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arts & architecture

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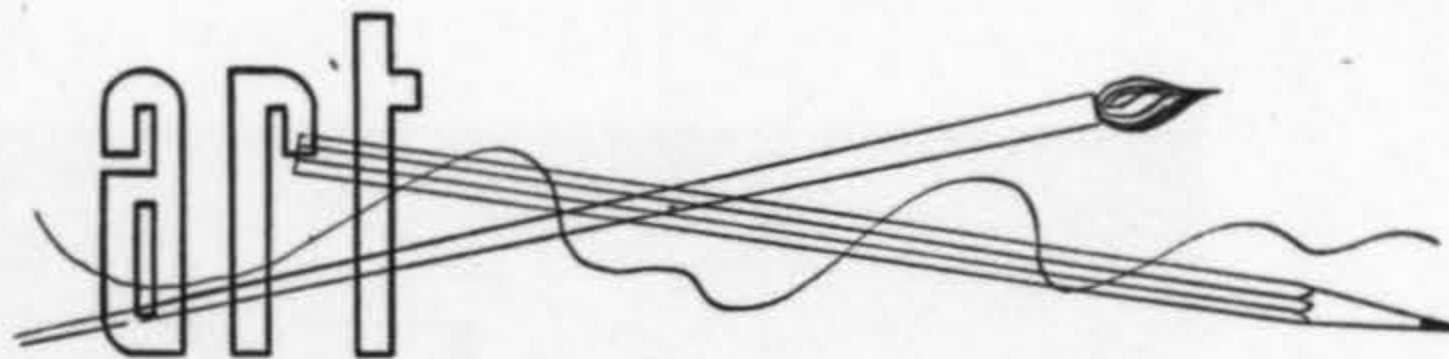
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LOS ANGELES

Because most art activity is a kind of self-therapy instinctively practiced, most artists, regardless of the approbation they may have received, or the prizes they may have won, have little to recommend them as teachers. A man's personal success as an artist certainly does not guarantee his knowledge of the processes of art or the foundations of creative activity. But in spite of this frequent shortcoming, the teaching positions in our art institutes, universities, or in privately conducted classes, are generally filled by the highly individualized intuitive artist—with little or no regard for the premise upon which he works. What passes for analytical theory is often no more than a personally developed bag of tricks, crystalized into the *style* by which the world recognizes or distinguishes one artist from another. This most superficial aspect of art then becomes the paramount interest of both the student and the teacher through whose eyes the beginner is "taught" to "see." The result is always the turning out of a lot of little replicas of teacher. In fact, when the student doesn't readily conform to this vulgarized display of flattery expected by the instructor he suffers a kind of ostracism from which he cannot long survive. Either he sets aside his own struggling efforts to satisfactorily solve problems—or he gets out.

Sometimes the student is as guilty as the artist-turned-teacher in perpetrating the evils of imitation. His posies for teacher back in kindergarten years now become a more complex seeking for the role of favorite. Or perhaps it is a wishful desire to identify himself with the artist of reputation by employing the latter's trade secrets. Few artists have either the ability or the desire to eradicate such tendencies, if indeed they do not deliberately foster them. It is said to Matisse's credit that he gave up teaching because of the parrot-like instincts of his pupils.

A painfully graphic description of the opposite approach was recently presented in a *New Yorker* "profile" of George Grosz: ". . . This quality of precision has endeared him (Grosz) to classes at the Art Student's League of New York. . . The students like him because he gives them instructions as specific as a recipe. Recently, in a water-color class, he said, 'Into the dark blues and blue-browns, you may put dark browns to bring out the edges. If you are drawing a figure, some blue you may use in the flesh tones for detail. You may also consider putting in the knees and cheeks a few reds. Frequently the legs from the knees down require a cool tone. The painting of a leg or other part of the body may be approached as follows: over a light drawing, to put in a flat, light flesh tone, use a large brush. Round the thigh with a shadow tone of brown. Then a heavy brown accent where desired—for example, where the leg bends—and finally use a dark blue or blue-gray next to the light side of the form. In drawing a head, lay in a flesh tone. Put blue shadows in the eye sockets for depth and perhaps also beneath or at the side of the nose. Use brown a little to bring out the shadow of the eye: the blue

(continued on page 6)

