have survived it. Behind the abolitionists were, in addition to the British Baring Brothers, East India

Company and Rothschild interests, the treasonous networks of the transcendentalist movement led by Ralph Waldo Emerson and Nathaniel Hawthorne in the United States and Thomas Carlyle in Britain. In Britain, the abolitionists were supported by "liberals" like Lord Palmerston and John Ruskin. Harriet Beecher Stowe, whose *Uncle Tom's Cabin* became the rallying cry of the radical abolitionists, was invited to England and became the sexual playmate of John Ruskin.

Uncle Tom's Cabin portrays black slavery as an inevitable consequence of modern civilization. Its premise is that no advanced society is possible without a lower class "given up to physical toil and confined to an animal nature." Since industrial society is white, Stowe argues that slavery can only be done away with by a return to the pre-industrial existence of America's blacks. This approach delighted Ruskin. See Anne-Marie Sawicky, "Why the British Built *Uncle Tom's Cabin*," cited in Salisbury, *Civil War*.

44. Quoted in Marshall Stearns, *The Story of Jazz*, London: Oxford University Press, 1956.

45. Ibid.

46. For a discussion of the role of the Oxford Movement in shaping liturgical music in England and America during the nineteenth century, see Bernard Rainbow, *The Choral Revival in the Anglican Church 1839-1872*, London: Oxford University Press, 1970; also Benjamin Brawley, *History of the English Hymn*, New York: Abingdon Press, 1932. Information on Lowell Mason can be found in *The Story of Our Hymns*, Armin Haeussler, St. Louis: Eden House, 1952.

The elimination of polyphonic counterpoint in America's liturgical music removed the very framework for musical education of the population in that period. The HEW-sponsored "From Jumpstreet" television series, currently scheduled to become the main curricular material in the public schools for the teaching of the history of American music, represents a similarly blatant intervention into the formation of Americans' cultural morality.

47. Marshall Stearns, *Story of Jazz*.

48. Sawicky, as cited in Salisbury, *Civil War*.

49. Marshall Stearns, *Story of Jazz*.

50. Warner Brothers and Warner Communications have a long history of promulgating the most degraded aspects of popular musical culture in America. During the 1920s, Warner Brothers chairman Eliot Hyman was a close associate of Lord Mountbatten. During this period, Warner films produced Al Jolson's *The Jazz Singer* and also *St. Louis Blues*, featuring Bessie Smith, a film made under the supervision of Carl van Vechten. During the 1960s, Warner's was linked directly to the illicit drug trade in California through its Elektra subsidiary. The Elektra firm sponsored the Grateful Dead "acid rock" group whose leader, Gerry Garcia, was a direct product of the London Tavistock Institute's MK-Ultra project through his association with Tavistock's Gregory Bateson in Palo Alto. Money from the Elektra recordings of the Grateful Dead helped fund Ken Kesey's "acid test" studies of LSD-induced mass hallucinosis. Recently, Warner subsidiaries have been the major U.S. recording outlets for the most degrading popular form yet, the subbestial punk rock.

51. The mob of Prohibition days was largely consolidated in 1928 under John Torrio, an underling of Arnold Rothstein, son of a wealthy New York dry goods merchant. At this point, the mob simultaneously began to go into legitimate business and moved in on the narcotics trade. With the Bronfman family bringing in the liquor—what was then called "Bronfman's chickencock"—from Canada, the control of organized crime centered around the Meyer Lansky—Bugs Siegel Murder, Inc. After the 1928 Night of the Sicilian Vespers, in which 40 Italian local bosses were gunned down in New York City, Italian surnames were used to hide the control by "Our Crowd"—sponsored Lansky et al. Edgar Bronfman's first marriage to Ann Loeb of Wall Street's Loeb, Rhoades is but one indication of the sanction and sponsorship given to organized crime by this group of Zionist Wall Street financiers. For a full description of the syndicate's links to "Our Crowd" and to the narcotics trade, see Kalimtgis et al., *Dope, Inc.*

52. Gunther Schuller, *Early Jazz*. London: Oxford University Press, 1968.

53. Ibid.

54. The Radio Research Project, based on Columbia and Princeton Universities from the late 1930s through the war, combined the technologies of media and recording developed under Naval Intelligence auspices (see footnote 17) with extensive psychological profiling

studies of how popular musical tastes could be created through the media by the Frankfurt School's T.W. Adorno, Adorno's associate Ernst Krenek (who was also a pupil of Schoenberg), and others. This project led directly to the spawning of rock music in the post-war period, and the creation of such institutions as "Top 40 Radio."

55. See Paul Oliver, *The Blues Tradition*, London: Cassell & Co., 1968; reprinted New York: Oak Editions, 1970.

56. Schuller, *Early Jazz*.

57. Exhaustive collations of "true blues" have been assembled by racist British blues historian Paul Oliver and examined for their poetic content. Oliver's collections are published by the Cassell family publishing house. Sir Ernest Cassell was Edwina Mountbatten's grandfather.

58. Paul Oliver, *The Meaning of the Blues*, New York: Collier Books, 1960, with a Foreword by Richard Wright.

59. It should be noted that what is today known as "salsa" and other forms of Latin American jazz, rock, etc., is an equally artificial product of the electronic media. These forms were created in conjunction with black jazz and blues; Gershwin's 1932 *Cuban Overture* and his association with the Mexican muralists Diego Rivera and David Siqueiros reflect this aspect of the total project. D.H. Lawrence's flirtation with Aztec mythology (*The Plumed Serpent*), and his activities among the Mexican and Pueblo Indian populations of New Mexico with Mabel Dodge indicate the initial outlines of how this project was run, with its corresponding anthropological undertakings.

60. The title of Jung's 1911 essay was "Your Negroid Characteristics." In her book, *Jung, His Life and Work, A Biographical Memoir* (New York: G.P. Putnam & Sons, 1976), Barbara Hannah quotes from a lecture given by Jung in Darmstadt in 1927 titled "In Transition":

"The European has a door in the corner of the room of his consciousness with a reasonable flight of stairs which leads to his shadow . . . but when the American opens a similar door in his psychology, there is a dangerous open gap dropping hundreds of feet and in those case' where he can negotiate the drop, he will then be faced with an Indian or Negro shadow, whereas the Europeans finds the shadow of his own race." p. 103

61. For biographical information on Herskovits, see George Eaton Simpson, *Melville J. Herskovits*, New York: Columbia University Press, 1973.

62. See Melville J. Herskovits, *The Myth of the Negro Past*, New York: Harper Brothers, 1941; also Melville and Frances Herskovits, *Trinidad Village*, New York: Knopf, 1947.

63. Vivian Zoakos, "Chinese Bells," and to be published.

64. Once again the reader should reflect upon the capacity of the composers and greatest performers of the eighteenth and early nineteenth centuries to improvise complex polyphonic forms such as fugues and themes and variations. Such improvisations would be characterized not only by a complete orderliness of relations between the voices, but by the musical development of ideas.

65. Title of a symposium sponsored in New York City on March 16, 1980 by the American Jewish Congress and cochaired by Nat Hentoff and the avant-garde composer David Amram. The discussion centered around the question of whether the blue notes of blues and jazz stem from American black, or Eastern European Jewish band music.

66. Isaac Goldberg, *George Gershwin*.

67. T.W. Adorno, *Introduction to the Sociology of Music*, New York: Seabury Press, 1976. This summarizes the results of Adorno's mass profiling studies under the Radio Research Project.

68. Interviewed in connection with an unpublished dissertation. Dennis Speed, Swarthmore College, Pa. (unpublished).

69. Sartre and the Algerian psychologist Fanon formulated the black rage ideology as a justification for Third World and industrial sector terrorism. Sartre's British Intelligence pedigree is given in Mark Burdman, "Turning the World Against the West: The Cult of Franz Fanon," *New Solidarity*, March 11, 1980.

70. Quoted in Nat Hentoff, *The Jazz Life*, New York: Da Capo, 1978.

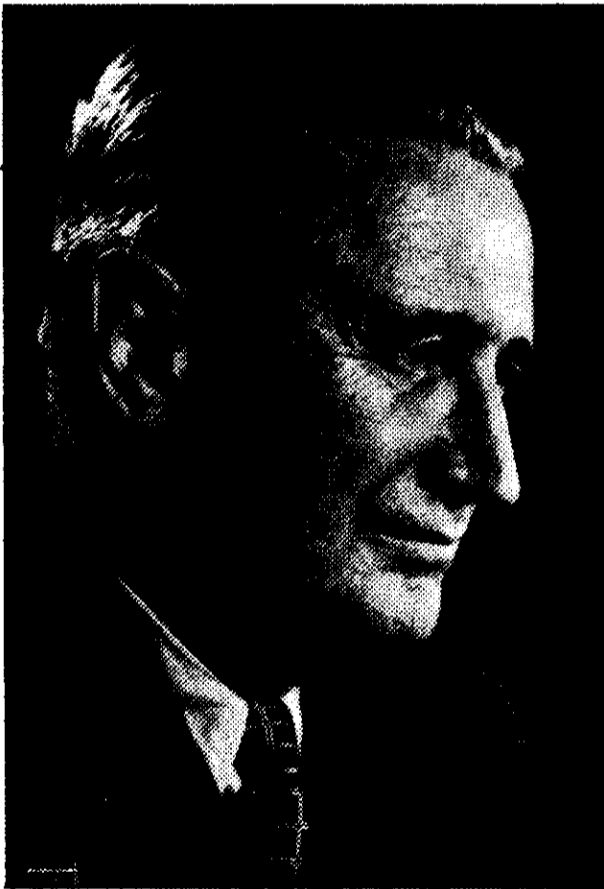
71. For a full discussion of MK-Ultra see *War on Drugs, Magazine of the National Anti-Drug Coalition*, June 1980, and Kalimtgis et al., *Dope, Inc.*

72. This and subsequent quotes from David Ewen, *George Gershwin*.

73. See Fay Sober, "The Case Against Rock: The Sixteenth Century Roots of Jimmy Carter's Nonmusical Taste," *Campaigner*, Dec. 1979, for a full discussion of Gershwin's Aristotelian predecessor Claudio Monteverdi.

Restoring Israel's

The Nineteenth Century Roots



Nahum Goldmann is the most prominent spokesman for that minority Zionist view which holds that Israel's vitality and very survival depends on it incorporating the basic values of nineteenth century German Judaism. In the words of one Jewish-American cothinker of Goldmann, "He is one of the rare Zionists who has maintained the Great Vision of the nineteenth century."

One of the most profound and moving moments in recent European history occurred earlier this month during festivities honoring veteran Zionist leader Nahum Goldmann on the occasion of his 85th birthday. West German Chancellor Helmut Schmidt, who had adjourned important discussions with French President Giscard d'Estaing to attend the event, rose to the podium to express his wish that German-Jewish relations would achieve a "total symbiosis analogous to that which produced in the nineteenth century and up through 1933 the great German-Jewish scholars, philosophers, and artists." Goldmann rose in response to emphasize that "no people so much as the Germans has so influenced Jewish ideology and culture."

To men of vision and a sense of history in Europe, the Goldmann-Schmidt interchange represented a much deeper truth than simply the eloquent mutual praises that are customary for such occasions. This deeper truth has survived the ravages of British race-cultism, Hitler's Nazism, and Menachem Begin's chauvinistic Zionism, but it is no longer sensuous to the elites and populations of many nations. Chancellor Schmidt's words should serve as an injunction to reawaken this truth in the minds of millions—in

Europe, in the United States, and, most emphatically, in Israel.

This "deeper truth" is the following: in the nineteenth century, a "compact" was drawn up between the most advanced philosophers, poets, and religious scholars among Germany's Jews and the leading German republican state-builders of the time to bring together the moral genius of Neoplatonic Judaism with the nation-building genius of German republicanism. This epistemological and political alliance was to march together to support the creation of humanist republics across the globe.

The key to the "compact" was the initiation of a Jewish Renaissance that would restore to Jews the sense of being at the forefront of efforts to build "the Kingdom of God on earth." This meant, first, the civic emancipation of Jews from restrictive, oppressive laws that maintained them in ghettoized bondage. Simultaneously, it meant the liberation of Judaism from the twin shackles of hollow ritual and narrow nationalism. Thus would Jews be free to follow the injunction of the great first century Alexandrian Platonist Rabbi Philo Judaeus to erect a universal system based on Reason (*Logos*) that would destroy evil cultism and imperialist tyranny once and for all.

Moral Purpose by Mark Burdman

of the Zionist Peace Faction

In its "secular" expression, the re-born Jewish Neoplatonism produced Heinrich Heine, the great poet and scourge of British cultism. It also produced the mathematician Georg Cantor, whose concept of transfinite numbers reproduced in the mathematical domain the concept of man's development toward Reason contained in Dante's *Divine Comedy*. In a more recent generation, it produced Heinrich Schenker, the music theorist who waged an often lonely battle to preserve and advance the ideas of polyphony and counterpoint expressed in the music of Mozart, Beethoven, and Brahms.

For all three, their commitment to breakthroughs in epistemology was predicated on their commitment to building republican nation-states.

This Jewish commitment to a world-historical moral identity based on building republican nation-states has been substantially obliterated, perverted into a narrow chauvinism, by the mainstream of Zionist political and ideological life. What distinguished Nahum Goldmann is that he reflects, *within a Zionist context*, the moral tradition of nineteenth-century German Judaism.

