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On the Cover
Al Jolson in
"The Jazz Singer"
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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!

Glaenzer'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.

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.

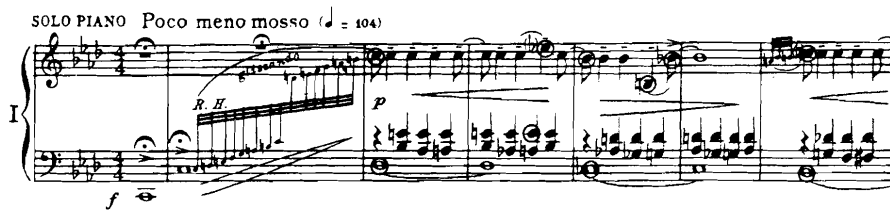
In jazz, Gershwin, and the music of the Paris School, discordant relationships between different musical lines serve no such contrapuntal purpose, but merely spice up the otherwise contentless musical idiom with jarring shocks and jolts, interesting only as sensual effects. In the cases of both hot jazz and Gershwin, the devices of the music go no further than the spicy use of discords and synecopation. 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.

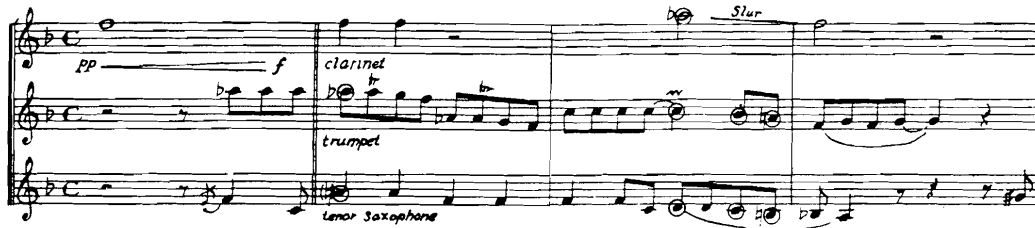
The following examples demonstrate the tonal identity of jazz and the music of the Paris school. Circled are tones which are in mutually arbitrary disagreement with one another:



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

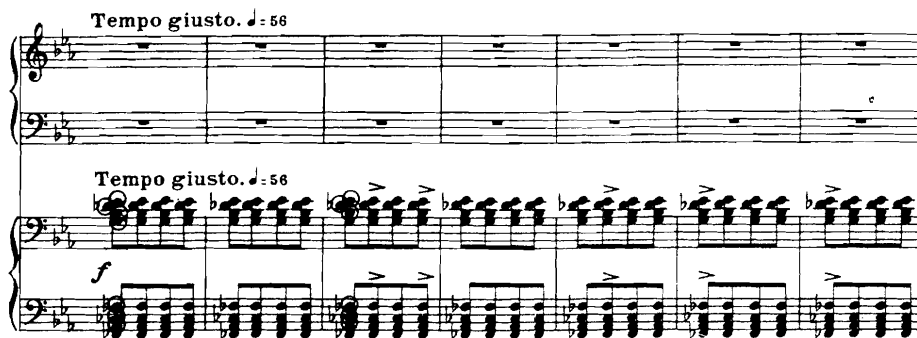


Gershwin, Concerto in F, piano entrance, first movement.



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:



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 racialist 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.

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 (Imamu 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.