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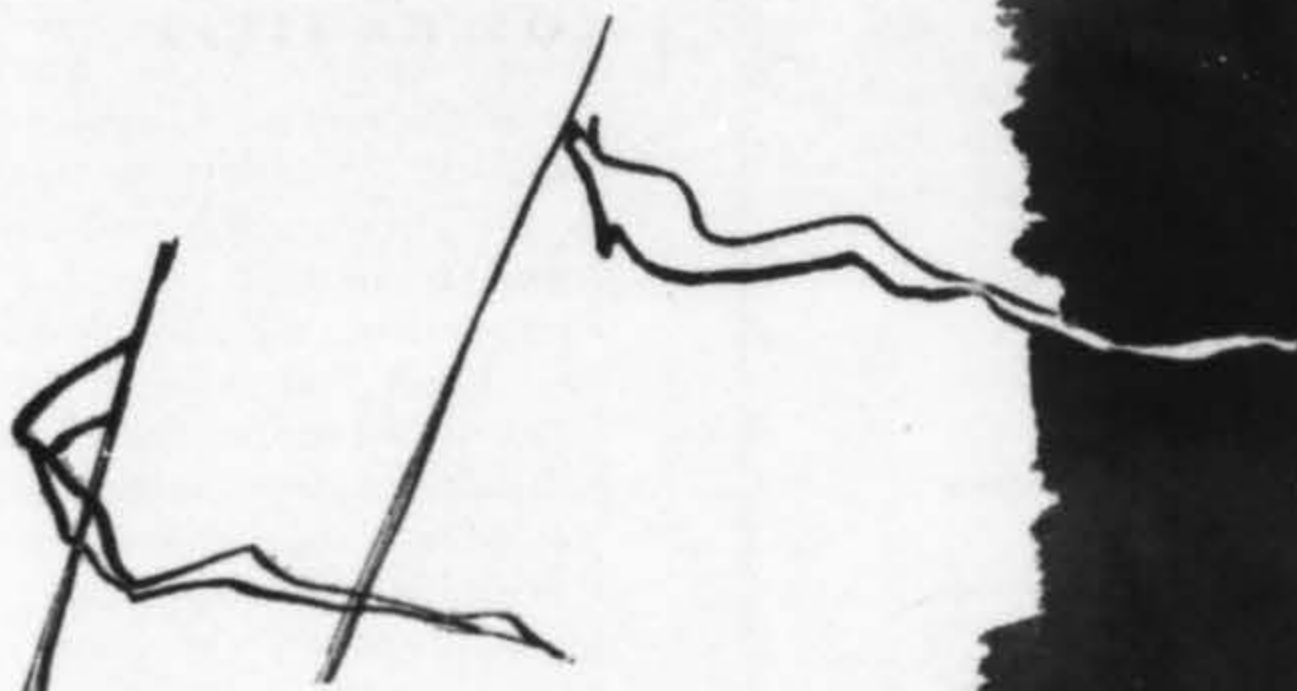
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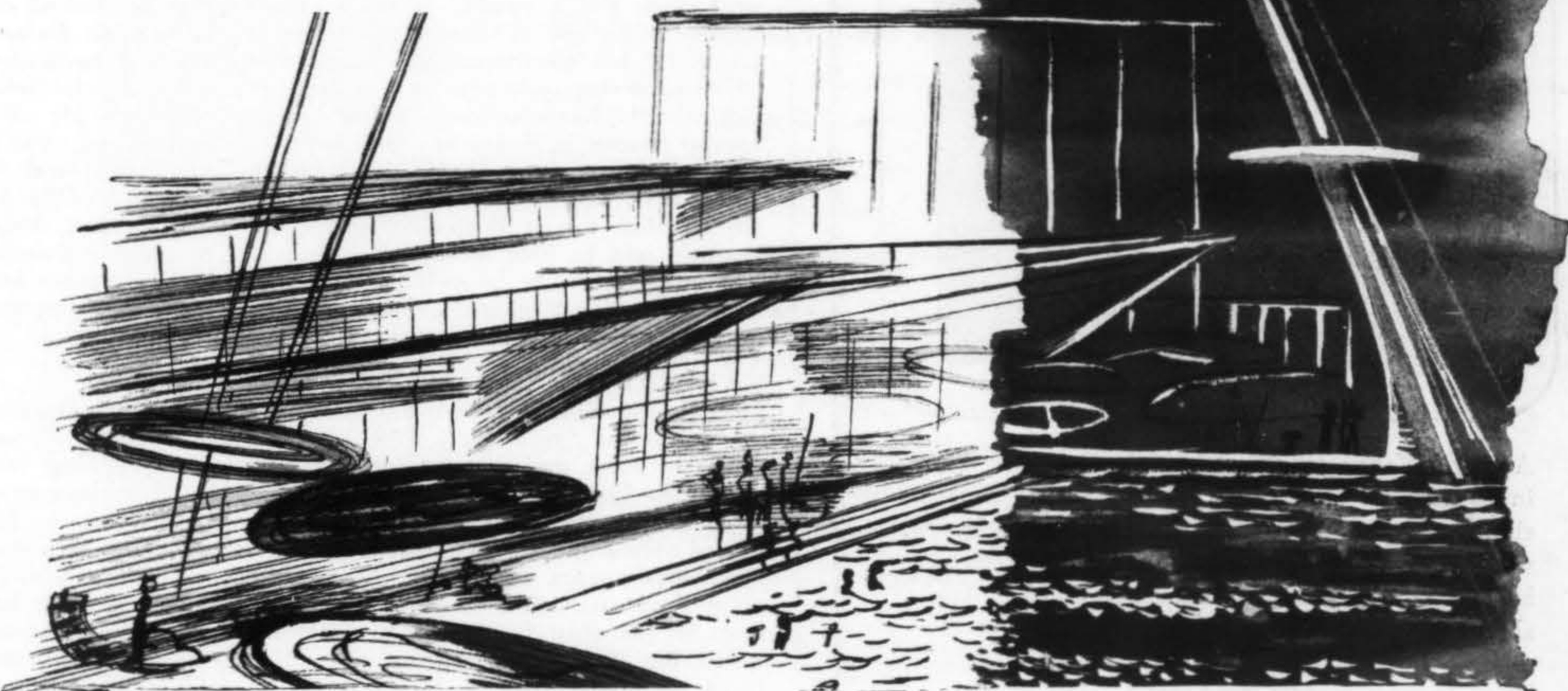
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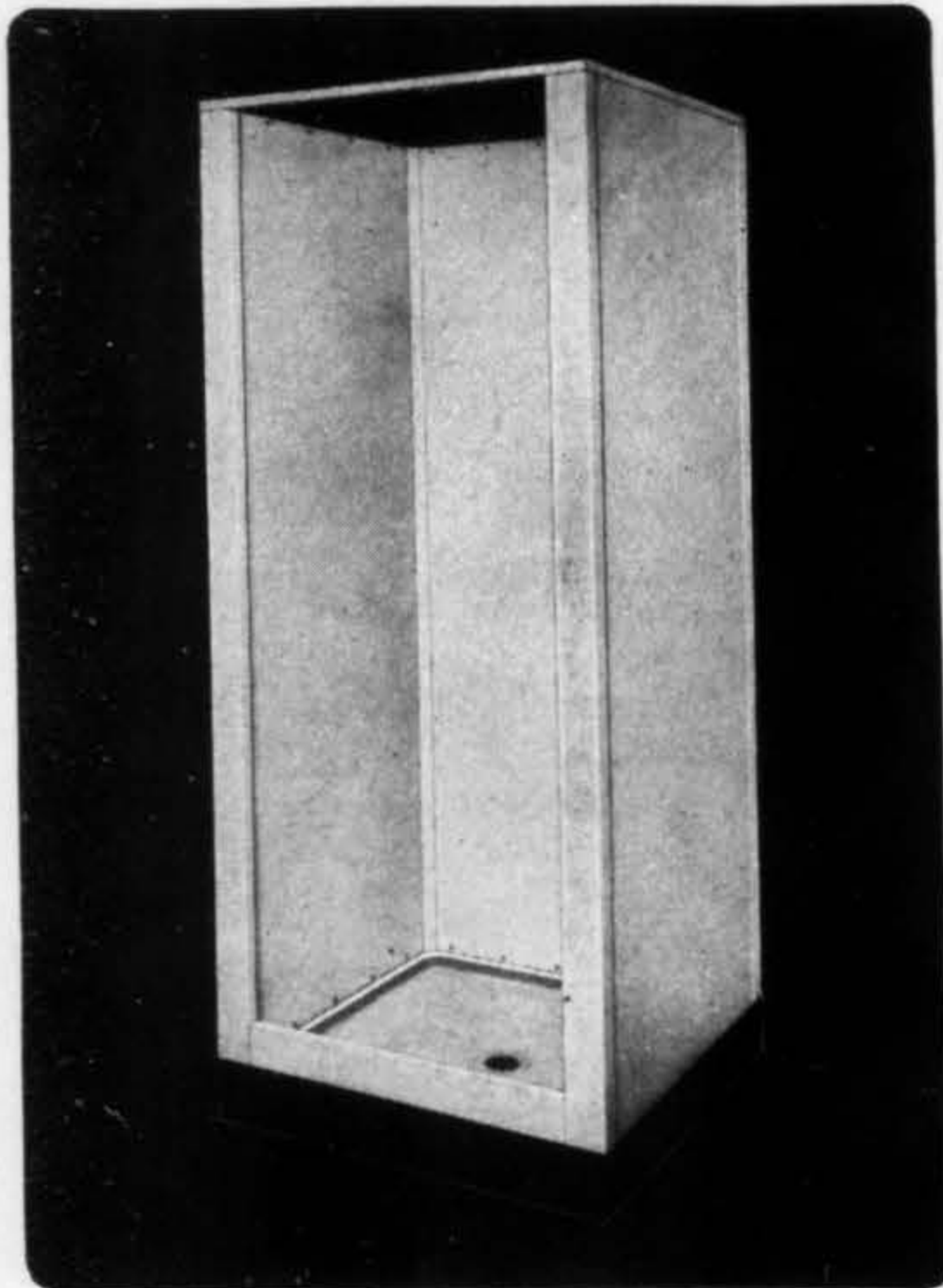
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ART

continued from page 4

there already will not allow the brown to come too far forward. Touch up the cheeks with a gray-red. Put a blue or a blue-gray wash around the head, and the hair you do in a dark blue-gray or red-gray."

Though Grosz is considered a modern (a term now too loose to be of much value) belonging to the Expressionist School, the foregoing example of his teaching method reveals him to be in the advanced stages of academism. Whether or not the approach generally is a pedantic as this, there is scarcely a big name teacher in the country whose classroom results do not suggest a similar form of coercion.

Presumably, all this is but another symptom of the ills which now beset that field of human endeavor known as art, until the latter has become largely a feat of technique and/or a kind of emotional safety valve. Subject matter takes precedence over all else, though technical presentation surely runs a close second. Preoccupation with either, or both, spells decadence. If this pronouncement on the state of contemporary art seems gloomy, it is because there is genuine cause for concern over what is allowed to happen to our major talents while tenth rate mer dominate the scene and are accorded the respect due men of creative stature. But, as to all things, there are exceptions. Some artists are in another category, more properly that of the scientist or inventor. They have exploring minds; they seek causes rather than effects. Often they are ontologists as well, inevitably concerned with basic concepts of reality and relationships of things. Consequently they know the elements of creative thought—an indispensable prerequisite of creative art. To be content with less, means to imitate, to illustrate. It stands to reason that such artists likewise understand what it means to teach, for teaching in its real sense encourages independent thought, inventiveness and self-reliance.

Frederick I. Kann is such an artist and teacher. During the past seven years he has been with the art department at the University of Kansas. For a number of years prior to that he studied and worked in Europe. As most creative men today, he is an abstractionist. He has also contributed much to the practical application of sound design principles in the advertising and industrial fields. Recently Mr. Kann has come to Los Angeles where he will conduct special courses in design at the Chouinard School of Art. And in collaboration with Frank Martin, industrial and architectural designer from Kansas City, he is opening a studio gallery—The Art Circle, 7623 Sunset Boulevard, where classes in creative design methods will be held as well as exhibitions of creative painting and sculpture are to be seen. The success of such a venture will, as always, depend upon the extent to which Los Angeles responds to this advance in its cultural acquisition.—GRACE CLEMENTS.

SAN FRANCISCO

Overall, the San Francisco Art Association Print and Drawing Annual at the San Francisco Museum, has been a show of considerable merit and interest. There might be quibbling with one of the jury awards (and there has been) but then there is no accounting for the workings of a jury and, after all, this one has caused only a minor ruffle. As a matter of fact, looking back over the past few years, this jury deserves a vote of thanks for stirring up a little commotion, however small it may have been. It has been all too quiet for too long a time in the San Francisco art world. But of course the war has put a damper on those exuberant spirits who used to be ready to stake a knock-down-drag-'em-out fight on the slight provocation. And those affairs were good for the cause of art, too, because they started people talking about art and coming to see exhibitions even if they didn't understand what the scrap was all about. Nowadays there are too many serious conflicts and too much at stake to be very much concerned over whether a jury does the right thing by the wrong Nell. But it is good to know that the spark is still smoldering and that some people, at least, are not too busy in these busy days to voice their protests over a jury.