The poetical irony of Goldmann's efforts cannot be underestimated, since Jewish sages and

scholars of the last century were preponderantly opposed to the Zionist enterprise. For this reason, Goldmann represents a fascinating challenge to Israelis and their Diaspora supporters outside Israel: if Israel itself does not come to embody the moral principles of nineteenth century German Judaism, Goldmann's message reads,

then Israel hasn't the faintest chance of survival. Israel, ironically, must become a *morally* Jewish state, committed to the cause of republicanism among its Arab neighbors and among its friends in Europe and North America, and must renounce the type of suicidal Zionist chauvinism that Begin represents.

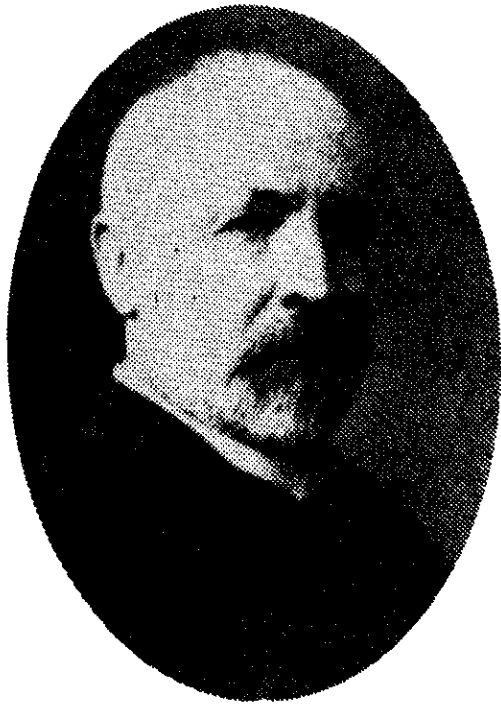
Persistent Weakening of Morality . . .

"I came away from each visit [to Israel] with strong positive or negative impressions, but never have I been so moved, apprehensive and upset as after my few weeks' vacation in May 1980. The country is in a state of total dissolution.

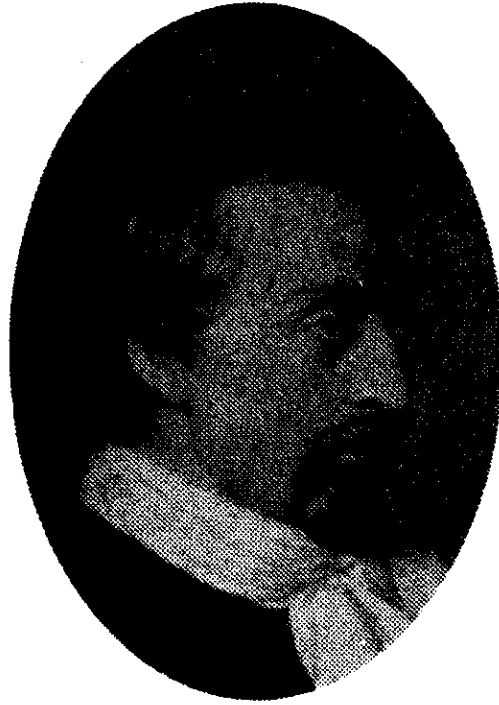
"All else [barring the courts and the military] in Israel is in a condition indefensible in the long run: a government without any authority; cabinet meetings at which ministers insult each other, and whose discussions are made public by the press within a matter of hours; a Prime Minister who, according to all soundings, would not get more than 20-25 percent of the votes were elections to be held today; inflation which, it is estimated, will reach 150 to 200 percent this year.

"And the worst of all: the persistent weakening of morality, which was always Israel's greatest source of strength—crime, corruption, organized mafias, tax evasion . . . growing polarization between a small group which becomes ever wealthier and the majority, whose incomes now scarcely satisfy the scantiest needs. An Israeli foreign policy which rests essentially on illusions and claims incapable of realization, and increasingly more arrogant and provocative in manner."

—Nahum Goldmann, interviewed in *Die Zeit*



Georg Cantor



Heinrich Heine

"The perfectability of mankind on this earth is the characteristic work of Judaism, whereby it is distinguished from all other religions. . . . Everywhere the emancipation of mankind is being striven for, so that a morally pure and holy life may be possible to be lived by man on this earth."

—Rabbi Hirsch of Luxembourg, at the Frankfurt Conference of rabbis, 1845

To accomplish this task efficiently, the ideas and writings of the philosophers of the Jewish "humanist heritage," in the nineteenth century and earlier, must be recreated and made alive for current usage.

"The Establishment of the Kingdom of God on Earth"

The most comprehensive expression of the moral impulse characteristic of the nineteenth century German Jewish Renaissance was contained in a series of statements made at a conference of rabbis in Frankfurt in 1845.

This conference was one of several that were called in the mid-nineteenth century by a group of "reform" rabbis throughout Germany who were the motivators of the "Science of Judaism" movement that had been launched in 1824. For this rabbinical group, Judaism had to establish those religious principles that were coherent with and expressive of a scientific world view. This could be accomplished by sensitively differentiating what was "eternal" in the Jewish religion from what was "ephemeral," that is, specific to a certain time-period or culture. What was "eternal" was what had to be advanced, and the coherence between the "eternal" and the "scientific" had to be discovered.

This movement developed rapidly as a consequence of the civic emancipation of Jews in central Europe in the early nineteenth century. While many motivations combined to produce the emancipation decisions by German kings, princes, and ministers, the central underlying motivations were twofold: first, an expression of the religious tolerance that reigned in republican America, where Jews faced fewer barriers to freedom than anywhere in the world, and, second, to enlist Jewish "elites" in the fight against the British racist-"Zionist" cult shenanigans of Lords Palmerston and Shaftsbury and Benjamin Disraeli.

This last motivation had both an epistemological and strategic component. Under the direction of "American System" republican Friedrich List, German state-builders were developing what they called a *Mitteleuropa* policy whose aim was to make continental Europe, in alliance with America, the centerpiece of a "Grand Design" of global development. To carry out this design, German strategists began to send exploratory missions throughout the Near East, and viewed Palestine as a key trade-and-transportation center for the future. They viewed with alarm the racist Palmerston-Shaftsbury plan to coerce Jews to go to Palestine as agricultural labor-

ers and as the advance-guard for British imperialist incursions in the region.

No better ally could be found against Palmerston's romantic cultism than the Frankfurt Conference rabbis. Following days of discussion and debate on how Judaic ritual and doctrine could be "reborn," the rabbis concluded with the following resolution: "The Messianic idea should receive prominent mention in the prayer, but all petition for our return to the land of our forefathers and for the restoration of a Jewish state should be eliminated from the program."

From the vantage point of today, with Israel a fact, the Frankfurt Conference resolution has either been relegated to collect dust in obscure archives or has been treated with contempt by most Zionist historians. Because of this, most Jews have not had the opportunity to reflect on the eternal moral principles that underlie the resolution.

Prior to the enunciation of the resolution, Rabbi Auerbach of Frankfurt declared that the messianic idea is the "soul of positive Judaism." In ancient days, he noted, "the national expectation [of the Hebrews] could not be surrendered." But, in the nineteenth century, "the ideas of justice and brotherhood of men have



Rabbi David Einhorn

been so strengthened *through the laws and institutions of the modern state* that they can never again be shattered; we are witnessing an ever-nearer approach of the establishment of the Kingdom of God on earth through the strivings of mankind." [emphasis added]

These words were echoed by Rabbi Hirsch of Luxembourg. Emphasizing that the messianic doctrine is the "center of Judaism," Hirsch continued: "The perfectability of mankind on this earth is the characteristic work of Judaism whereby it is distinguished from all other religions." If the prophets expressed this idea "only in terms of a prosperous Jewish state," it was because "in the Talmudic era, the time of oppression, the Messianic doctrine had to shape itself accordingly." In the modern era, however, "everywhere the Jewish doctrine of the Messiah is fulfilling itself rapidly. Everywhere the emancipation of mankind is being striven for so that a morally pure and holy life may be possible of being lived by man on this earth."

Rabbi David Einhorn—who was later to travel to the United States and wage a relentless battle against pro-slavery oligarchical families—took these ideas one important step further. Einhorn identified the exile of the Jews from Jerusalem in the first century

A.D. not as a disaster but as "real progress" since it "entailed not a cramping, but an expansion of the religious spirit. . . . From Israel's midst God's word was to be carried to all portions of the earth. . . . Formerly I looked upon the Messianic idea as a surrogate of the idea of immortality," Einhorn added, "but I do so no longer; I

see in it the hope of both earthly and heavenly salvation."

Einhorn was in turn echoed by Rabbi Stein of Frankfurt, who labeled the Jews' dispersion a "blessing" since it signified that God had "scattered the seed of truth so that there are worshippers of the one, only, and true God everywhere."

All Beings in the Image of God...

Rabbi David Einhorn participated in the 1845 Frankfurt Conference of rabbis, and later moved to the United States. His harsh attacks on Jewish oligarchical families, who quoted Biblical scripture in defense of slavery, forced him to flee Maryland in 1861 for the safety of the North:

"Scorning the entire civilized world, the rebellious South wants to overturn the principles of the innate quality of all beings created in the image of God, in favor of the opposing principle of innate servitude, and to see slavery and the law of might recognized as a force in the formation of states, as the basis of civilization. It wishes to tear the glorious Stars and Stripes to pieces, to trample it into the mire, and to set up in its place the bloody corpse of international freedom as an ornament.

"If this diabolical undertaking should succeed, who would have more to fear than Israel, the very ancient slave of slaves? And should the religion of Israel, whose world-redeeming and happiness-bringing powers used to be boasted of so much in peaceful times, not have a word of indignation to say against such an outrage? Should it have no word of encouragement to utter on behalf of the highest possession of mankind, and to struggle against the kingdom of lies and of malice?"



Jewish refugees en route to Palestine in 1946.

"Jews in Israel cannot start a new history of the Israelite people; that would be meaningless and ridiculous. It would, at best, lead to the creation of another little Levantine people without dignity and record . . . Jews in Israel cannot leap over centuries of the Diaspora and try to continue only those chapters which ended in ancient Palestine."

—Nahum Goldmann, in a 1957 debate with Ben-Gurion

The moral strictures involved in these ideas were, finally, outlined by Rabbi Adler of Worms. What distinguishes Judaism as a religion is the belief in a "future Messiah," Adler stressed. These principles flow from this: 1. Goodness, virtue, and holiness will issue as victors from the contest with evil, vice, and sin. 2. The history of the world does not move in a circle, but will finally reach a goal, the highest development of mankind. 3. Mankind is not doomed forever to darkness, but will be reconciled with God in the end.

Even though in no documents now available to this author is there evidence that the Frankfurt Conference explicitly referenced the Neoplatonic ideas of Philo Judaeus, it is clear that the conference efforts to establish a "Renaissance" of Judaism based on the "moral mission of Israel" are consistent with Philo's efforts to concretize the *Logos* principle ("the Word," Reason) in Jewish thought.

Britain's Nazi-Zionist "Symbiosis"

The British reaction to the "Science of Judaism" school and related developments in Germany was a total mobilization to spread cultism both among Germans and Jews, to create paranoid race-my-

thos ideologies among both peoples, and to replace cooperation with bitter animosity and suspicion.

One dimension of the British reaction is described by cult historian Barbara Tuchman in her book, *The Bible and The Sword*. According to Tuchman, British theorists were so distraught by the growth of "continental rationalism" in religious thought that they resolved to launch and proliferate a new "Christian fundamentalism" centered in the so-called Oxford movement. This movement was premised on irrationalist and radical nominalist worship of the literal texts of the Old Testament, in a manner similar to Ayatollah Khomeini's perversely literalist and fundamentalist use of the Koran today.

This Oxford Movement "Old Testament fundamentalism"—the most extreme counterpole possible to the Jewish Renaissance school of the Frankfurt rabbis and other Jewish thinkers in Germany and France—was combined with its lawful counterpart: the proliferation of irrationalist race-cult ideology. With the aid of such continental cult-mongers as France's Count de Gobineau and Germany's Richard Wagner, the British aristocracy began to invent and spread a variety of belief structures about the superiority of the An-

glo-Saxon "race," the German "race," and so on. With rare exceptions, these racist movements were passionately anti-Semitic. Jews were viewed as an alien element, an enemy of the "German race," of the German *Volk*. Leaders of the "Pan-German" movement demanded that Jews either once again be subjected to insidious legal bondage or be physically expelled from German-speaking areas.

The British oligarchs were consciously molding their own "German-Jewish symbiosis": the "symbiosis" between the anti-Semite and the Zionist. Conscious British policy, seen for example in the progression of Benjamin Disraeli's novels in the 1840–1880 period, was to create a necessary interplay, a cross-breeding between the development of anti-Semitic Aryan race-cultism and "philo-Semitic" Zionist race-cultism. The combination was aimed consciously against the budding German-Jewish-humanist-republican symbiosis, with consequences so devastating in the nineteenth and twentieth centuries that the fundamental Neoplatonic Jewish commitment to the "realization of God's Kingdom on earth" through universal nation-building and scientific progress has been virtually destroyed.

The first significant Jewish

propagandist to build his own theories on the edifice erected by the anti-Semites was Moses Hess, the former leading socialist. In his 1862 *Rome and Jerusalem*, Hess insisted that the German people were anti-Jewish *racially*, and therefore any hope of emancipation and German-Jewish cooperation was out of the question. The "return to Jerusalem" was the only alternative for the Jews.

