

relook at the origins of the educational war on poverty, this is the place to start.

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**Michael H. Kater.** *Different Drummers: Jazz in the Culture of Nazi Germany.* New York: Oxford University Press, 1992. Pp. 291. \$34.95.

*Different Drummers* investigates the collision between a black-American, cosmopolitan, modernist musical idiom and a racist, xenophobic, culturally regressive dictatorship. Its author, a jazz musician as well as a prolific social historian of Nazism, is well situated both to reconstruct the German jazz scene and to disentangle the vagaries of Nazi policy toward it. Ranging widely in terms of sources and sub-themes, Michael Kater blends biography and musicology with sociological and administrative history to locate jazz in Nazi culture. The great merit of his work is to document the simultaneity, and in some respects interdependence, of Nazism and jazz, despite their basic incompatibility. Anyone interested in the history of jazz or of Nazi cultural politics will find it indispensable reading.

The primary thrust of *Different Drummers* is to unearth a chapter in jazz history buried by ideological and legal persecution. Drawing heavily on interviews with surviving musicians

and fans, on the private archives of the same, as well as on general and specialized periodicals of music, it identifies the key players, hot-spots, and aficionados of the period. Benevolently but not unsparingly, balancing the opinions of contemporaries with critical listening to extant recordings, it portrays a vibrant but relatively narrow, artistically derivative jazz culture. Musically, German jazz failed to develop an independent impulse. Even before Nazi restrictions cramped freedom of expression, it remained overwhelmingly imitative; at best skilful and engaging in its appropriation of Anglo-American trends and at worst maladroit and embarrassing. With growing persecution of jazz musicians and an eventual ban on foreign recordings, German jazz stagnated outside the mainstream of international developments. Sociologically, it was supported by a select group of practitioners and fans who were urban, middle-class, young and cosmopolitan in orientation, and initially often Jewish. Although in diluted form popular as dance music, it never won national popularity comparable to that attained in the United States.

Politically, jazz in the Third Reich experienced a dual ambiguity. *Different Drummers* leaves no doubt that the Nazis were committed to eradication of it as alien, racially degenerate—the flowering of black, American, and allegedly Jewish roots—morally licentious and decadent. Nonetheless, official policy was contradictory and equivocal. Kater identifies the main anti-jazz ideologues, but stresses the uneven

fortunes of their campaign. Despite sincere ideological animus, on the part of Joseph Goebbels as well as many underlings, jazz never came under a national interdict. Although the Reich Music Chamber did "Aryanize" the musical profession and local prohibitions were imposed, for multiple reasons—problems of definition, the failure to develop a "German" ersatz, the cynicism of Goebbels, who as head of the Reich Music Chamber and German broadcasting recognized the need to appease the listening public and counter the appeal of foreign radio broadcasts, and the demands of the military during the war—jazz continued to be heard throughout the Third Reich for those who knew where to find it. On the one hand, persecution of jazz counter-culture became progressively sharper, especially in the phase of "total war" after 1942. On the other hand, the regime kept, like a high-class mistress, a dance band commissioned to satisfy, within the inefable bounds of Nazi propriety, civilian and troop demand for jazz-inspired radio entertainment.

To anyone conversant with the administrative and cultural history of the Third Reich, the gap between professed and practised ideology, the alternating repression and toleration of an unwanted phenomenon and the anomaly of Nazi true believers nibbling "forbidden fruit" are not altogether surprising. Such contradictions, rampant throughout the Nazi system, have fuelled important historical debates on the character and structure of National Socialism. Although *Different Drummers* touches only tangentially on these larger is-

ssues, it confirms the polycratic nature of the regime and the expediential policy-making of its Propaganda Minister, while denying that systemic inconsistencies represent the dividedness of German national consciousness. At the administrative level this is surely correct, but in broader terms *Different Drummers* supplies evidence for the latter as well as former interpretation. Kater documents not only the continuity between Nazi antipathy toward American cultural impositions and the conservative reaction against Americanization in the 1920s, but also the abortive attempt to create a "German" jazz idiom. Both suggest that the heteromorphic character of National Socialism reflects a nation and a culture caught between two worlds. As in its Janus-faced response to modernity, National Socialism reproduced within itself conflicting cultural visions.

Treatment of the politics of jazz, the other ambiguous dimension of this idiom's public role, is more searching and nuanced. Although associated with individualism, emancipation, and democracy, jazz and swing were essentially apolitical. Only when targeted by racial fanatics and defenders of German culture against cosmopolitanism and hedonism, and under the tightening restrictions of wartime, did they inadvertently become opponents of the regime. To tune in foreign broadcasts or participate in a counter-culture which revolved around swing music and dance eventually brought arrest, torture, hard labour, and execution. Devoting exemplary attention to the Hamburg Swing youth, the author in-

dicates that young jazz enthusiasts were less politically motivated than antipathetic toward the regimentation of life in the Third Reich. Broadly speaking, Kater therefore follows Detlef Peukert in designating jazz a symbol of social and political nonconformism. At the same time he examines its flip-side, namely, the lure and danger of collaboration. Since the regime cynically co-opted leading musicians for propaganda and entertainment purposes, even while persecuting those who indulged a lifestyle associated with jazz, players faced political choices. Membership in Charlie and His Orchestra, an ensemble created to support propaganda broadcasts to enemy countries, meant collaboration in the anti-Semitic and xenophobic agendas of the Nazis. It also offered generous emoluments and protection from service on the eastern front. In a manner which epitomizes the insidious character of the Third Reich, Nazi policy therefore entailed persecution and deprivation for some and supplied relative comfort and immunity for others.

Under these circumstances, the "final victory" of jazz in 1945 is partially belied by the interdependence of jazz and National Socialism. By the author's own admission, jazz vaguely represented freedom and individualism but failed to provide political or moral guidance for its adherents. Since it was politicized by persecution, itself inconsistent, rather than by any coherent vision, its survival testifies not only to the tenacity of the jazz faithful, but also to the failure of National Socialism to achieve totalitarian control, to resolve

its internal contradictions and, above all, to create a viable cultural alternative. Here lies the final ironic twist on Goebbels' denigration of American culture as artificial and derivative by contrast to the authenticity and rootedness of Nazi culture.

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**John T. Saywell.** *"Just Call Me Mitch": The Life of Mitchell F. Hepburn.* Toronto: University of Toronto Press, 1991. Pp. xii, 637, illus. \$50.00 cloth, \$19.95 paper.

York University historian John T. Saywell has produced a very long political and personal biography of one of Canada's most colourful politicians. The published product, the latest entry in the Ontario Historical Studies Series on the lives and careers of Ontario Premiers, has been reduced from an even more lengthy manuscript now deposited in the York University Archives. One way or another, Saywell has been working on Hepburn for over 30 years. "This book has been far too long in the writing" (p. xi) by his own admission; the elapsed years, however, have allowed Saywell and his students to examine many sources that have become available comparatively recently.

Set against the vibrant, if often tragic, back-drop of Canadian federal and provincial politics during The Great Depression and World War II,