The object of this controversy is a small drawing called "Man Full of Everything" by one A. Dix Holaday. It is a rather amateurish piece of work, though not without humor, done on a piece of paper showing evidence of folding—obviously something that had been regarded rather carelessly. The wonder of it is, and the mystery too, how it got into the exhibit. Juries being the unaccountable bodies they are it is perhaps best to leave the matter here. After all, only an Honorable Mention is involved.

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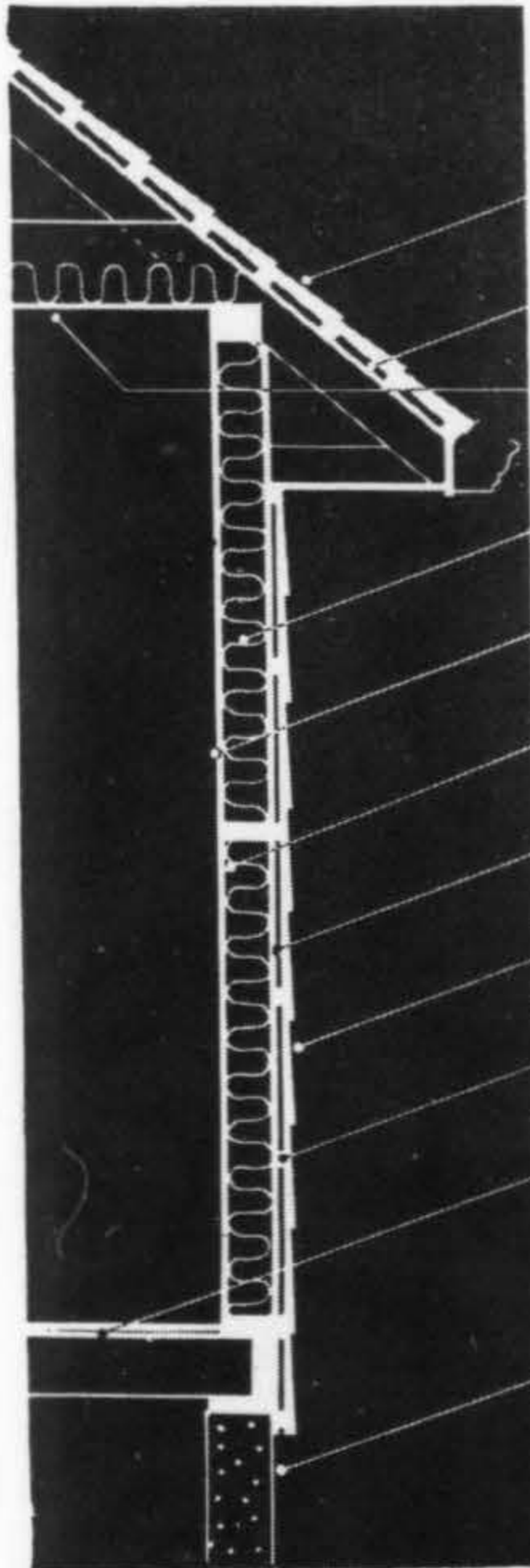
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WRITERS CONGRESS: The proceedings of a conference held October 1-3, 1943, under the sponsorship of the Hollywood Writers Mobilization and by University of California. By various authors. (University of California Press, Berkeley and Los Angeles, 1944—\$5.)—The Writers Congress, held October 1, 2, and 3, 1943, under the joint sponsorship of the Hollywood Writers Mobilization and the University of California on the latter's Los Angeles campus, was an event of such magnitude and diversity that most of the fifteen hundred or more participants were unable to form a clear and comprehensive picture of all that went on. In three crowded days of concurrent meetings, it was impossible for anyone to attend more than a very limited number of sessions. The publication of the complete proceedings of the Congress was therefore of prime importance to the host of writers and scholars who had been present. Beyond that, however, the book is of extraordinary value to all those who are engaged in the writing craft in any of its varied forms, since it contains full and frank expressions of opinion by leaders of that craft on questions of philosophical, theoretical, and practical character. And finally, the volume should find many interested readers among intelligent laymen whose attitudes and actions are to some extent shaped and molded by the media which the writers use—screen, radio, press, music, and many others.

While the arrangement of the book roughly follows the chronological order of the Congress, beginning with an account of the opening session and ending with a record of the concluding meeting, the contents between the two are grouped in logical and lucid sequence. Twelve technical seminars fall under three headings. *Motion Pictures, Radio and Other Media.* The sections under the Motion Picture include, *Feature Film, Documentary Film, Animated*

Cartoon and Indoctrination and Training Film. Under the heading of the *Radio* are to be found sections on *Creative Radio, Shortwave and Television, Radio News and Analysis.* The heading *Other Media* provides an omnibus for *Humor and the War, Music and the War, Songwriting and the War, Role of the Press and Publicity and the War.* Two seminars, *What a Soldier Thinks* and *Writers in Exile* are separately headed, since they do not logically belong to any of the groups. Under the general heading of Panels follow the discussions of a broader, non-technical, philosophical nature. These include *Propaganda Analysis, The Nature of the Enemy, Problems of the Peace, Minority Groups* and *Pan-American Affairs.*

Exclusive of the various long and short addresses of the Opening and Closing Sessions, the volume represents the collective effort of eighty-five writers. Among them are distinguished leaders in many fields—screen, radio, education, music, press, publicity, fiction. Representatives of the Office of War Information, of the Army, the Navy, the Marine Corps have made their contributions. Official and semi-official agencies of allied nations, England, China, Russia and various South American countries, have collaborated to extend the scope of the discussions beyond national boundaries. Famous refugees from Germany and from countries occupied by the enemy have given of their specialized knowledge and views. The breadth of the field of contributors to the volume alone makes it almost unique; it is certainly a guarantee that every reader, whether professional or layman, will find something of vital interest.

To single out any section of the book or any individual writer or group of writers, as pre-eminent over others, could be done only by ignoring the varying interests of the readers. There are bound to be great differences of opinion on this subject among both critics and public. To the present reviewer the technical seminars on the *Feature Film, Radio News and Analysis, and Humor and the War* proved most attractive. Among the panels it is literally impossible to make a selection; the papers in these sections are quite uniformly well-constructed and well-written. The *Writers In Exile* seminar, with its brilliant papers by Thomas Mann and Lion Feuchtwanger, will no doubt find favor with a great many readers.

A critical reader will, of course, find a good many flaws in the
(continued on page 19)