Similarly, the diaries of the "father of Zionism," Theodor Herzl, are replete with assertions that the Zionists' best strategic allies would be the anti-Semites, since they shared the aim of getting the Jews out of Europe. Herzl's diaries are filled with cynical accounts of negotiations between him and leading European anti-Semitic spokesmen to achieve their common aim.

Herzl was resoundingly attacked by the vast majority of Jewish organizations for "playing into the hands of anti-Semites" by arguing, from a "Jewish standpoint," that the true fatherland for Jews was in Palestine, not in Europe.

Leaders of the German-Jewish humanists argued that since anti-Semitism was a product of unreason and evil, Jews should fight for reason and the good. As Rabbi Holdheim had stated at the 1845 Frankfurt Conference, if there is

oppression, "it can be helped only by the removal of oppression. Hence we should petition for this," and not for the "return to Palestine."

The humanist position was, however, battered by "on the ground" facts.

From 1880 onward, the British aristocracy and its black nobility allies in Russia and the Austro-Hungarian Empire vastly escalated the anti-Semitic drive. The spreading of the fraudulent Protocols of the Elders of Zion triggered periodic pogrom atrocities in Russia. Parallel black nobility intelligence operations in Western Europe led to the growth of anti-Semitic race cults, including the Nazis, throughout the 1890-1930 period. As a consequence, the idea of a Jewish state in Palestine increasingly came to be perceived as the only option open to many European Jews. Formerly a tiny cult embedded in Judaism, Zionism was at least passively supported by most Jews by the end of the Hitler era.

Simply stated, Israel became a fact.

Unscrupulous Zionist leaders have, therefore, simply claimed "vindication" for their ideas and have tried to secure the allegiance of Jews for their narrow chauvinist ends. In fact, however, the same moral challenge posed by the



Israel's first Prime Minister, David Ben-Gurion. Picture above is of Theodor Herzl, cultish founder of modern Zionism.

*“Simply stated, Israel became a fact.
“But what is the significance of that fact?”*

nineteenth century German-Jewish humanists exists today. The locus of the debate that formerly took place in a Zionist-anti-Zionist framework is now taking place *within* a Zionist context.

Yes, Israel is a fact, but what is the significance of that fact?

A “Grand Design” or Extinction

Nahum Goldmann is the most prominent spokesman for that *minority* Zionist view which holds that Israel's vitality and very survival depend on incorporating the basic values of nineteenth century German Judaism. In the words of one Jewish-American cothinker of Goldmann, “He is one of the rare Zionists who has maintained the Great Vision of the nineteenth century.”

What this “Great Vision” means for today is that Israel must become an actual Jewish state in the moral sense if it is to survive. For Goldmann, this notion has three main components.

First, Israel must pursue as its first foreign policy goal a vital matrix of relationships with its Arab neighbors; without this, Israel will become, in effect, another ghetto and will effectively lose its *raison d'être*.

Goldman develops this position fully in the remarkable last

chapter of his 1978 book, *The Jewish Paradox*.

The chapter begins with a simply stated argument for why Israel's existence-as-such should not be challenged:

“Without the Jews, the Arabs who lived in Palestine would never have left their native land. That is an historical fact. But in 1945 there were nearly 600,000 Jewish survivors of the German concentration camps who no other country would take in. That too is an historical fact. Without Israel, it might have been all over for the Jewish people. And the whole of mankind has a certain interest in the non-disappearance of the Jewish people. [The Jewish state] safeguards values which concern all humanity.”

The realization of these values, he then argues, depends on broad-based Jewish-Arab cooperation that can launch a Renaissance of culture and development in the Middle East:

“To those who dismiss me as a daydreamer when I air this plan, I can only reply that if they do not believe Arab hostility can someday be alleviated then we might just as well liquidate Israel at once, so as to save the millions of Jews who live there. On this point I am categorical: there is no hope for a Jewish state which has to face an-

other 50 years of struggle against Arab enemies. How many will there be, 50 years from now?”

Admittedly, Goldmann asserts, a genuine Jewish-Arab alliance is “a lot harder after 30 years of hidebound Israeli policy which is largely the fault of [Israel's first Prime Minister] Ben-Gurion. Yet there is still time to convince the Arabs that the Jews would bring them an immense contribution with their knowledge and technology, their 2000 years' experience throughout Europe. There are no great policies without great designs.”

Goldmann advances one additional argument to help reawaken the Jews' historical contribution to nation-building and progress: he notes that it is to Israel's *advantage* and *security* that the Arabs achieve rapid development, since the Arabs will change their overall attitude toward events “once liberated from the complexes of colonial domination and restored to a sense of security and self-respect.” From this standpoint, he makes the truly Machiavellian argument that Israel, during the past few years, should have rejoiced at the influx of Arab oil wealth, rather than initiating an international scare campaign about it, since that wealth promises the Arabs a rate of develop-



Begin's Irgun terrorists aboard the armaments ship Altalena, June 1948.

ment that will uplift them from feudal backwardness and from the paranoia and suspicion that feudalism entails!

The second component of Goldmann's vision is that Israel must have a vital interest in the existence of the "Diaspora" (Jews "in exile" outside Palestine) and must draw from the rich experiences of Jewish history during the two millennia spanning the destruction of the Temple in A.D. 70 and the creation of the modern state of Israel. Without this, one Goldmann cothinker in the United States commented, "The Zionist tail is wagging the dog, rather than Israel being guided by the wisdom of Jewish history."

In an important public debate with Ben-Gurion in 1957 sponsored by a Zionist organization, Goldmann attacked as "neurosis" the widespread belief among leading Zionists that all Jewish experience between A.D. 70 and 1948 is irrelevant. Goldmann stated this in response to the fanatical Ben-Gurion's characterization of the situation of Jews living outside Israel ("the exile"), as "wretched, poor, backward . . . We must not be proud of it. On the contrary, we must reject it utterly and completely." Ben-Gurion then made the following astounding statement: "The moral greatness of

Zionism in Germany and the other countries of Western Europe lay in the fact that by the force of the Zionist ideal, it succeeded in uprooting many Jews from the German, French or Italian worlds in which they had been immersed since the Emancipation."

Goldman retorted: "Jews in Israel cannot start a new history of the Israelite people; that would be meaningless and ridiculous. It would, at best, lead to the creation of another little Levantine people without dignity and record, without the pride and the glory of a great past." Moreover, "Jews in Israel cannot leap over centuries of the Diaspora and try to continue only those chapters which ended in ancient Palestine."

The "exile," Goldmann affirmed, expresses the positive Jewish ideal of "an unwillingness to be limited forever to any one country," but rather to be a moral force for uplifting relations among nations. He cited as proof of this important "Diaspora" contribution the works of Philo, Maimonides, Spinoza, Einstein, and other great Jewish philosophers and scientists.

The third component of Goldmann's argument flows naturally from this last point. As he expressed it in a feature in West Germany's *Die Zeit* newspaper

earlier this month, the Jewish state must resound with great culture and learning or it will lose its sense of purpose. In the *Die Zeit* piece, he took the Israeli leadership and Israeli population to task for maintaining such a low level of active culture and pursuit of learning that a crassly chauvinist regime such as Menachem Begin's can remain in power week after week, month after month.

Were Israel actively pursuing a moral mission consonant with the great teachings of Judaism, Goldmann is saying, it would not tolerate a thug like Begin for five minutes.

"The Mission of Israel"

The challenges posed by Goldmann have been enunciated by other Jewish thinkers in the period since Israel has become a state. One interesting variant is contained in the mid-1960s book *Zion Reconsidered* by Joseph Petchowsky, a professor at the Hebrew Union College in Cincinnati, a school which has historical roots tracing back to German Jewish philosophers and rabbis who came to the United States during the last century. In this book, Petchowsky points out that the moral values of Judaism are "eternal" relative to the more "ephemeral" question of the material ex-



Israeli Prime Minister Menachem Begin's intransigence threatens Israel's very existence.

istence of the State of Israel. If Israel is to survive, it must incorporate these "eternal" values.

In his concluding chapter, "Once More 'The Mission of Israel,'" Petuchosky warns against Israelis either pursuing the path of narrow nationalism, cutting themselves loose from their "Jewish mooring" or "imposing [their] own yardstick upon the Jews of the Diaspora. The latter is the way of the Zionist propaganda effort. Not that the Israeli Jews should find their way to the religious tradition; but the Diaspora Jew must adopt the philosophy of Jewish nationalism. . . . [That] the 'full Jewish life' is restricted to the confines of the State of Israel."

Petuchowsky explicates the dangers in such shortsightedness:

"Judaism has existed for millennia without benefit of an Israeli State, and, conceivably, it could do so again. And yet, it would be an unspeakable pity if all the sacrifice of lives, of effort, of energy, and of wealth, which has gone into the making of the State of Israel were to have been wasted on the creation of yet another temporary concentration of Jews going the way of other such concentrations which, from time to time in Jewish history, have lost their touch with the main body of Judaism, and have atrophied. The possibility does indeed exist. But

so does another. And that other possibility is connected with the very doctrine which Zionists have always ridiculed and attacked: The doctrine of the Mission of Israel.

"The Mission of Israel, as understood by the great Jewish thinkers of the nineteenth century, does not posit the formation of a Jewish nation and the creation of a Jewish State. . . . But the Mission of Israel also does not intrinsically rule out the possibility that *some* Jews might make their contributions to the Mission by leading a corporate national existence. Members of the family of Abraham have been called upon to witness to their faith in all sorts of conditions. . . .

"The Jew of the Diaspora makes his contribution through the constant give-and-take in the continuous confrontation of his ancestral tradition with the spiritual and intellectual currents and undercurrents of his environment. This demands a unique combination of loyalty and open-mindedness, of tradition and adaptability. It makes him a full member of society, and an active participant in its culture. Yet it also provides him with a yardstick with which to measure the achievements of society, a set of values by which and through which he can always transcend the status quo. And from

the attachment to such values there flows the Jew's desire to share with others, to make them part of his country and his nation. The demands of justice tempered by mercy, the sanctity of the home, the striving of peace, the honesty in business dealings, the importance of intellectual pursuits, the support of the underprivileged, the recognition that all of man's deeds are under the judgment of God—these are some of the values to the realization of which in society the Mission of Israel obligates the Jew of the Diaspora. . . .

"[The State of Israel's] role might well be conceived of as Judaism's showcase to the world at large, as the testing ground of Israel's Prophetic faith in action, with Jews as the sole bearers of responsibility, and Judaism itself as the recipient of any praise or blame. How seriously do Israelis take the Biblical view of the conditional nature of Jewish occupancy of the soil of the Promised Land? How do they, actively, manifest their striving for peace? What the State of Israel does with its minorities, how it conducts itself in international politics, how it solves its domestic problems, how it lives with its neighbors—all of this will influence what the world thinks of Judaism as a whole. All of this can either advance or retard the Mission of

Israel and the establishment of God's Kingdom on Earth.

"That the State of Israel is not yet fulfilling this function completely is a cause for regret, but not for surprise. Countries, like individuals, have their growing pains. That, one day, it may completely live up to these expectations is our fervent hope and prayer. After all, not every other member of God's holy people is at this moment actively engaged in the Mission of Israel either. That one day they will be so engaged is part of the commandment which comes with the *noblesse oblige* of belonging to the family of Abraham, of being a Jew."

Petuchowsky's book, as expected, drew fire from certain Zionist publications and propagandists. But at a time when Israel is suffering from increasing crime and moral corruption, a collapsing economy, spreading religious fanaticism, and growing tensions with its Arab neighbors, the injunction to look for guidance to the moral philosophers and great thinkers of the nineteenth century is highly appropriate.

In the words of one American source close to Goldmann, "If this sense of idealism and morality is not captured in Israel and by its supporters abroad, Hitler will have succeeded to a degree beyond anybody's expectations."

Two Scenarios for Israel

"It is my view that there are two scenarios for Israel's future: one presumes that the status quo remains the same; that the policy of Israel—even if Begin's government is toppled in the next election—in principle will be continued in the same way, which would lead to Israel's defeat and dissolution. I write this with great pain, in the effort to look the facts straight in the face. A collapse of Israel would be even more tragic in its effects than the obliteration of six million Jews in the Nazi period.

"The other scenario, in which I still believe—in the hope that if the Israelis themselves do not accept the solution proposed here, the non-Jewish world will compel them to—would be the transformation of the Israeli state into a neutral state, which could be taken as crowning the 2000 year history of suffering of the Jewish people. With a degree of optimism (which is necessary in any event in this dangerous 20th century, if we are not to despair), I would like to summarize the historical consequences of this conception in its essential aspects:

"Seen from a Jewish standpoint, a neutralized, internationally guaranteed Israel would be appropriate for the singular character of the Jewish past. It would permit the Jewish people a new intellectual and moral center, a source of new inspiration for the diaspora, and thereby create security for the Jewish future.

"From the standpoint of the Mideast, a genuine peace solution between Israel and the Arabs would end the danger of a ruinous military conflict. Through the avoidance of political conflict, cooperation between a neutralized Jewish state and the Arab states would be made possible, with unforeseeable, positive consequences. Three years ago, King Hassan II of Morocco, a clever and experienced politician, said to me that he doubted the Americans desired peace in the Mideast, because they feared that Jewish-Arab cooperation would rapidly transform the region into a more important economic center than America itself. I rejected this as familiar Arab hyperbole, yet it is true that Jewish-Arab cooperation would hasten, in completely unprecedented fashion, the already begun Renaissance of the Mideast.