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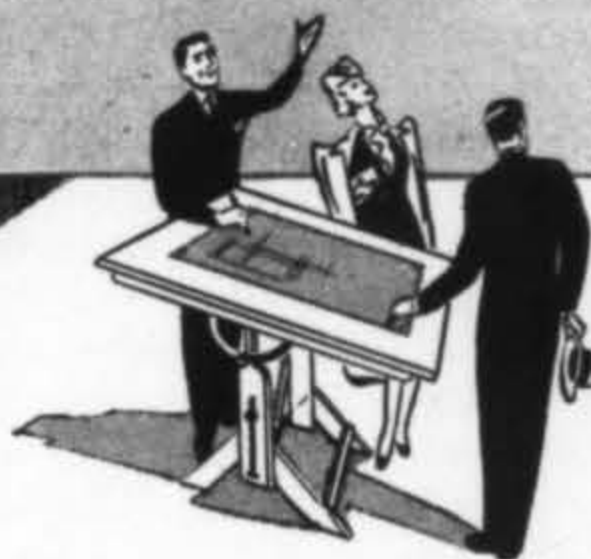
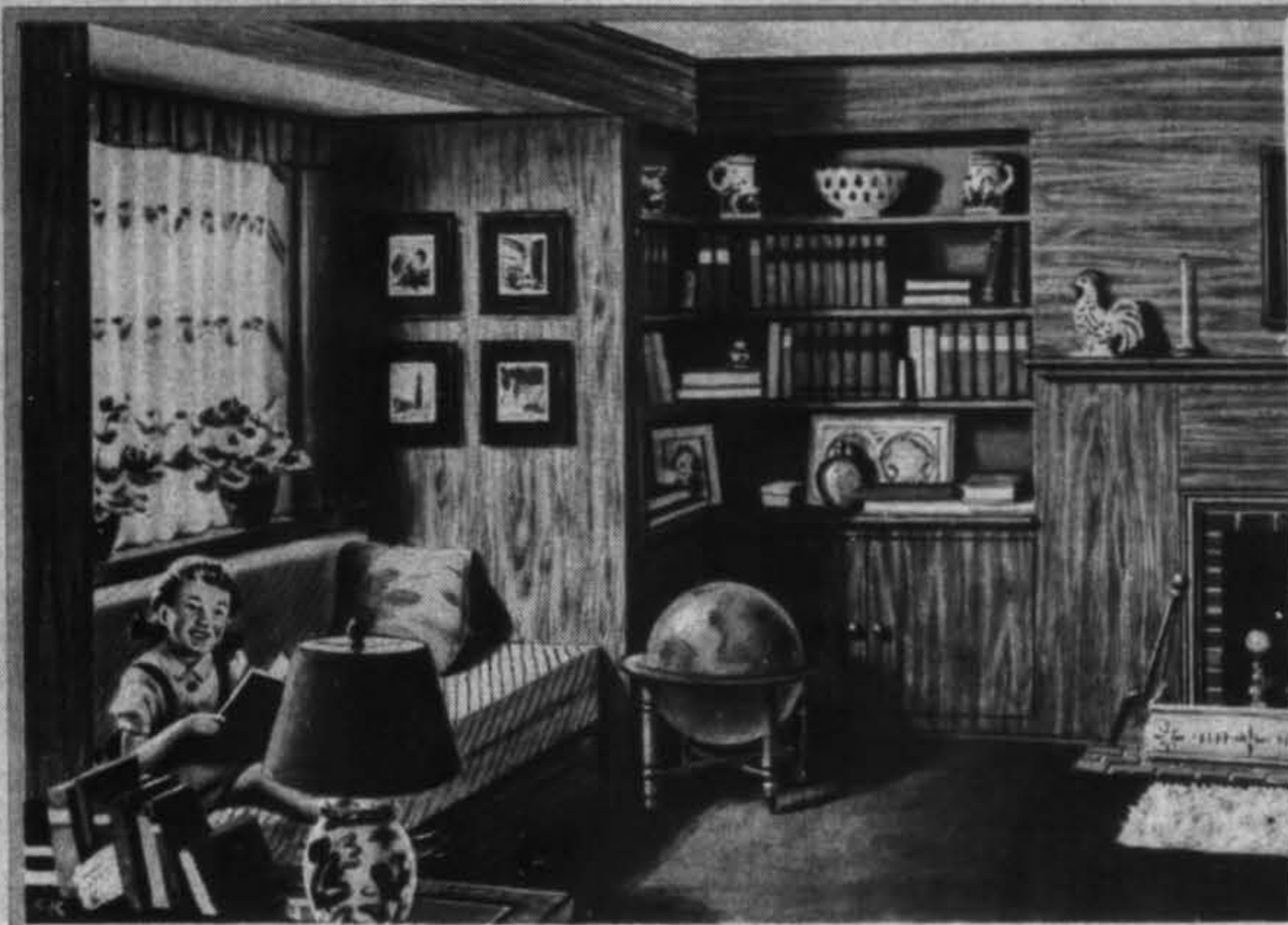
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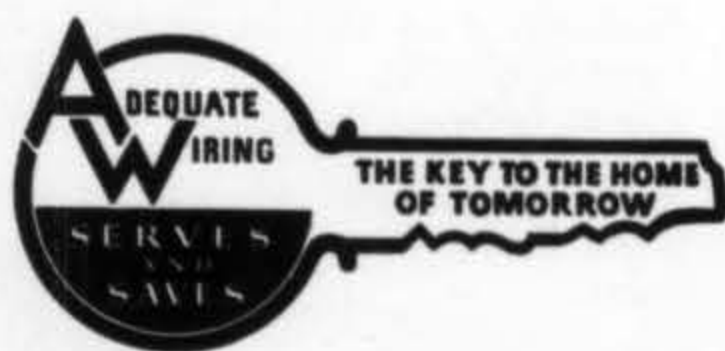
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The doctor would be paid by the government. He would have to work only eight instead of 24 hours a day. He would, we are assured, "not develop initiative; he would be required to adopt the methods and prescribe the treatments and medicines determined by superiors." What superiors is not specified. "The doctor would have little if any personal interest in the patient who is *compelled* to visit him." I could go on quoting but I respect the sensibilities of my readers.

If you can stand more get your copy from any corner druggist. He has a vested interest to preserve and will no doubt amplify the argument. No self respecting medical man could have written this thing. Any man who has sworn the death of Hippocrates would have more respect for truth. Only a professional copywriter schooled in the art of making facts lie could turn out such a bang up job. It claims for the medical profession all of the advances in public health which have largely been the result of municipal, state and federal public health measures and publicly supported sanitary engineering. Take a bite into this little bon bon, "In 1942 the United States had the highest general level of health and the lowest death rate ever known for a like number of people under similar conditions." Oh qualifying phrase how comforting are thy wings! "Under similar conditions" could make the same proposition true for India or China.

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2) The greatest decreases in mortality have been made among diseases like smallpox, diphtheria, tuberculosis, typhoid, and malaria, where the most effective measures used for reducing them are public health officer supervision, quarantine, compulsory inoculation, public sanitariums, mosquito control, etc. The medical profession alone would have been powerless to reduce substantially the rate of death in these diseases.

3) The report above cited also states "The full time salaried physician has a greater security, a steadier income and is less

(continued on page 17)

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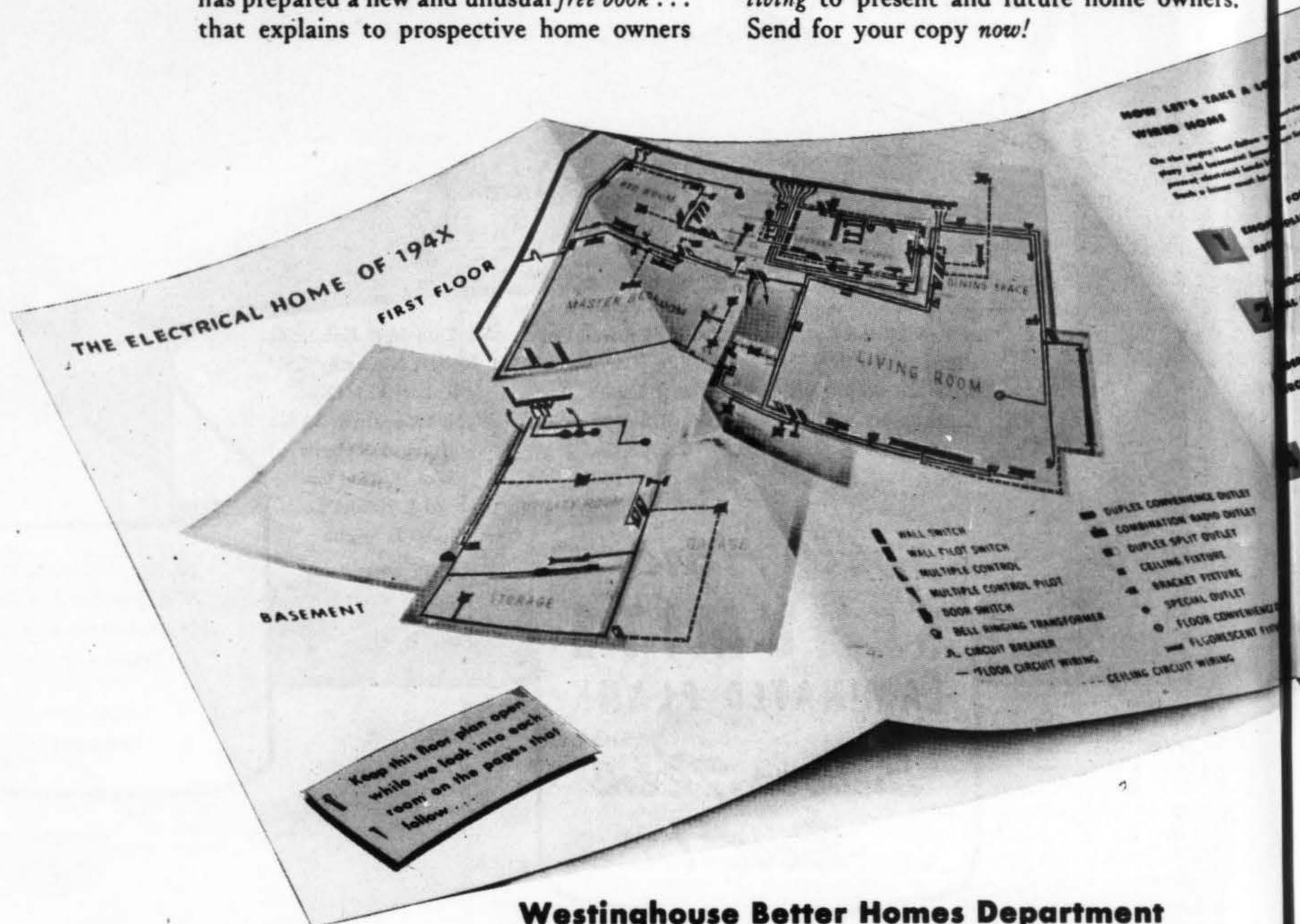
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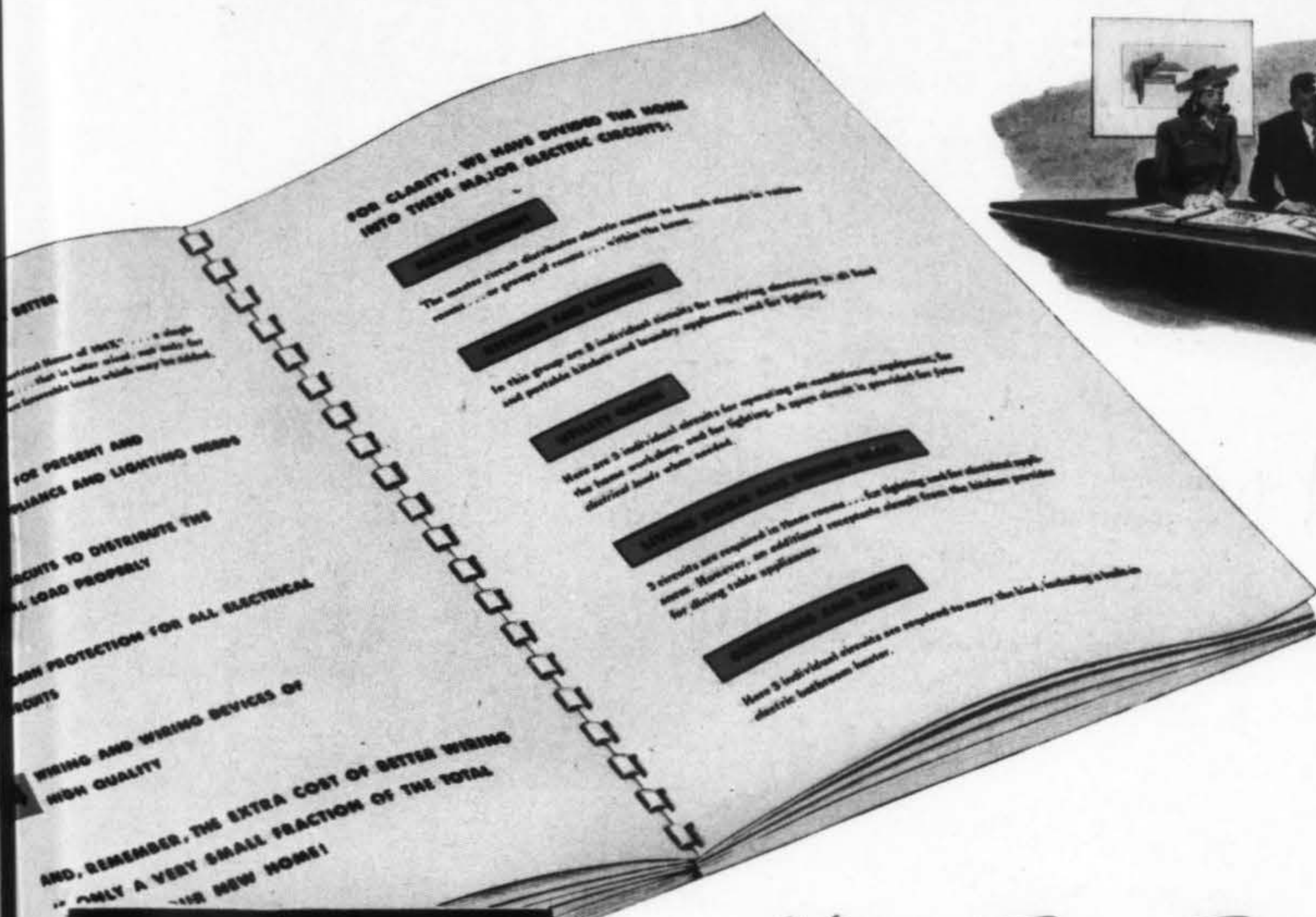
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music

Some literary impulses are too strong to be resisted: this is one of them. Richard Buhlig playing Beethoven is an experience the lover of music should not miss. Let the lover beware: Buhlig is no *sauve Schnabel*, no Gieseeking affluent with the small change of tinkling tones. Buhlig plays Beethoven not merely out of an extraordinary knowledge of Beethoven but also with an extraordinarily dramatic appreciation of the man Beethoven was. The listener hearing through Buhlig should approach the music as though Beethoven himself were playing—yes, I realize that this is an unwise and dangerous statement, but we are preparing ourselves for a unique experience. We are not listening for entertainment. If Beethoven himself were playing for us, he would improvise; he would tease our emotions, as he knew so well how to do it, until some of us were in tears; then he and the music would uproariously laugh at us. But there were times when the guests of the evening, aristocrats, musicians, all devoted friends, would tiptoe into another room, leaving the door ajar. Then Beethoven, rapt, played for himself, as though none of us were present. He does not play objectively, in virtuoso terms; he is without polish. All the playing is extreme, the hands are those of a great improviser thinking through music into what he is. So when he plays the *Lebewohl Sonata* he is joyless and he mourns. The music is that of a lament; the lonely man playing it does not lament, he mourns. Then comes the transition: the Archduke returns. How well I remember the great heroic sweep of virtuosity with which Rachmaninoff performing this sonata greeted the grand news! Not Beethoven. The sonata is a continuing experience. Writing it Beethoven wrote the gesture of Rachmaninoff. But in the intensity of that first moment Beethoven playing it is not heroic. The lonely music is hesitant in joy; it quavers. First the shock, afterwards excitement. Do I make clear what I mean? When Buhlig plays it that is how it is: one hears the heroic arabesque, but one understands the inside of the gesture as well as the outside.

That is why hearing Buhlig is a unique experience. Such things do not always happen in the music when he plays. The relative lack of such intimate internal emotion in the earlier sonatas better suits a more obvious brilliance. Buhlig plays these sonatas knowing that they were written during the lifetime of Haydn; he brings out the Haydn in them. He plays them to size. But they are not his music. I have heard more charming and more exciting performances. But the *Apassionata!* Now this sonata I have always approached with the qualification that Beethoven wrote Mozart with girders and a kind of bare look. Not for Buhlig. From the first unphrased touching of the piano to the last roar of compounded physical agony this was the way Beethoven himself improvised it at first sitting. No concessions to piano playing, dignity, refinement. The chiaroscuro of the first movement was that of *Lear*. Intellectually this has been thought through to the last note, then flooded with the knowledge of first feeling, with the discovery of agony not its consequence. For Buhlig this is Beethoven's greatest tragic sonata: and though I can imagine many better performances from a pianistic or externally formal standpoint, I cannot imagine any that would more truly mean for Beethoven.

So in the little sonata, opus 14:2, and also in the large sonata, opus 28, we were given the full measure of Beethoven's wit. At his funniest Beethoven can be coarse, as though to revenge himself on his esthetic labors. In these sonatas Beethoven is not funny. Here is the true charm and refinement of his wit, and Buhlig made us smile with the pleasure of it.

I have heard the *Waldstein* played so often with violent determination that I had come to believe it should be violently played. There was a storming up, a kind of philosophic interlude, and then a sort of galumptuous dancing down again. Buhlig did none of these things. The music throughout was intensely contemplative: it sang; it sang, it danced; it did not rage. And in the midst of the third movement came through at last a richly contemplative interlude, almost a second slow movement reflecting the spiritual fervor of the first, before the final glorious fervor of the dance. The second *Fantasy Sonata*, opus 27:2, the so-called *Moonlight*, is a test of form as against mere charm and sentiment. Only the

(continued on page 17)

MUSIC

continued from page 16

utmost restraint and breadth in the first movement can preserve the impetus to its proper place in the last, so that instead of being a sequence of three movements the whole is one experience. I am not the only critic who has declared that Buhlig's playing of this sonata was a lesson to pianists.

Buhlig is at his best in the greater sonatas. His powers increase to meet the greater technical demands. The impossibly sustained trills, the internal counter-movements of contrasting phrases, the individual melodic character of polyhonic voices, the seemingly unpremeditated sforzato, the symphonic roar and pianissimo, the laying of tones within tones, the toneless voice (not *sotto voce*, but the voice without tone) peculiarly characteristic of Beethoven's melancholy, the placement of individual tones in recitative like thought, the wordless poetry of pianistic speech, these are Beethoven's gift through Buhlig to those who listen and wait, making no demands, content with what is given merely to understand.

And it is for these reasons in the last sonatas, the great five, that one discovers at last with certainty the intrinsic character of Buhlig as pianist. To hear him play the last two of these sonatas remains an unforgettable experience, set apart with Schnabel's playing of Schubert and Toscanini's reading of the *Solemn Mass*. Here is piano playing utterly without externals, without strain, form without formality, virtuosity that has lost all indication of digital exuberance, unified in one existence, movement within movement. I think particularly of that unforgettable moment in the *A Minor Sonata* after the fugue returns. Then one is present at the miracle when, as Tovey describes it, the theme breaks into flames. Or the marvelous serenity of the final pages of the *Arietta*, floating upon its trills, coming down at last in utter quietness to its serene end. Buhlig knows as few musicians understand them the relationship between stress in quantitative measure and the metrics of accented rhythm. This subtle interplay of absolutely opposed poetic schemes is the formally intertwining rootwork of Beethoven's art. It is the rhythmic life of Buhlig's playing; and for this alone, even if one disagree with the result of it as music, as some do, one should have heard him play Beethoven.—PETER YATES.