"Seen world historically, a neutralized Jewish state could give the Jewish people a concrete chance: instead of wasting its powers with military and political successes, which cannot continue for long under any circumstances, and under the abnegation of playing a role in so-called world politics, to stand again at the center of intellectual history. It would thus allow this people once again to continue its centuries-old contribution to human culture, and thereby to secure itself a future, which in its meaning and its content would correspond to the unique character of its past."

—Nahum Goldman,
interviewed in *Die Zeit*

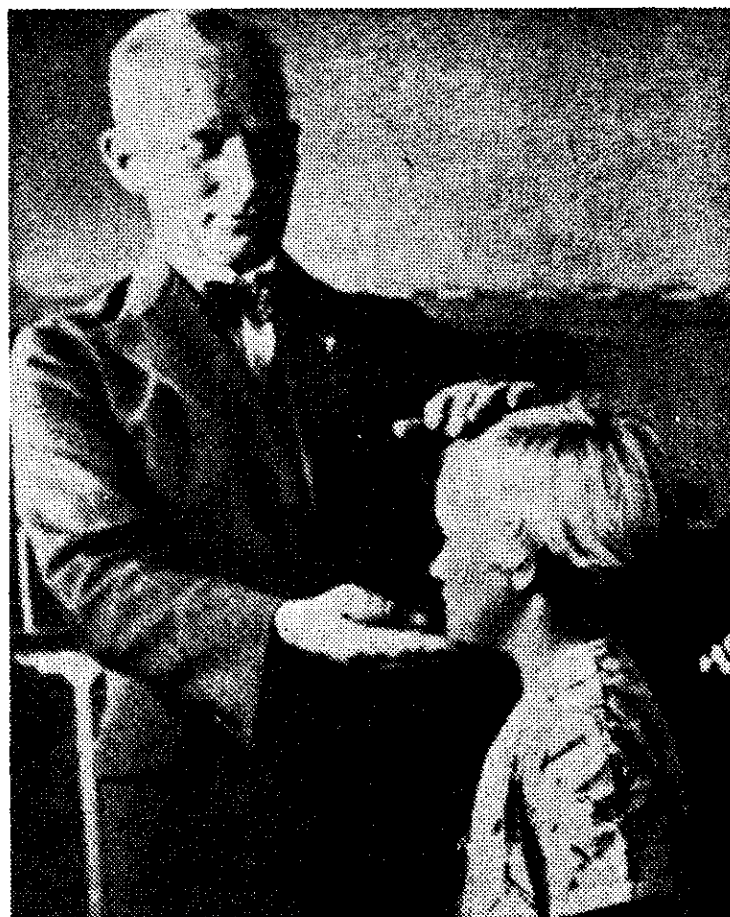
The British Origins of Nazi Eugenics

by Molly Hammett Kronberg

In the course of a continuing research project into the role of British intelligence in various aspects of the creation of Nazi Germany, a book recently came to my attention which stands out from the current flood of distorted and misleading historiography on the Third Reich. This book, titled *The Men Behind Hitler: A German Warning to the World*, was written in 1971 and circulated privately by the German author Bernard Schreiber.

Schreiber's book tells the story of a 150-year process of British "scientific" frauds which culminated in the Nazi eugenics program—the "racial" and "mental hygiene" policies which led to mass sterilization, euthanasia ("mercy killing"), and finally genocide.

By 1948, after World War II made "eugenics" and "mental hygiene" dirty words to the nations which defeated Hitler, every population-control policy and "mental hygiene" policy which had been promoted by British "social scientists" and applied by Nazi physicians and psychiatrists was simply renamed. The Eugenics, Euthanasia, and Mental Hygiene Societies of Britain and America, not to mention Germany and the rest of Europe, simply changed their names to the Mental Health Association of Great



Germany, 1930s: breeding a master race.

Today's mental health profession, like the Nazis, was founded on 150 years of respectable race "science"

Britain, the National Association for Mental Health of the United States, and so on.

The sociologists, psychiatrists, and anthropologists who founded the World Federation for Mental Health in 1948, including its president John Rawlings Rees of Tavistock Institute and Britain's wartime psychological-warfare operation, and Sir Julian Huxley (a founder of the British Eugenics Society and first head of the United Nations' UNESCO) changed the name of their program for enforced birth control, zero economic growth, and the technology of mass mind control, and continued to apply the principles which created Nazi Germany's mass murder against the "mentally deficient," the "racially unfit," the politically undesirable.

The first man in modern history to label huge sections of the human race "useless eaters" was not Heinrich Himmler, but Britain's Parson Thomas Malthus in 1798. When the Nazis' radical program to eliminate useless eaters finally foundered, the Anglo-American social controllers simply changed their profile and continued their work under the protection of the United Nations and its associated organizations.

Today the social "scientists" of the Anglo-American ruling circles are part of the conspiracy, which

calls itself the "Aquarians," to destroy half the world's population. Today's "mental health" movements, mind-altering drug movements, abortion-on-demand and sex-education movements, are 100 percent traceable back to the "mother" of Nazism, the eugenics and mental hygiene networks of the first three decades of this century.

The "Useless Eaters"

In 1798, Parson Malthus published his *Essay on the Principle of Population* which formulated in "scientific" guise—replete with fallacious graphs and lying equations—the theory of constant overpopulation which the British aristocracy imputed to the "incessant breeding" of the colonial poor of the empire and the working poor of England. Malthus lied that there were always more people in the world than food to feed them, and suggested that workhouses and enforced birth-control—or perhaps enforced starvation—would cure the problem of these millions of unmanageable people who, if not unwanted by God, were certainly unwanted by the British East India Company.

In 1859 Charles Darwin published his *Origin of Species*, in which he "discovered" that all of Nature, "red in tooth and claw," follows Malthus's population precepts by creating vast populations of living creatures to throw them into life-and-death competition for intrinsically limited resources. This perversion, which cannot account for the development in the universe of any form of life, Darwin called "survival of the fittest." By 1871, when he published *The Descent of Man*, Darwin had "discovered" that Nature also applied this principle to human survival, just as Malthus had insisted, and Darwin announced that human

intelligence was merely a brain secretion which had proved to be biologically useful in the struggle for existence.

Small wonder that religious Christians and Jews denounced the Darwinian form of evolution as a stupid irrational brutality of which God would not be guilty!

By the 1860s, Darwin's cousin Francis Galton, an English psychologist of sorts, developed a subject he called "eugenics" (in Greek: "good birth" or "good [racial] breeding"), which he suggested be applied on a world scale to control the procreation of the huge numbers of humanity whom Malthus had stigmatized as unproductive eaters at "Nature's feast."

Thomas Malthus had recommended letting the poor starve. Galton suggested sterilization and legislation against their reproduction would be more efficient and more "humane."

The Nazi Project

Were these English kooks really guilty of Nazi atrocities? Absolutely. The conveyor belt into the Nazi political movement and ideology was direct. Houston Stewart Chamberlain, the wayward scion of one of the Britain's leading turn-of-the-century families (and a relative of Nazi-appeaser Neville Chamberlain) popularized throughout Germany the racist, genocidal theories of Malthus, Darwin, Galton, and the French racist Gobineau. In fact, he particularly convinced Germany's ruler Kaiser Wilhelm II, whose intimate he was, of the necessity to mobilize the "Aryan races" of Europe against the breeding of their "inferiors" throughout the world.

Chamberlain's polemics in his *Foundations of the Nineteenth Century* (published in 1899) fell on fertile ground. In the first years of the new century, before World

War I, the Kaiser Wilhelm Institute for Genealogy and Demography was founded at the University of Munich to promote the racism of Chamberlain and the Pan-German Society he influenced. In his declining years in the early 1920s—as he lay dying in the arms of his wife Eva Wagner, daughter of the race-cultist composer Richard Wagner—Chamberlain the Englishman found his most eager disciple: the young Munich political assassin and demagogue Adolf Hitler, who had just "graduated" from an Army-sponsored political indoctrination course at the University of Munich.

"You are the hope, the star, of Germany and the Aryan race," Chamberlain wrote his protégé in 1923 from his deathbed.

Montagu Norman: Money and Ideology

Chamberlain was not the only Britisher who fostered the development of the Nazi project with injections of British race-science.

Montagu Norman, governor of the Bank of England in the 1920s and 1930s, and a director of the Bank for International Settlements, is well known among historians for his enthusiastic financial support of the Nazi project well before Hitler came to power in 1933. Norman controlled the political activities in Germany of Hjalmar Schacht, sometime director of the Reichsbank and one of Hitler's most important backers and intelligence connections from the late 1920s. Schacht was rewarded for his British connections when Hitler made him Nazi Finance Minister in 1933.

Far less well known is the story Bernard Schreiber's book tells. Montagu Norman and his wife Lady Norman, Priscilla Koch de Gooreynd, played a leading

role in England's Eugenics Society and in German eugenics circles from the post-World War I period on. Priscilla Norman was one of the leaders in Britain of the Mental Hygiene movement, which propounded the same genocidal theories as its mother-house, the Eugenics Society. During the Second World War she chaired the Provisional Association for Mental Health in England. (Already, as word of the Nazis' eugenics "excesses" filtered out of the continent during the war, English eugenicists had determined that a change of name, to "mental health," would be propagandistically prudent.)

In 1944 Montagu and Priscilla Norman hosted at their estate the founding meeting of the National Association for Mental Health in England, and Priscilla Norman became one of the first Executive Board Members of the freshly laundered World Federation for Mental Health after the Second World War.

The Rockefeller Contribution
Hitler's English financial backers and political controllers were not alone in sponsoring the eugenics belief-system. Also in the 1920s, while the Nazi movement was cemented with foreign finance, the Rockefeller Institute in New York helped to supply the ideology of Nazism which the Rockefeller financial interests were helping to fund. The Rockefeller Institute paid to found the Kaiser Wilhelm Institute for Genealogy and Demography of Munich, and specially funded the "research" of one German psychiatrist: Dr. Ernst Rüdin, who directed the Kaiser Wilhelm Institute and Munich University's Research Institute for Psychiatry. In 1933, Ernst Rüdin became the leading German psychiatrist to devise



Prisoners convicted under Nazi laws against race mixing. The placards read: "I am the biggest swine in the place and cohabit only with Jews." "Being a Jewish lout, I take only German girls up to my room."

Carl Jung, cultist psychologist of the "Aquarian Age," was an enthusiastic supporter of Hitler and race science.

Nazi Germany's "T4" project: the elimination, by euthanasia, of 400,000 mental patients in German institutions.

The Rockefeller Institute was not confused about whom it was backing. In the 1930s Rockefeller Institute researcher Dr. Alexis Carrel published a tract titled *Man the Unknown*. His recommendations for dealing with criminal recidivist problems and the chronically ill included: "The conditioning of petty criminals with the whip, or some more scientific procedure . . . [felons] should be humanely and economically disposed of in small euthanasic institutions supplied with proper gases."

This book was published, not in Nazi Germany, but in the United States, in 1935.

The Myth of "Collective Guilt"

One of the most useful aspects of the Schreiber book is that it utterly

destroys the notion of German "collective guilt" for Nazi atrocities—an explicitly genetic theory of the racial guilt of Germans developed by the same racist-geneticists who personally pioneered the radical applications of their theories by the Nazis. The only people in this world who are "collectively guilty" are the Aquarian conspirators.

While Nazi Germany institutionalized one after another of the racial-hygiene laws favored by the Eugenics Society and Mental Hygiene Societies of Britain and the United States, the popularization and legalization of forced sterilization and euthanasia in the rest of Europe and in the United States continued to expand.

The Nazi laws are famous: The Nuremberg laws of 1935 forbade "race-mixing" between Aryans and Jews, and reclassified Jews, Gypsies, Freemasons, Jehovah's Witnesses, and Slavs as "Reich-subjects" but not Reich-



citizens. Equally famous is Hitler's 1939 euthanasia-authorization, drafted by Ernst Rüdin and his psychiatrist colleagues, permitting doctors to practice euthanasia on anyone they personally deemed incurably ill.

Less widely known is the pace at which identical legislation was enacted or at least routinely proposed in the United States and Britain.

In 1935—the same year that the Nuremberg Laws were read out to howling mobs at the annual Nuremberg Nazi Party rally—Lord Moynihan, president of the Royal College of Surgeons of England, founded the Euthanasia Society of Great Britain for “protection of the race.”

In 1938—the year that Neville Chamberlain groveled before Britain's protégé Hitler at Munich—the American Society of Euthanasia was formed. Medical organizations in Illinois, Nebraska and other states began vocal agi-

tation for legalization of “mercy-killings” at state discretion.

In the 1920s, before Hitler ever got near the German government, mass sterilization was introduced in many states of the United States and in a number of European countries. By 1939, sterilization was law in 22 states in this country. Among those Americans legally and compulsorily sterilized by state intervention were thousands of epileptics; alcoholics; sufferers of multiple sclerosis, Parkinson's disease, and polio; and those diagnosed as mentally defective.

So intimate was the relationship between the Anglo-American eugenics movement and its more radical version in Nazi Germany that Nazi doctors like Ernst Rüdin said publicly during the 1930s that they found the model for many of their practices in the work done in the state of California in the 1920s and 1930s by the American Association for Voluntary Sterilization, which “pioneered” the way.

The Aquarians

The successes through the 1970s of the “death with dignity” and hospice movements originated in London as a “meaningful” way to put unwanted patients to death, and the hideous propaganda use to which cases like that of Karen Ann Quinlan have been put, are *acclimatizing* Americans to the notion of legalized “mercy killing.”