BOOKS

continued from page 8

book, some of which were obviously unavoidable while others might have been corrected. A certain disparity in quality and style of individual papers, for example, cannot be avoided when nearly a hundred different persons contribute to the book. Nor is it the fault of the volume that certain of its sections are not as complete as the reader might desire. It is apparent that the editors have tried to unify the various sections by summarizing essays but they have not always succeeded. And it is definitely unfortunate that much of the no doubt valuable discussion in the panels and seminars was so incompletely recorded that only fragments could be published. In spite of these minor faults, however, the book is a valuable and welcome contribution toward the clarification of our thinking about the problems of the writers and about his responsibilities toward civilization.

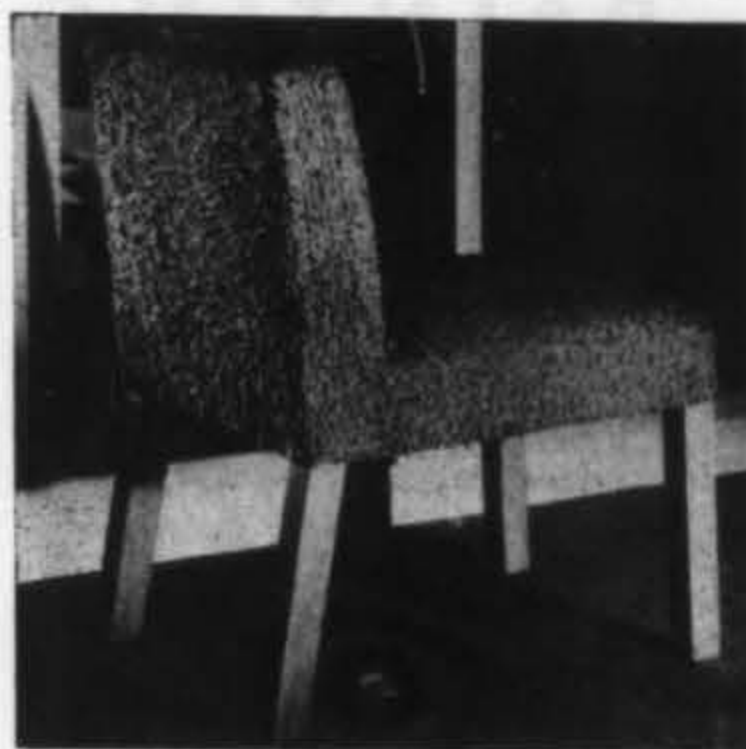
DOUBLETALK

continued from page 10

likely to experience a low professional income." What of this for personal interest? A resolution adopted by the New York County Medical Society states that more than 3000 doctors in New York City alone were involved in kickback and fee-splitting practices, in violation of their own code of ethics and the plainly-stated law of New York.

Where could one find less personal interest than in the overburdened offices of the high priced specialists who for all their skill and conscientious concern must concentrate upon a maximum efficiency and a minimum of listening to symptoms. So long as a large proportion of illnesses among us are psychogenic in origin we shall continue to place a higher value upon shamanism than upon the science of medicine. But this is not what our folder means by "personal interest." The majority of patients looking for "personal interest" are not so much in need of a physician as a psychologist.

4) Dr. Henry Sigerist of John Hopkins has this to say of physicians working under publicly administered medical service in Russia, "The . . . physician . . . is not serving as a matter of charity. He can devote all of his energy, knowledge and skill to the job . . . The medical center gives complete medical services—preventive, diagnostic and curative, at the office and in the home. There is no



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DOUBLETALK

continued from page 17

restriction on home calls, no fees to be paid for them. It is also striking that one never sees the crowded waiting rooms that are such a familiar sight in other countries. Whenever possible, patients are seen by appointment and appointments are kept." The publicly administered program of medical care in Russia has remained free of political corruption and has produced a high state of mental as well as physical well being among the whole population and the advances in medical discovery and their general application of human well being have proceeded with greater vigor and personal interest among researchers than under any other system. To further quote Dr. Sigerist, "The Soviet Union has created a new type of medical center that takes full advantage of the present technology of medicine. It has once and for all broken down the barrier between preventive and curative medicine . . . the general practitioner has assumed a new responsibility as physician, social worker and educator of the people." Fundamentally of course the approach of this Committee for the Extension of Medical Service (by opposing any extension) is based upon the assumption that illness is its monopoly. Unfortunately this is not so. Illness is first of all a public concern; it is we who get ill, worse luck, not they.—JAKOB ZEITLIN.

ART

continued from page 6

The other awards can be considered as having been given with a reasonable degree of logic. Dorr Bothwell's "The long walk to Sunday School," a silk screen print, received the Artist's Fund Prize. It is undoubtedly the most original of the color prints and a well executed piece of work possessing a quaint kind of humor. A little girl dressed up in her Sunday best (circa 1905) stands upon a sidewalk that stretches back to infinity. The composition is that simple. Well ordered and reserved handling of color is the secret of success here. "Mexican Shrine," an abstract lithograph in a quite personal style by George Harris, took the San Francisco Art Association Purchase Prize. "Waterfront" by Beatrice Bofinger, another abstract lithograph, was awarded an Honorable Mention. For the uncritical the *tour de forces* of John Taylor Arms' etchings "Battle Wagon" and "Destroyers in Wet Basin" will evoke admiration but it is highly questionable whether this kind of meticulous and amazing facility, which runs to extreme realism without the saving grace of design, is worth the effort that so obviously has been spent. The simple, small composition in line "Escalator" by Effin H. Sherman is at the other end of possible approaches to etching and is a very good example of how the minimum of means plus wit and perception can produce a satisfying and meaningful result.

"Nude" by Edward Hagerdorn, "Lumber Yard" by Hermon Volz, "Where?" by George Harris and "Nilomi" by Robert Furrer are lithographs well worth special attention. Among the drawings "Queen of the Bareback Riders" by Katherine Westphal is very interesting because of the individual style. "Beach Scene," in ink by William Hesthal, "Composition," a wash drawing by H. Oliver Albright, "Net Menders," pen and ink by Sybil Emerson, "Permutation," in pencil by Charles Howard and "Objects" also in pencil by Madge Knight (Mrs. Charles Howard) are of exceptional merit.

Ralph Chesse has a one man show of oil paintings, his first since 1934, also at the San Francisco Museum. It is a very good show. From the background of his childhood and youth in New Orleans he draws much of his inspiration for his colorful and well organized canvases. Many of his compositions are of negroes and he catches the spirit of the simple folk he portrays in color, in distortion of drawing and in the character of design he employs. All of his work is quite personal. His own words can best convey something of the feeling of his work: "I can put down directly and simply my reaction, my feeling and understanding. Perhaps this reaction is my own little revolt against the age I find myself born into. An age of great scientific, technical and mechanical achievement in a world which has lost its spiritual consciousness in its made drive for comfortable material existence. It is frightening. I feel like a Liliputian in a world of giant automatons." It is exactly this feeling—one of revolt and a turning back to fundamentals as expressed in the subjects of his compositions, the bold, clear color relations and the primitive drawing—that his paintings convey.—SQUIRE KNOWLES.



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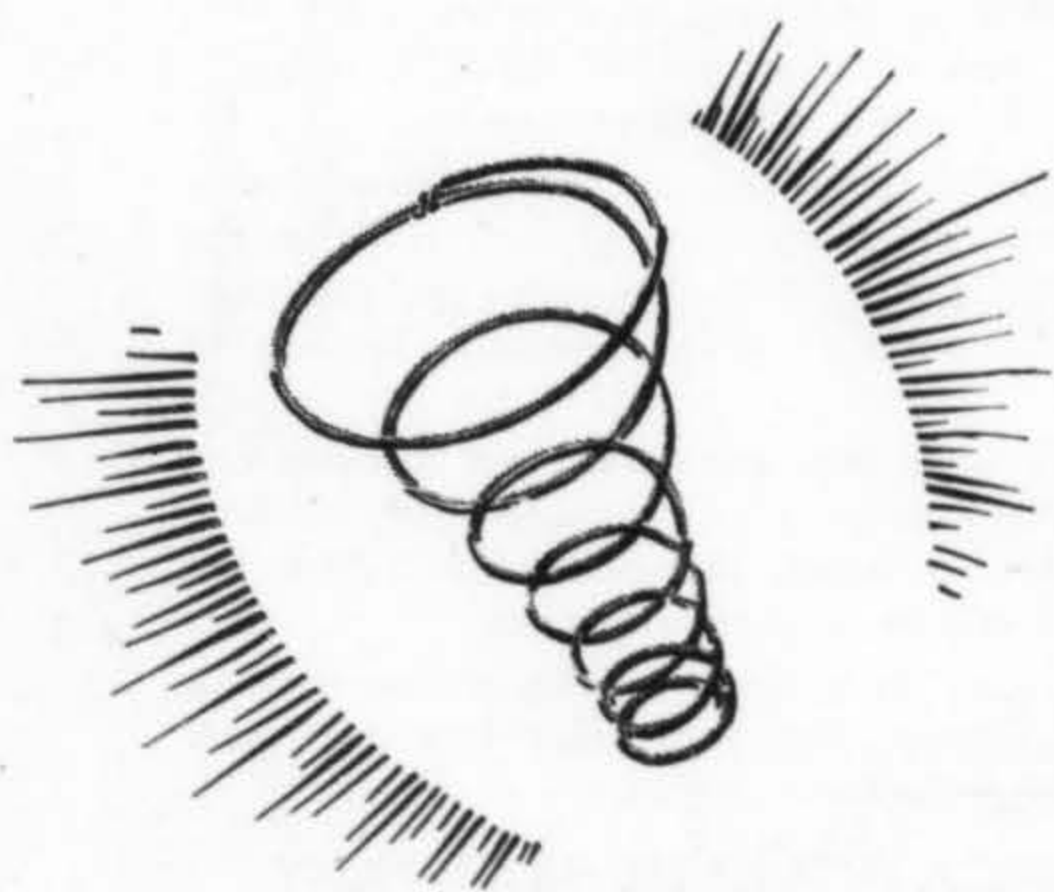
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notes