The process of acclimatization (*brainwashing*) of German citizens into accepting mercy-killings in the 1920s and 1930s was not a whit different from the American propaganda of the present. Straight through to 1938, when the Nazi policy of looting and devastation of neighboring economies could no longer be hidden, the international community of sociologists, psychiatrists, cultural anthropologists and so on, continued to attend symposia in Germany, cheek by jowl with the Nazi doctors, to discuss the need for eugenics, “mental racial hygiene,” and state-backed euthanasia.

It may be hard for misinformed Americans of the 1980s to believe, but the figures who the Aquarians have made into “culture heroes” for this generation—like the late Margaret Mead of the American Museum of Natural History in New York; the late Sir Julian Huxley, relative of counter-culture-founder Aldous Huxley, like him an important British intelligence operative, and the first head of UNESCO; and the late Carl Jung, propagandizer of the “collective racial unconscious” who linked on early to Hitler's career—not only attended conferences year after year with the Nazi doctors, but wholeheartedly supported every “theory” which underlay the Nazi catastrophe.

Unfortunately this is not an exaggeration. Carl Jung has gained a great reputation as a pre-

cursor of the "Aquarian Age"—which he hailed as beginning in the year 1940, the "turning point" for the West. Probably the characteristic high-point of Jung's career as a psychiatrist was his prewar years editing of the *German Journal for Psychotherapy* with Dr. M.H. Goering. Dr. M.H. Goering was Hermann Goering's cousin and a participant in the "T4" euthanasia project.

In 1948, when British psychological-warfare expert Colonel John Rawlings Rees was elected president of the new World Federation for Mental Health (WFMH), Jung was elected a vice-president. The vigorous laundering of former Nazi doctors into the new organization included the decision to overlook some of Jung's prewar excesses, like his 1934 published attack on Freud as a proponent of "insidious Jewish psychology" and his 1938 essay *Wotan* in which he praised Hitler as a "visionary, an inspired shaman with magical power, a spiritual vessel."

Rees and Jung acknowledged as their colleague in the WFMH the German doctor Werner Villinger, who with Rees ran a series of WFMH sessions in 1951 in Sussex. Villinger also sat on the White House Conference on Children and Youth in the United States in the 1950s and became a world-famous psychiatrist during the same decade. But he was arrested in 1961 for Nuremberg crimes—specifically, euthanasia—by the authorities of the Federal Republic of Germany. Rather than stand trial, Villinger threw himself off a mountaintop near Innsbruck, thus depriving the WFMH of one of its most effective propagandists.

Conspiracy

Is it really true that these pioneers of postwar "mental health" con-



Proponents of zero population growth push sterilization to help rid the world of "useless eaters."

Julian Huxley, founding director of UNESCO, was a firm believer in the eugenics popularized by his brother Aldous Huxley's novel, Brave New World.

spired to popularize population control, mass sterilization, and (where need be) mass murder?

The career of the venerated Julian Huxley is a classic of conspiratorial activity. Huxley was a director of the Abortion Law Reform Association in Britain from its inception; an Executive Committee member of the Euthanasia Society; an officer of the Eugenics Society; a leading member of the British National Association for Mental Health; and of the WFMH, and so on. Think again of Aldous Huxley's book *Brave New World*. Julian Huxley was committed, all his life, to that "brave new world."

Anyone who ever read that book remembers very clearly one curious thing about it. The population is divided, genetically and for enforcement, into Alphas, Betas, and so on all the way down to the synthetically produced "Epsilon morons."

These divisions are accomplished by applied eugenics, or Nazi breeding laws. Different synthetically produced "I.Q. groups" are predetermined to perform different tasks for the society, and are kept happy in their prefixed places by mind-altering drugs. Every agency Julian Huxley worked with is committed to such a society.

"Genetic Determination"

This is no opiate dream of the drug-user Aldous. The enforced division of the population into "I.Q. groups" not allowed to cross breed—or in some cases to breed at all—has been an obsession of the British oligarchs since Malthus's time. A British pioneer in this field was the late, notorious Sir Cyril Burt. For years active in England in the Eugenics Society and one of the eugenics freaks who streamed into the World Federation for Mental Health, Burt spent

THE TWO CHILD FAMILY—
AN AMERICAN SOCIAL &
FAMILY IDEAL FOR THE '70'S



VOLUNTARY STERILIZATION,
THE BEST, MOST RELIABLE
METHOD OF BIRTH CONTROL
FOR THAT LARGE PERCENTAGE
OF COUPLES WHO WANT
NO MORE CHILDREN.

his professorships in England “investigating” the relative I.Q. differences between different classes.

In a series of famous, and later infamous, papers, Sir Cyril revealed to the world that intelligence was indeed “genetic,” and that his studies had moreover proved that class differentiations—between rural farmers, the industrial working class, welfare populations, the middle classes, the upper classes in Britain—were genetically determined class differences. This he deduced from comparative I.Q. tests he said he had administered among England’s working poor and other classes.

Burt was therefore able to announce, when he published his “scientific” results, that workers were genetically predetermined to have lower I.Q.s than middle-class professionals, and hence, class distinctions were “natural” (“survival of the fittest”). Just as

Thomas Malthus and Charles Darwin claimed! There was nothing “unfair” about the immiseration or elimination of “less well equipped” populations. That’s how Nature would do it.

Inspired by this vision of an Alpha-through-Epsilon society, Sir Cyril founded the well-known “high-I.Q.” cult which still pervades American and English academic life, MENSA. For anyone who has ever encountered these MENSA-ites on a college campus, endlessly discussing their Stanford-Binet I.Q. scores, it is no surprise to learn MENSA was founded by a racist Aquarian kook. Unfortunately for MENSA-members, in the past two years it has been documented in British and American science magazines, including *Fusion* magazine, that Sir Cyril’s famous I.Q. studies were all based on doctored data, and it seems that his reported field work in England’s slums never even took place.

“Final Solution”

Burt’s epigones abound. In a 1972 “scientific” study Professor T.L. Pilkington, senior lecturer in social medicine at Scotland’s University of Edinburgh, discusses the *Concept and Prevalence of Mental Retardation*, as his paper is titled. After discussing the distribution of intelligence scores among a sample population, complete with graphs and equations, Pilkington declares: “Modern medicine has given doctors almost ‘unbelievable’ powers to preserve alive creatures that Nature would have previously destroyed.

“It will be seen that by the end of the next generation we can expect to have up to 200,000 persons in Scotland, two million in England and Wales, and 200 million in the world, who are mentally retarded ‘at risk.’ These still

have to be retained within the same mass, and their absorption into the population may pose severe social and economic problems.

“Although it is not the purpose of this article to discuss methods of prevention and treatment, there seem to be clear indications that technologically developed nations will be rapidly obliged to review the complexity of the life that they create, *embark on a modern eugenic programme* designed to steepen the fall of the graph of the normal I.Q. distribution below 100, or consider some form of *legalized euthanasia*. It is possible, of course, that the *final solution* will combine all these increasing methods of specific prevention.” [emphasis added.]

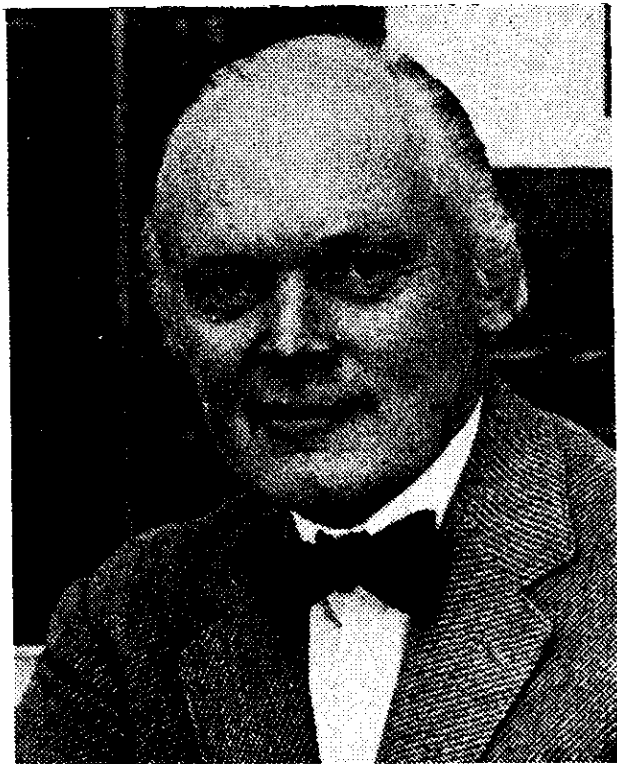
Brainwashing

Pilkington is a leading member of Britain’s National Association for Mental Health and of the World Federation for Mental Health. He wrote this coy appreciation of Hitler’s “final solution” in 1972. Similar evil is written today. Although the American public may not yet realize the commitment of “mental health” practitioners, the sterilization movement, and the Planned Parenthood Leagues, to a dark Aquarian Age of zero growth and mass-killings, the men and women who are propagandizing “death with dignity” and anti-life filth in every conceivable form are entirely aware of their commitment.

The Aquarians have embarked on precisely the same enterprise as the Nazis did before them: through mass use of drugs, media brainwashing, and the “right to die” ethic, to accustom a presently humane civilized population to the idea of, first, “little” killings, and then a depopulated world.

Harper's Bailed Out

On July 9, at the eleventh hour, Aspen Institute chairman and Atlantic Richfield Co. chief Robert O. Anderson, along with London *Observer* vice-chairman (and past chairman of the Aspen Institute) Douglass Carter, moved to save *Harper's* magazine from well-deserved oblivion. Harper's announced bankruptcy last month, at which time its parent company, the Cowles's family Minneapolis Star and Tribune Co., decided to let the monthly literary magazine die a natural death; the liberal press mourned the end of an era. *Harper's* had been losing \$1.5 million a year. The new owners have pledged \$3 million, in addition to the purchase price of \$250,000, to



Robert O. Anderson, Atlantic Richfield and the Aspen Institute chairman, got up the cash to continue *Harper's* 130-year Tory tradition.

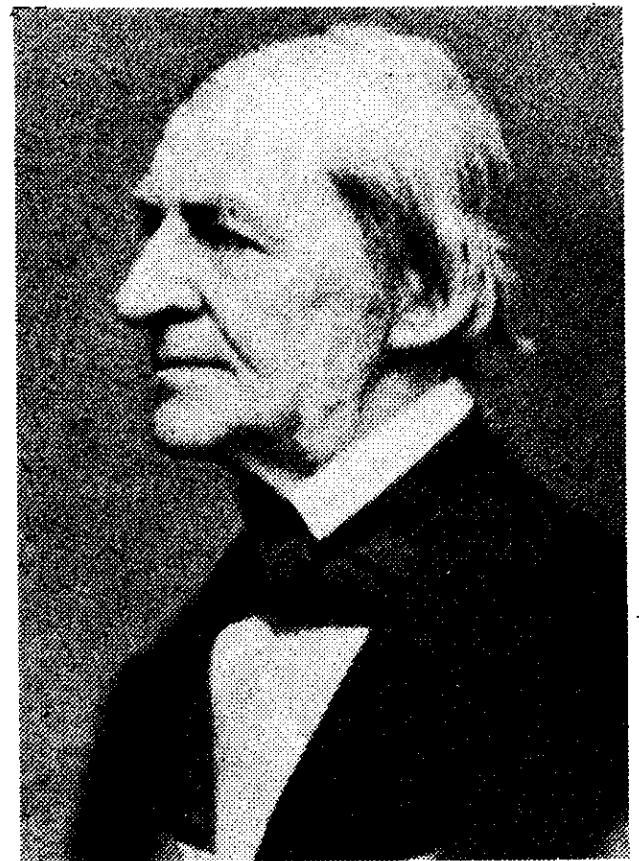
keep the unpopular journal afloat.

Harper's new owners are in the tradition of the magazine's 130-year old Tory pedigree. Since its founding in 1850, the magazine was part of the New England Transcendentalist literary cabal that Edgar Allan Poe and James Fenimore Cooper consistently branded as British-run traitors against the American System.

"Native American Literature" *Harper's* was a direct outgrowth of the Transcendentalist school of Ralph Waldo Emerson, Henry David Thoreau, and James Russell Lowell. The Transcendentalists claimed to be developing a "native American literature" independent of "classical European culture."

In reality, they were profederalist Anglophiles who eschewed the classical culture of Renaissance Europe and modeled their craft on the heritage of the British aristocracy and its writers like Sir Walter Scott. "Native American literature," they argued, had to reflect the true "provincialism" and "narrow regionalism" of American life. A truly national American culture could not exist, they insisted—only its particular regional expressions.

The Transcendentalists were dedicated to destroying the revolutionary American System established by the founding fathers.



Transcendentalist Ralph Waldo Emerson

James Fenimore Cooper underscored the point when he wrote:

"It is much easier to declare war, and gain victories in the field, and establish a political independence, than to emancipate the Mind. [America's] mental Independence is my object. . . ."

Transcendentalist literature sprang up in America under the tutelage of Britain's Cambridge Apostles club, in tandem with the post-1812 decline of the *New York Post*, following the death of its founder Alexander Hamilton, of Mathew Carey's *American Museum* magazine, and of other leading American System periodicals. William Dean Howells, the most famous editor of *Harper's* and known as the authority and founder of modern American literature, wrote of his American literary ideal in 1851: "The arts must become democratic . . . an appreciation of the common man . . . and then we shall have the expression of America in art."

Howells and his collaborators explicitly rejected what they called the undemocratic "Augustan" culture that produced Dante, Milton, Schiller, and Poe. The

would-be English gentlemen of New England Transcendentalism advocated rule by what Poe called "the Mob that destroyed a Great Republic," in his tale "Mellonta Tauta."

It is not surprising then to find Henry J. Raymond, notorious pro-Confederate editor of the *New York Times* during the Civil War, as *Harper's* first editor in 1850. Under his and later Howells's direction, *Harper's* brought its American readers a steady diet of British novelists like Thackeray, Trollope, and Dickens.

The native American version of this writing, they insisted, would come from the pure colonial pores of American cultural diversity. This same group controlled the *New York Mirror* and *New York Commercial Advertiser* newspapers, *Knickerbocker* magazine, and Transcendental literary clubs like the one satirized by Poe in his "Tales of the Folio Club."

From 1830 onward, these directed their efforts against James Fenimore Cooper, Poe's political and literary ally and an organizer for Lafayette's republican circles in France.

Poe's *Southern Literary Messenger* magazine was a polemical tool against these traitors, which he used at the same time to develop a truly "Augustan" (classical) American literary culture. In one editorial Poe announced: "We do indeed demand the Nationality of Self Respect. In letters as in Government we require a Declaration of Independence—a better thing still would be a Declaration of War."

Harper's final demise is eagerly awaited by Americans conscious of this country's intellectual heritage. The same goes for *Harper's* literary counterparts like *Atlantic Monthly* and the *New Yorker*.

—Fay Sober

Futurology Cult Holds Summer Meet in Toronto

The World Futures Society and the Canadian Association for Futures Studies, with aid from Canadian corporations and government ministries, sponsored the largest futurist "assembly" to date. The July 20-24 conference drew 6,000 participants from 45 countries and featured hundreds of discussion seminars, films, and special events.

This conference was designed as a forum for advocates of "consciousness raising" heretofore associated with the fringe "Aquarian Age" counterculture elements.

Stanford Research Institute Futurist Willis Harman, whose social-psychological "Changing Images of Man" experiments in the

early 1970s initiated the "Aquarian Conspiracy," delivered the conference keynote and theme: "Thinking Globally, Acting Locally, Perceive Newly." This kook attacked modern science for its "bias against systematic exploration of the 'other half' of human experience—the realm of inner experience of consciousness and unconscious mental activities." He then praised the views of drug-cultist Aldous Huxley as providing a "set of promises" for "global order in which the great juggernaut of the world industrial economy will not ride rough-shod over the less materially focused cultures."

In a July 21 plenary session,

'Global 2000': Cut 3 Billion

President Jimmy Carter's Council on Environmental Quality has called for the elimination of 3 billion people by the end of the century in its recently released "Global 2000" report. The report was personally contracted by Carter and prepared under the coordination of former Rockefeller Brothers Fund environmentalist Gerald Barney, author of the pro-zero-growth *Unfinished Agenda*.

In an official July 24 statement, Secretary of State Edmund Muskie praised the report and said, "If we doubled that contribution [to family planning] by 1985 . . . and if others joined us . . . there might be 3 billion fewer people on earth when population finally stabilizes. And stability might come twenty years sooner. That would be quite a return on our investment."

Club of Rome president Aurelio Peccei, who has previously endorsed cannibalism, echoed this sentiment at the just-concluded Toronto Futures conference. Peccei circulated a statement noting that no report since the Club of Rome's *Limits to Growth* study has been as "comprehensive or as farsighted as the Global 2000 report. President Carter and his staff deserve our gratitude . . ."

French futurist and personal disciple of H.G. Wells, Bertran de Jouvenel, declared that the "good direction" for the human race to take is epitomized by "respect of life, animals, vegetables, and fishes, especially whales."

Open Conspiracy

The Aquarian Conspiracy author Marilyn Ferguson spoke to an overflow crowd of 300, drawing her ideas from the "open conspiracy" theory of H.G. Wells. From Wells she received the inspiration that the disparate counterculture groups of the 1960s could learn to "conspire" ("Breathe together") to form a global "coalition of networks" based on a "paradigm shift" away from the historical American System culture of rapid scientific and industrial progress.

School Music Program Saved

Through energetic lobbying, members of the San Francisco Symphony, joined by renowned violin virtuoso Yehudi Menuhin, saved local public school music programs from threatened elimination.

The local school board had proposed cutting the schools' music budget entirely in response to California's Proposition 13 tax cut, which reduced school funds by one-third across the board. Pressure to cut cultural programs also came from the Supreme Court's Serrino decision, which mandated that school districts receiving federal funds spend equal amounts on each pupil.

Thus, funds for the music program will be taken from other crucial curriculum offerings. Junior high school homemaking and industrial arts are severely cut; guidance counselors and curriculum supervisors will be laid off.

"The trick in this," Ferguson avowed, "is to get people to *accept* that there are alternative futures. . . . People don't think this way because they think no one else does." Bringing people together in forums such as this, and expanding the circulation of her book, she noted, could lead to an explosion of interest in "psychotechnologies" and other "Aquarian" involvements.

Ferguson punctuated her "New Age" call with warnings that a major impediment to realizing her *Brave New World* was the presidential campaign of Democrat Lyndon H. LaRouche, Jr., which she emphasized by waving a copy of a pamphlet issued by his campaign organization, entitled *Stamp Out the Aquarian Conspiracy!*

Even science courses were completely removed from the sixth and seventh grades.

In spite of their success in preserving the minimal music education now available to San Francisco students, none of the participants in the school budget hearings addressed the broader educational questions, or attacked the cost-cutting mania which threatens youth with a mounting "intellectual deficit" which undermines their fitness to work and to act as educated citizens.

Even with cuts restored, the San Francisco music program is no model for an American System of music instruction. "Most of the high schools have jazz bands and rock bands as part of the school program," reports the district creative arts director. "The traditional semi-classical orchestras are available only at selected schools. . ."

Parpart Reports On India Tour

Uwe Parpart, research director of the Fusion Energy Foundation and a frequent contributor to *The Campaigner*, reported on his recent three week tour of India to an audience of 200 in New York's Sheraton Hotel on July 18. The tour was undertaken in conjunction with the FEF's India Development Program, an ambitious study of India's potential for industrial and nuclear energy development.

Parpart used a slide presentation of photographs taken during the tour to illustrate three themes: the nagging backwardness of Indian rural life, the remarkable commitment to high technology innovation in the nation's industrial sector, and the high cultural level achieved by ancient and medieval India—the source of major scientific accomplishments often credited to classical Greece and the Islamic renaissance.

Parpart told the audience that meetings with scientists and political leaders throughout India confirmed his belief that the FEF's perspective, transforming India into an "Industrial Superpower by the Year 2000," was both eminently feasible and in line with the policy outlook of the Indira Gandhi government. India draws strength, Parpart stressed, from a political and scientific elite committed to recreating India's cultural heritage by becoming a leading industrial power.

An interview with Parpart, with accompanying pictorial spread, will appear in a forthcoming issue of *The Campaigner*.

BOOKS

Go Quietly . . . or else
Spiro T. Agnew
William Morrow
New York City
1980
288 pages
\$10.95



Memoirs of a Jarhead

Spiro Agnew's new book about how he was railroaded out of office is unquestionably useful in tracking down the details of the conspiracy that carried out the Watergate coup against the U.S. presidency in 1973-74. Agnew particularly nails Alexander Haig and Elliott Richardson, both well-deserving targets. The kind of coordination between the Watergating of Nixon and the "kickback" scandal against Agnew doubly underlines the way the *inside* job was carried out against the last popularly elected administration.

But even as he makes disclosures intended to hurt the men who drove him out of office, Agnew exhibits the victim mentality so thoroughly that his enemies can only conclude that they were eminently successful. Agnew and his investigators have not drawn a bead on the important agencies or purposes behind the Watergate operation. They have let them off scot-free.

Agnew correctly identifies two reasons that the "Eastern liberals" had to get rid of him: 1) to prevent him from succeeding Nixon as president, and 2) to increase the squeeze on Nixon himself to give up and resign. To ensure their success, the "inside men" such as Richardson and Haig had to make sure that Nixon and Agnew did not collaborate to fight their enemies. Agnew shows how the President was totally manipulated by these characters who convinced him that his enemies were so powerful that he had to

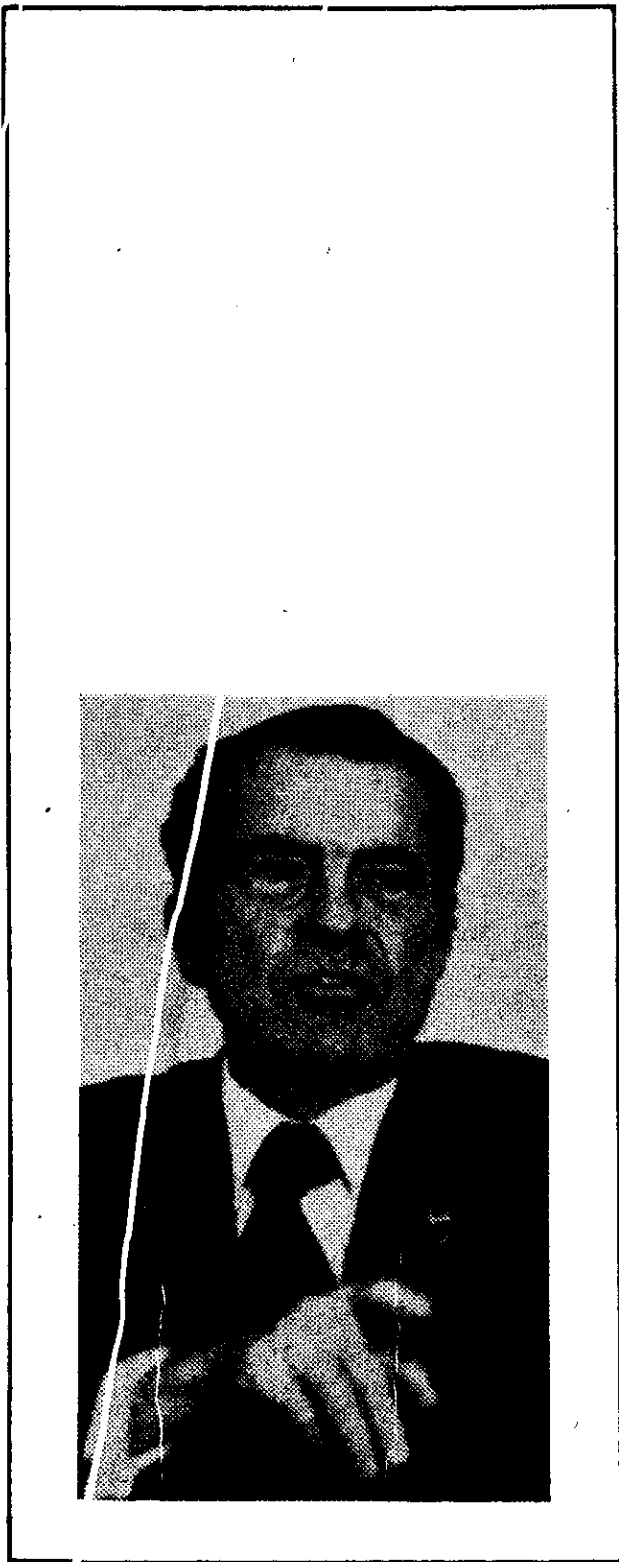
cut off his friends, and look for the best deal he could get.

Agnew correctly attacks Nixon for appointing Elliott Richardson, a man who had opposed Agnew for the vice-presidential nomination and had loyalties to the liberal establishment, as Attorney General. Appointing enemies to cabinet posts appeared to be a habit with Nixon, Agnew remarks. But he neglected to notice what connection this flaw had with the deals Nixon made with Henry Kissinger and the Council on Foreign Relations to fulfill his ambition to be President at all.

Richardson's conduct in both the Nixon and Agnew cases stinks from top to bottom, violating due process, Constitutional prerogatives, and competent law. What is amazing is that Agnew can know this and still portray the initiation and vendetta of the hoked-up case against him to the venal and overzealous prosecutors of the Baltimore U.S. Attorney's office.

The case of Alexander Haig shows similar contempt for constitutional processes. Agnew has the goods to show how Haig, as *acting president*, acted as a virtual thug by threatening Agnew that things would get "vicious and dirty" and that "anything could happen" if he refused to resign. Missing is the crucial fact that Haig was working hand-in-glove with Kissinger in the predetermined plan for a coup d'état against constitutional, constituency-based government.

Perhaps Agnew is too afraid to tell the whole story. He quotes



as authority, with no irony, his enemies at the *Washington Star* who wrote *A Heartbeat Away*. He praises his defending law firm, Paul, Weiss, Rifkind, Wharton and Garrison—one of the top law firms in the Council on Foreign Relations conspiracy—for the fine job they did in his defense. He regales the reader with how miserable his enemies made his life even after he resigned.

Jarhead

More likely, Agnew still doesn't know what hit him and Nixon. It was not their anti-communism the liberals feared; it was the threat of an economic-growth based agreement with the Soviet Union and Western Europe and consequent prosperity for the United States. Kissinger, Haig, and Richardson's controllers were determined to destroy American pursuit of economic growth and prosperity, and thus constitutional government itself.

One must still blame them for not fighting. As Lyndon LaRouche recently explained to a Republican still puzzling over why Nixon gave up the ghost,

both Nixon and Agnew suffered from serious cases of the American disease of being a "Jarhead" When confronted with a problem, the jarhead responds like a stupid man with a jar stuck on his head; he rolls up his sleeves and bangs his head against the wall. The more difficulty he encounters, the harder he bangs his head. If he does succeed in breaking the jar, he has broken his own head as well. The enemy who has put the jar over his head has by that time escaped, or gotten the situation just where he wants it.