I N P A S S I N G

A particular and very special responsibility will descend upon the American voter in November. He is no longer to be merely the custodian of his own franchise; to indulge his own political opinions or to decide the course of his own very personal future. He will, in a sense, decide a large part of the immediate future of the world. To the extent to which he permits himself to be befuddled and be-boobed by pressure groups and American firsters and the Irradiated Mothers and the Sons and Daughters of the take-it-or-leave-it school of thinking, he will be selling himself not only down the river but end by sitting on the sludgy bottom of it.

True, the confusions and the distractions of these times will make clear-headed decision rather difficult but mostly it will be a chore of unlearning a few decades of bad voting habits; a process of cutting through the fat-headed thinking that has been chucked down the throats of American voters as political savvy. This is no time to turn a neat trick or to outsmart anyone or to root for the boys in the back room. This time, it's a matter of finding the real issues and sticking to them without emotionalism, without hysterics, and with a grim determination to examine every opinion to be very sure that it is not merely an ignorant prejudice. This is the time to clout oneself on the head when one accepts too easily the cheap cliches, the dishonest and deliberately misleading labels with which too many political dodges are presented to the people. And it is also the time to take a stiff self-administered dose of intellectual salts so that a clear-headed uncompromising appraisal can test the validity of the facts and the ideas at issue. We might begin the process with a short self examination, preferably behind closed doors so that no one can witness our shame on discovery that we have been harboring some stinking little hypocrisies.

Are you by chance someone who has ever said, "Well, of course, all of them aren't like that—some of my best friends are Jews?"

Have you been a victim of the somewhat snobbish delusion that made you offer, as your own bright contribution, the stupidity "and, of course, the only people who really understand the Negro problem are the southerners?"

How many times have you paused, fork in hand, and plunged forth with the political profundity (always noted with a slight jeer) "Oh! yes, that's the time we tried to save the world for democracy?"

Can you remember what you were thinking about when Japan marched into Manchuria? And what, if any, were your convictions about the Spanish war, for instance? Or, don't you remember that those people went down to defeat fighting to save themselves from the very fascism for which we are now spilling our own blood?

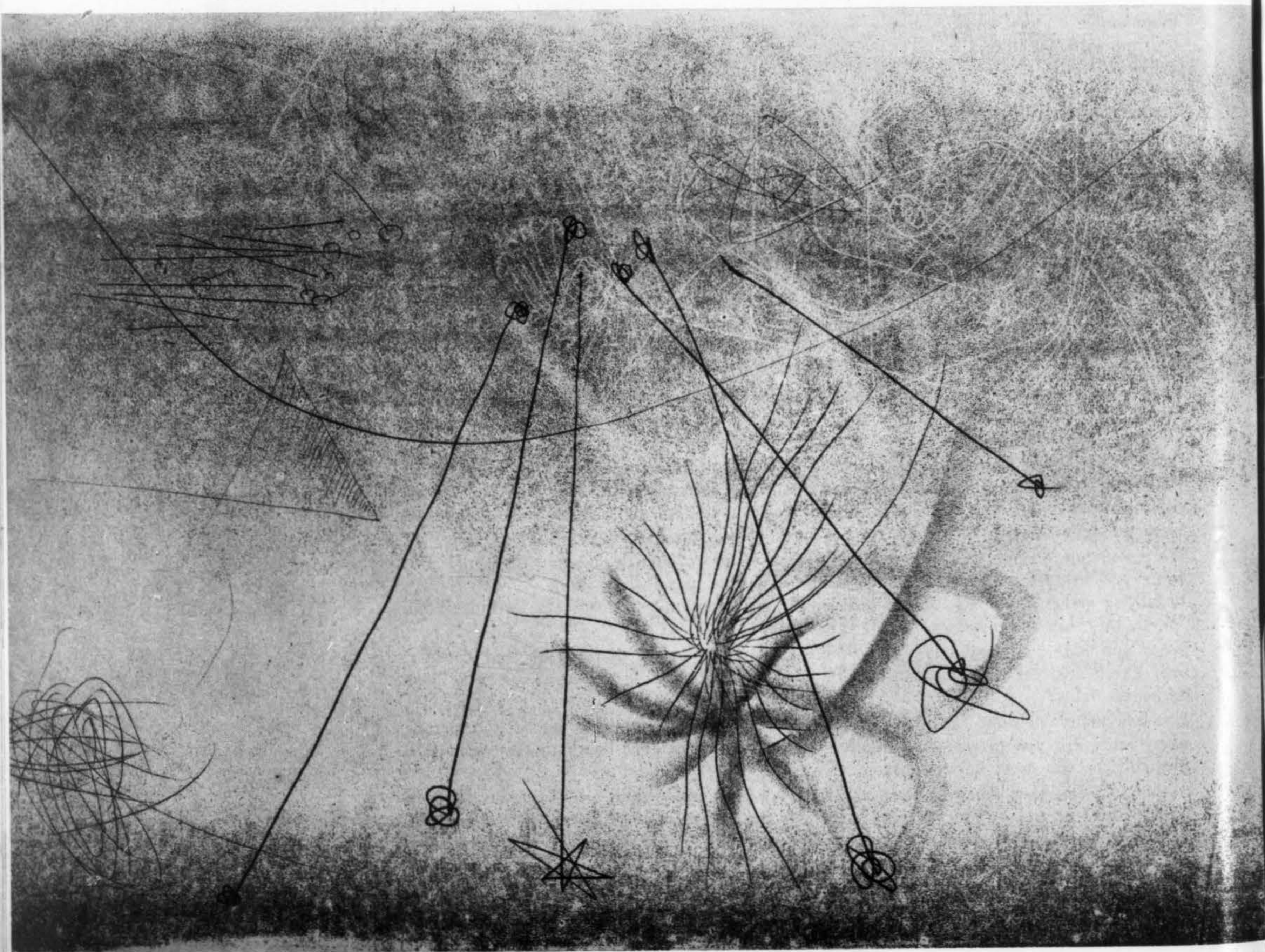
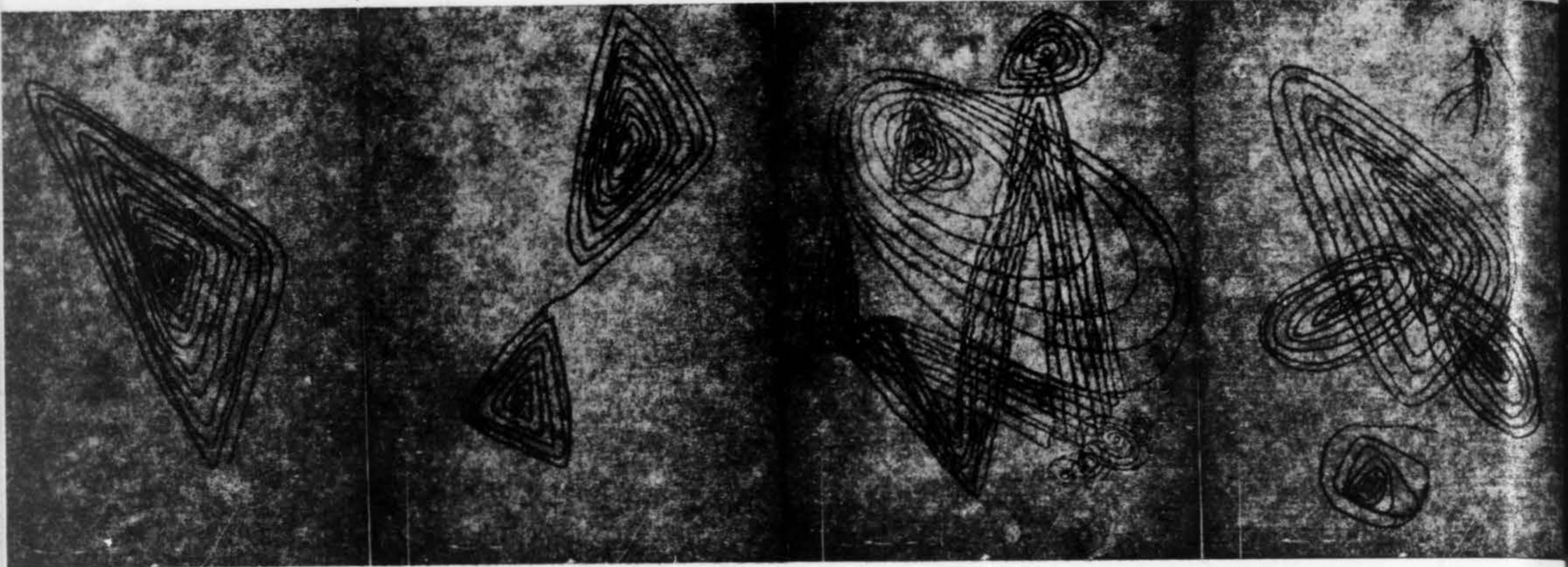
Were you one of those who were slightly amused and patronizing about Mussolini? Did you say, "No matter what anyone says he *did* make the trains run on time?"