This is the problem—epitomized as well by the American tradition of honoring individual military heroism over and above the genius of strategic thinking—that has brought the Republican Party to the depths of degradation we have seen at the Detroit Convention. While they shout for a return to the American System of growth, the conservatives are bowing to kiss the feet of America's arch-enemy Henry Kissinger.

It is stupidity as well as cowardice that must be overcome if this republic is to be saved.

—Nancy Spannaus

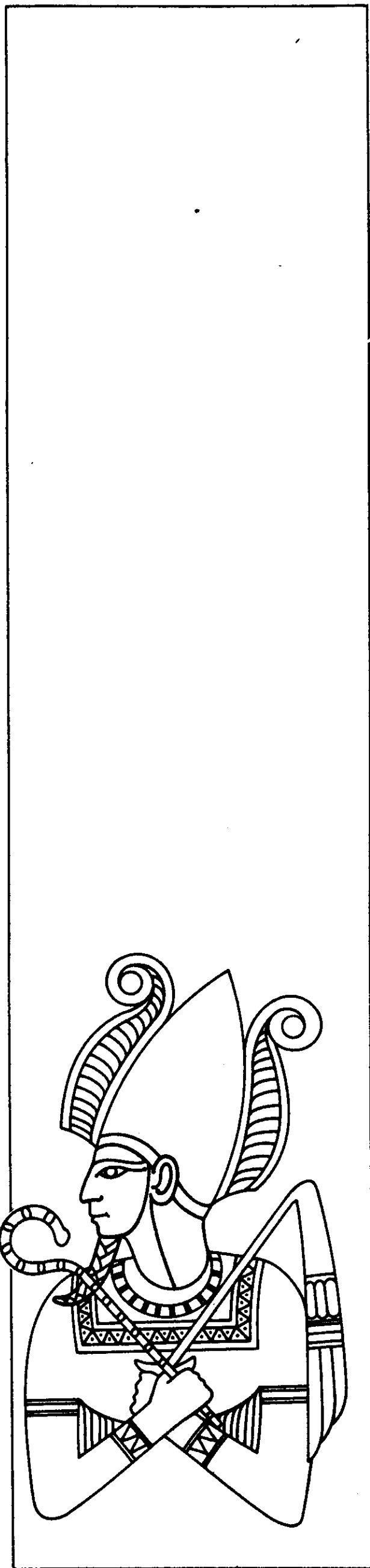
**Tutankhamun:
The Untold Story**
by Thomas Hoving
Simon and Schuster
New York
1978
\$12.95

Tut: Digging Up the Dead

Anwar Sadat, president of Egypt, is standing on the steps of the huge and forbidding Temple of Isis at Philae on the Upper Nile. Many thousands of years earlier, that temple was the headquarters of the powerful Egyptian cult of Isis and Osiris, whose tentacles stretched throughout the known Mediterranean world and into India. Now, Sadat is talking to Walter Cronkite of CBS television. As the Egyptian president guides his

guest up the steps of the temple, Sadat declares that industrialization—"steel and electricity," says Sadat—is a plot by "Lenin and the communists." The Egyptian adds that, under his rule, Egypt will develop its agriculture, its land. "We must go back to the land," says Sadat.

He gestures toward a sweating peasant turning the crank on a primitive mechanical irrigation device, and says calmly that Egypt



has worked this way for thousands of years, and that Egypt will continue this way for many thousands of years to come.

Cronkite half jokingly asks Sadat whether he will build himself a great pyramid like the Pharaohs did for his burial. Sadat, nonplussed, considers the question as if it were a serious one and then answers in the negative, adding that he would prefer to be buried on the top of Mt. Sinai in the Sinai peninsula. Cronkite nods approvingly.

How is it that an Egyptian president could represent his national identity as coherent with perhaps the most evil center of power ever established, the Isis cult and its temple? How is it that, in turning his back on the rest of the Arab world, Sadat could encourage Egyptian scholars to deny the Arab character of Egypt in favor of a Pharaonic identity? At least part of the answer to that question is presented in *Tutankhamun: The Untold Story*.

Readers of Thomas Hoving's tome ought to be aware that it was not until very recent times that the world could reconstruct the history of ancient Egypt. Until the discovery of the famous Rosetta Stone in Egypt in 1801 by Napoleon and his *Institut d'Egypte*, Egyptian hieroglyphics were totally indecipherable to scholars, who did not even know whether the strange symbols used in the writing represented letters, sounds, words, or ideas. Lord Elgin of the British Museum, who immediately sped from Athens to Egypt to steal the Rosetta Stone from the French, knew the value of such a priceless opportunity to decipher the meaning of ancient Egypt. In fact, an inordinate portion of the British aristocracy even then was fascinated and even obsessed with the mysteries of the ancient Orient and its cults. The

appearance of the Hoving book and the nationwide "Treasures of Tut" show remain in this tradition, signifying the widespread introduction of "eastern" cult kookery to the United States.

National Identity

With the British occupation of Egypt in 1882, the British oligarchy accelerated its investigations into the history of ancient Egypt and its kings. Virtually every major specialist in the Middle East for British intelligence, T. E. Lawrence (of Arabia) and H. St.-John B. Philby, for example, were thoroughly trained in archeology and the classics by Oxford and Cambridge Universities. It was the British belief that London could better rule its empire if the subject nations were organized around mythical superstitions of their "national identity" which would be coherent with the deliberate British imperial policy of enforced economic backwardness. How much easier to keep "the natives" happy with a primitive agricultural society if they believed that it was an expression of their real "national identity."

Hoving's *Tutankhamun* inadvertently reveals exactly how the Egyptian nationalist movement, organized into the *Wafd* ("Delegation") Party, got its impetus in the 1920s from the sudden discovery of the fabulously wealthy tomb of Tutankhamun. Aroused by the imperious British effort to plunder the tomb and drag its golden treasures back to the British Museum and the New York Metropolitan Museum of Art, the Egyptian nationalists suddenly found themselves clamoring not about Britain's systematic destruction and looting of Egypt's national economy, but about the treasures of Tutankhamun.

In fact, during the critical formative years of the Egyptian

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nationalist movement, the Tutankhamun issue played a dominant role in the development of the national "identity." Hoving quotes one of the team of U.S. and British archeologists: "By slighting the government, the opening of the tomb of a Pharaoh from nothing has come to be—in the mystical mind of the natives—a sort of omen of Nationalism."

Indeed, the British policy in the Middle East at the time was to prevent the unification of the Arab world by encouraging the growth of separate, local identities based on the period *before* the Arab Islamic conquest of the seventh century A.D. In Egypt, it was the Pharaohs; in Lebanon, "Phoenicianism"; in Palestine, Zionism for the Jews; and so forth. To further sap the vitality of the nationalism movement in the Arab world and to prevent the development of a truly republican constitutional faction, it was at the same time that the Muslim Brotherhood saw its foundation as a project of the British intelligence Arab Bureau in Cairo.

For the British oligarchy, the case officer for the Tutankhamun affair was George Edward Stanhope Molyneux Herbert, former

Viscount Porchester, the fifth Earl of Carnarvon. As Hoving describes him: "Lord Carnarvon was a wealthy member of the English landed aristocracy who had, in the 41 years since his birth, accomplished virtually nothing at all. He appeared to be merely a titled ne'er-do-well." But his connections in England, and his worldwide network—"when I saw the chief of the Mafia in Naples," he once said—made him the perfect candidate for financing and sponsoring the excavation that led to the discovery in 1922 of the tomb of Tut. Behind him, the full resources of the Anglo-American elite mobilized for "Operation Egypt." The story, as told by Hoving, is well worth reading—if one knows how to read between the lines.

The book is filled with dozens of interesting revelations. For instance: Lord Carnarvon's collaborator, the director of the Egyptian Department at the Metropolitan Museum in New York and the Museum's liaison with the State Department in coordinating the Egyptian events was, in 1922, an up-and-coming spook named Allen Dulles.

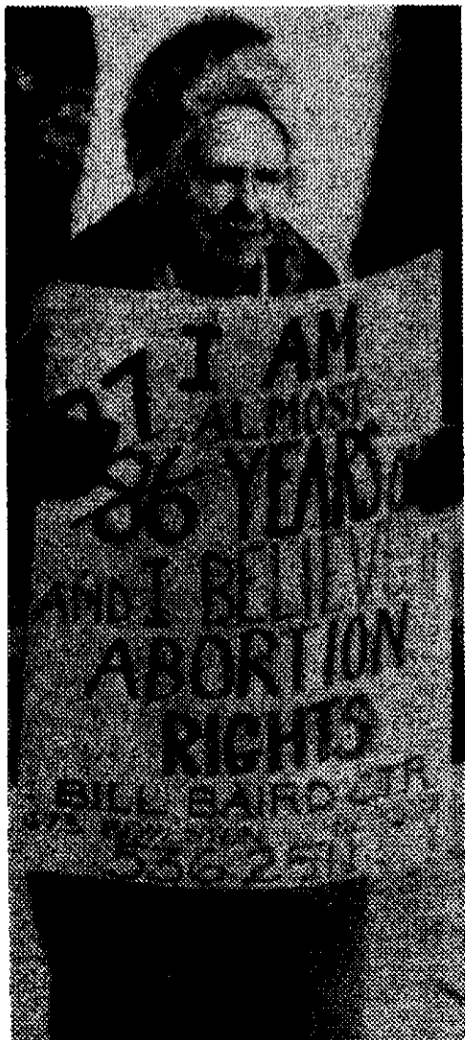
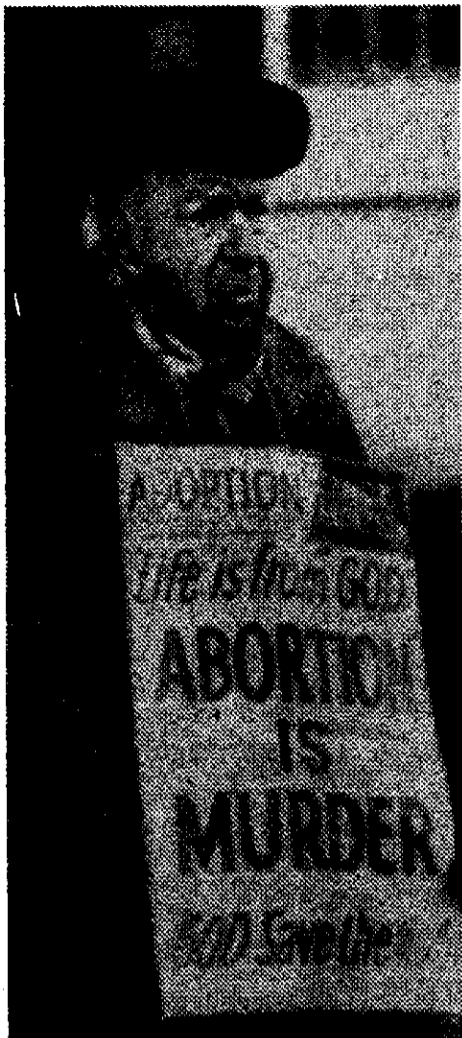
—Robert Dreyfuss

Aborting America
by Dr. Bernard Nathanson
Doubleday
1979
311 pages
\$10.00

Abortive Thinking

Dr. Bernard Nathanson's *Aborting America* describes the process by which one successful American physician turned from militant support of legalized abortion-on-demand to a "right to life" stand which regards all abortions, solely excepting cases in which full term pregnancy will do serious damage to the health of the mother, a violation of moral law.

This dramatic crossover from the far "left" to the far "right" on the volatile abortion issue, however, is not the most remarkable aspect of Dr. Nathanson's book. Of far greater interest is the fact that Dr. Nathanson accomplished this seemingly radical switch without the slightest change in his fundamental views, as his account in *Aborting America* makes clear.



Dr. Nathanson dates his concern with the abortion issue from the earliest years of his practice as an obstetrician-gynecologist. Working in a large New York City hospital, he became frustrated by a system that allowed well-to-do and even middle class women access to abortions overseen by their private physicians in hospitals, but left the poor in the hands of illegal and incompetent back street abortionists. By the mid-1960s, the doctor was cooperating in efforts to ease constraints against abortion through the legal loophole of psychiatric necessity, and urging other physicians to do the same.

By 1967, when he was approached by one Lawrence Lader, the brains behind the abortion reform movement that was to make national headlines by the end of the decade, Nathanson was thoroughly predisposed to cooperate. In the doctor's words: "I was almost yearning to be radicalized in a cause. . . . The country was being wracked by the Vietnam convulsion, and challenge to authority seemed to be the order of the day. . . . I secretly longed to be part of the youth movement that was sweeping the country, demanding justice, pledging change, exalting 'love'"

This maudlin passage is one of the book's most revealing, because it demonstrates the author's complete lack of understanding, even with a decade of hindsight, of the political era that spawned the radical abortion-on-demand movement he led.

The antiwar uprising and the "Age of Aquarius" youth movement in the United States were two complementary flanks of a neo-Malthusian drive, led by the genocidal Club of Rome and its related supranational organizations, to set the stage for the imposition of the vicious antitech-

nology hoax of zero growth and conservationism on the population of the world's most powerful industrial nation. With America's fundamental moral values called into question by the humiliating defeat in Vietnam, the environmentalist movement was launched in full strength to undermine the nation's commitment to high technology-based economic growth. The same "left" forces assembled in the antiwar movement served as the shock troops for this environmentalist assault. They staffed the feminist movement, the community control crusade against urban political machines and trade unions, and the pro-abortion drive, among others. Today, they are in the forefront of the "small is beautiful" campaign that proposes to retire America from city building, scientific progress, and world leadership.

Dr. Nathanson remains unaware to this day that he was leading a movement dominated by the antitechnology kooks and freaks of the New Left. The so-called women's movement held a heavy hand within the National Association for the Reform of Abortion Laws (NARAL) which Nathanson chaired from its founding in 1968. For example, one Cindy Cissler, a sidekick of Betty Friedan, controlled a group within the coalition that carried on agitation for midwife-performed abortions, women's rights to "control their own bodies," and other transparent attacks on the medical profession and advanced technology.

The doctor's second blind spot is to the fact that, by his own account, the abortion reform movement was little more than a media event, a first cousin to Ralph Nader's consumer rights operation and the "no nukes" fraud which could not have survived a week without the infusion

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of free publicity and hype provided by the major television and newspaper outfits.

NARAL itself was still-born at a chaotic feminist-dominated February 1968 convention in Chicago, and manned several sparse picket lines in front of hospitals in several major cities in a May 1969 protest. Did this constitute a national movement of such power to have compelled New York State's legalization legislation in early 1970? Did it force the sweeping series of Supreme Court decisions which since then have legalized abortion nationally?

Clearly not. What *Aborting America* reveals is that the decision to strike down the nation's legal constraints against abortion on demand were made long before Dr. Nathanson stepped into the fray. They were made by the same policy planners whose blueprints call for deindustrializing the United States, and halving the world's population by the year 2000.

Dr. Nathanson decries the more than 1 million abortions per year in the United States without a single reference to the policies of economic disintegration and planned shrinkage that the zero-growth crowd has forced on America with the aid of the controlled media and the environmentalist movement that grew out of the 1960s. Now arguing militantly against abortion at any stage of pregnancy, he purports that the conditions of life of a child after it leaves the womb are secondary to its "right to life."

This leaves Dr. Nathanson shoulder-to-shoulder with the national Right to Life movement that he repeatedly disavows in the pages of *Aborting America*. He should find this a very uncomfortable position.

The Right to Life movement's ultimately immoral—because single-issue—platform is rapidly be-

coming a national scandal. Most branches of the movement, including the various Catholic ones, have remained silent on the euthanasia provisions of Ted Kennedy's national health bill. These were legislated into action by a Massachusetts probate court last winter in the case of retired pharmacist Earle Spring, who was denied kidney dialysis treatment on his family's request so that he could "die with dignity." Similarly, the Right to Life movement has remained quiescent in the face of the Carter administration's enthusiastic devotion to the global starvation programs of the Club of Rome, a policy which immediately threatens 10 million famine victims in northeast Africa.

Had Dr. Nathanson known more about Margaret Sanger, the spiritual mother of the cause he adopted in 1967, he might have had a different story to tell ten years later. Sanger's domination over the abortion-on-demand movement was mediated by Lawrence Lader, the mastermind who bought a chunk of Stewart Mott's millions in behind NARAL's effort. Lader is the author of more than half-a-dozen books on sterilization and population control, but his masterpiece is his 1955 biography of Sanger. This whitewash does its part to contribute to the myth that the racist, eugenics-espousing Sanger is the sainted pioneer of modern birth control methods.

"He worshipped the birth-control crusader," Nathanson says of Lader's relationship to Margaret Sanger.

Sanger's own writings say more than enough to establish her direct lineage from the British East India Company's apologist for population control, Parson Thomas Malthus, whose policies are championed by the Club of Rome today. In her 1922 *Pivot of*



Civilization, Sanger put forward this argument for a program of sterilization, selective breeding, and concentration camp segregation of the lower classes:

"47.3 percent of drafted men have the mentality of 12-year old children—in other words they are morons. Assuming that these drafted men are a fair sample of the entire population of approximately 100,000,000, this means that 45,000,000, or nearly one-half the entire population will never develop mental capacity beyond the state of a moron. . . . Our failure to segregate morons who are increasing and multiplying, though in truth I have merely scratched the surface of this international menace, demonstrates our foolhardy and extravagant sentimentalism. . . ."

Sanger's political pedigree also establishes her as a life-long asset of the generation of neo-Malthusian conspirators who taught today's advocates of genocide and deindustrialization all they know. She spent her formative years as a reformer in New

York City, associating with the terrorist-supporting elements of the early twentieth century left, and publishing a journal called *The Woman Rebel* under the motto "No Gods, No Masters." *The Woman Rebel* argued for the child's right not to be born, and the mother's right to free herself of domination by the family. Leading its polemics was a call for free love.

By the 1920s, Sanger found her way to London for seven years of studies with British eugenicist Havelock Ellis and the leaders of the international Neo-Malthusian League. Back in the United States, Sanger undertook the publication of the *Birth Control Review*, which bore the slogan: "Birth Control: To Create a Race of Thoroughbreds." By 1933, the *Birth Control Review* was carrying articles by such race-"scientists" as Professor Ernst Rüdin, curator of the Kaiser Wilhelm Institute for Geneology under Adolf Hitler. Rüdin's topic was sterilization, and how to sell it to the population.

By the mid-1930s, Sanger's

population control efforts were supported by the leading families of the United States, the coffers of her organization were full of blueblood money, and she was being seen in the best of society.

Like Dr. Nathanson, Margaret Sanger had accomplished a transition from far "left" to the "right" without the bother of changing her views.

—Christina Nelson Huth

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BOOK BRIEFS

Early Man and the Ocean: A Search for the Beginnings of Navigation and Seaborne Civilizations by Thor Heyerdahl

Vintage Books (paper), 1980
438 pps., \$4.95

This collection of scientific writings and popular articles, published in hardcover in 1978, will prove fascinating to the layman for its wealth of detail concerning present-day methods of archaeological-anthropological research. Heyerdahl is best known for adventure books recounting his ocean voyages in primitive rafts from Egypt to the Caribbean (*The Ra Expeditions*) and from South America to Polynesia (*Kon-Tiki*), expeditions he undertook to prove that early man had the technical capability to make such ocean crossings. Heyerdahl, a champion of the "diffusionist" school of anthropology, marshals significant evidence to support his thesis that the cultures of ancient Mexico and Peru were spun off of contact with both Mediterranean-centered and Asian-centered civilizations. A good deal of his historical material provides additional backup to the scientific validity of Plato's Atlantis story (i.e., the existence of a global, commercial culture many thousand years before Christ), although his specific datings are by no means correct. (For instance, Heyerdahl suggests the late period of the 2nd millennia explosion of the island of Thera as the first European diffusion to South America.)

Although useful and instructive for its presentation of modern techniques, the book suffers from the epistemological flaw underlying both "diffusionist" and "isolationist" schools of anthropology. Heyerdahl never takes the

actual process through which the human economy reproduces itself by scientific development into account, and falls back upon an implied image of primitive agricultural economy as the engine of civilization. Hence, rather than a global commercial culture flourishing thousands of years earlier than generally recognized, Heyerdahl postulates all contact between the continents as caused by populations fleeing devastation, either from natural disaster or barbarian invasion. Hence, his outlook cannot be used to advance our overall understanding of man's early history.

In addition, although he is undoubtedly correct concerning the Viking colonization of North America, his historical oversimplifications are most glaring when he adduces as evidence of the Vikings' civilizing nature their link-up with the Papacy. In most instances, the Papacy, under the control of the feudal oligarchy in this period, deployed the Vikings against the city-building tendency responsible for the advancement of civilization in the entire period Heyerdahl addresses. —K.K.

Indira Gandhi in the Crucible of Leadership

by Mary C. Carras

Beacon Press (paper), 1979
289 pps., \$5.95

Mary Carras's biography of Mrs. Indira Gandhi had the advantage of good timing, appearing shortly before Mrs. Gandhi's spectacular return to power in India. However the advantage is totally squandered in an attempt at psycho-biography, which fails to explain who Mrs. Gandhi is and the origins of her outlook as a political leader. While Ms. Carras attempts

LETTERS

some kind of sympathetic treatment of Mrs. Gandhi—in contrast to the usual negativism found in Western circles—including in her discussion of the 1975 Declaration of a State of Emergency in India, she has little understanding of the real political and strategic factors that went into that decision and others. Perhaps the author would have better spent her time studying Indian history, for a real understanding of Mrs. Gandhi would find that she is deeply attached to her nation and its traditions. A serious examination of her relationship to her father, the great Indian national founder Jawaharlal Nehru, including his role in shaping her intellectual outlook in her youth, would be a far more interesting and fruitful approach to this subject. —D.S.

A Modern Polytechnician

To the Editor:

Claude Albert's article on the *Ecole Polytechnique and the Science of Republican Education* in the July issue of your magazine skillfully shows the connection between advanced scientific work and the spirit of republicanism.

I thought it would interest other readers to know that French President Giscard d'Estaing is also a graduate of the Ecole. I enclose a picture of this eminent republican of today—distinguished by his work in building the gold-based European Monetary System—as a student in the Napoleonic uniform of the Ecole.

Carl Lewis
New York City



Giscard d'Estaing in Ecole uniform.

About the Authors

Peter Wyer, author of "The Racist Roots of Jazz," is a founding member and leading organizer of the Musicians for LaRouche, a group of professional musicians supporting the presidential campaign of Democrat Lyndon H. LaRouche, and is also a director of the Humanist Academy. He majored in piano at the Manhattan School of Music and at Oberlin College, and studied composition at the Aspen summer music festival with Darius Milhaud. He also received a degree in biology from Columbia University and in Medicine from the University of Pennsylvania, and is a practicing physician. A frequent contributor to *The Campaigner*, he is the author of the introduction to Felix-Eberhard von Cübe's "Who Was Heinrich Schenker?" (*Campaigner*, July 1980) and "A Draft Proposal for a Heinrich Schenker Foundation for Music" (*Campaigner*, August 1978).

Mark Burdman, author of "Restoring Israel's Moral Purpose: The Nineteenth Century Origins of the Zionist Peace Faction," has written frequently on the Middle East for the newspaper *New Solidarity* and the weekly magazine *Executive Intelligence Review*. An expert on the history of the Zionist movement, Mr. Burdman is the author of "How Britain's Geopoliticians Created the Zionist Cult," published in *The Campaigner*, Sept.-Oct. 1978. He is currently preparing a major study on the history of Jewish Humanism.

Molly Hammett Kronberg, author of "The British Origins of Nazi Eugenics," has published numerous articles on Nazism and other historical subjects in the newspaper *New Solidarity*. She is also the author of "The Fraud of Claudius Ptolemy," an examination of the pseudo-science of the ancient world published in *Fusion* magazine, and was a member of the study group which produced the first authentic English-language translation of Plato's *Timaeus*, which appeared in the Feb. 1980 *Campaigner*. She is currently preparing a study of the role of the British and European oligarchy in creating the Third Reich.

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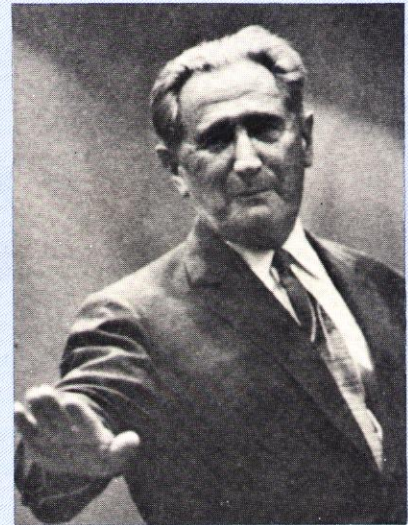
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THE RACIST ROOTS OF JAZZ

“From Jumpstreet,” a new Public Broadcasting TV show, will soon invade American homes and public schools with two vicious lies: first, that the only genuine American music is the pornographic banality called jazz, and second that jazz is an authentic cultural contribution of black Americans.

In a blockbusting exposé, musicologist Peter Wyer proves that jazz is a synthetic form of non-music concocted to destroy American culture. Jazz was foisted on black Americans by the same oligarchy which had run the U.S. slave trade, with the help of the classically trained but immoral George Gershwin and the Paris-New York circuit of drug-taking avant-garde artists. Contrary to the racist claims of today’s cultural anthropologists, jazz has no basis in African tribal music—as Wyer demonstrates by comparing jazz, African music, the classical music of Beethoven, and the bestial, primitive gruntings of Igor Stravinsky and other modern composers.



RESTORING ISRAEL’S MORAL PURPOSE

Zionist leader Nahum Goldmann has denounced the policies of the Begin government as a betrayal of the humanist purpose of Judaism. Goldmann’s message is founded on the 19th century Jewish Renaissance, which both contributed to and drew strength from the German republican current of Heinrich Heine, Friedrich Schiller, Ludwig van Beethoven, and Friedrich List. This purpose must be restored to Israel today if the Middle East and the world are to avoid thermonuclear destruction.



THE BRITISH ORIGINS OF NAZI EUGENICS

Purported scientists, including Nobel Laureates, have begun reviving the hideous theory of the racial basis of intelligence—the theory that provided the rationale for the Nazi death camps. Today’s race scientists, operating under the aegis of the international mental health organizations, draw their ideas from a long line of kooks and frauds, which has been sponsored, ironically, by the world’s best argument against the practice of “breeding” human beings: Britain’s aristocratic blue-bloods.