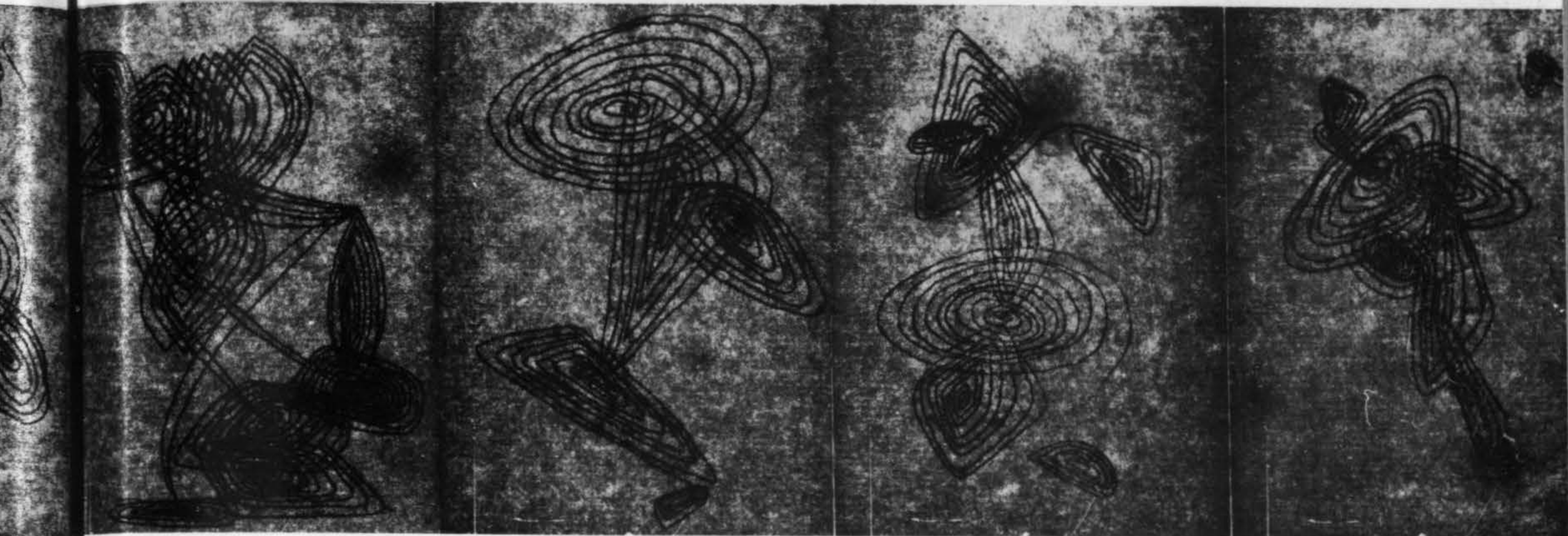
In talking about World War I, did you smugly echo the sapless tree from Vermont with, "Well, they hired the money, didn't they?"

Were you able to completely ignore the rise of the Finnish dictatorship and cover it over like a neat cat with, "And after all, poor little Finland is the only one who pays its honest debts?"

Just how many of these capsuled opinions have you been swallowing lately? And how many more are you prepared to swallow before you enter that booth to cast what will probably be the most important vote of your life?

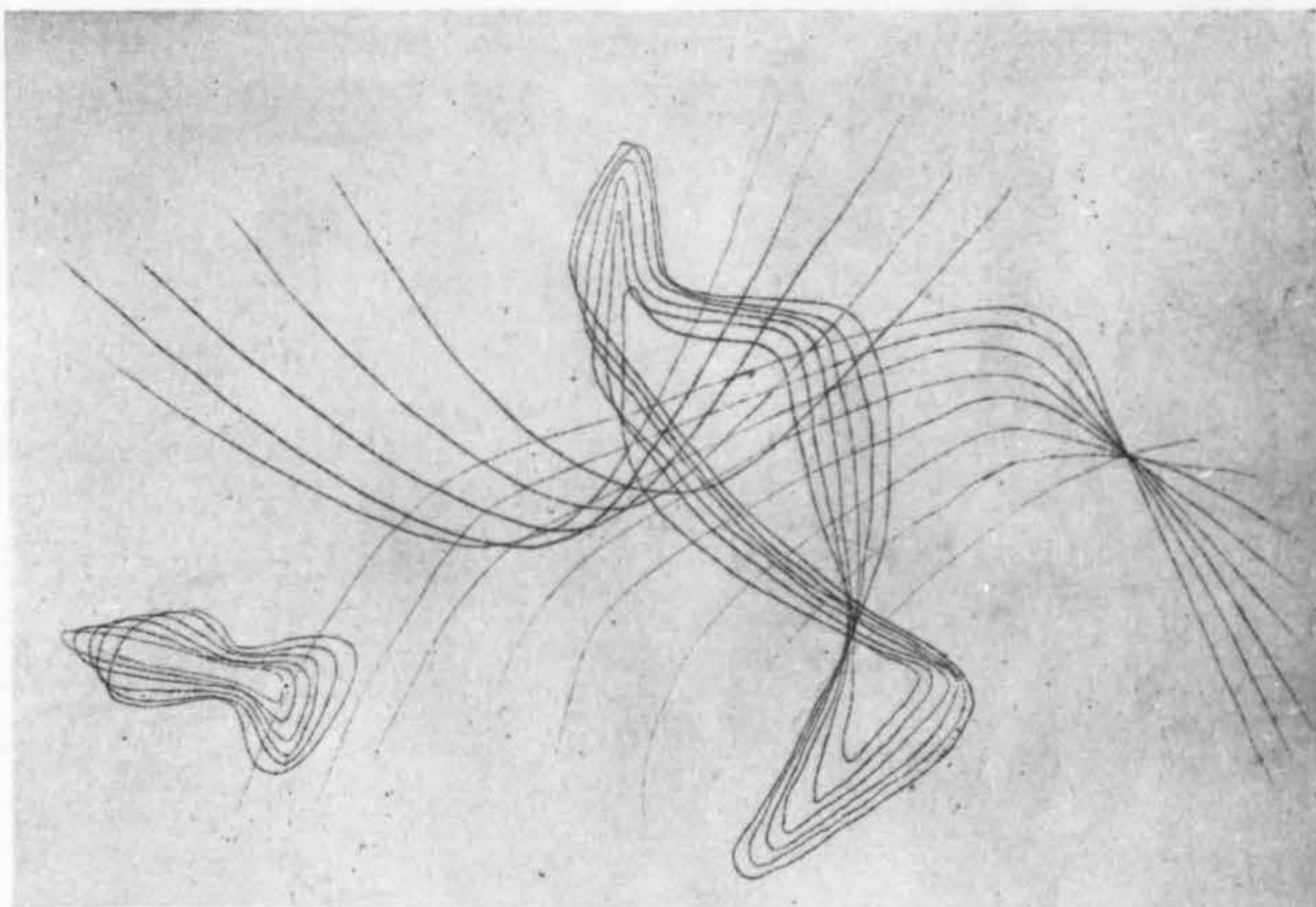
Above all remember that this time you will not be alone. You are going to have to think twice, once for yourself and once for that other American who will be there with you. The man, who because of a purely and admittedly tricky political confusion, will not be able to vote at all on the issues for which he has prepared to die. That is every-one's responsibility: to cast his priceless vote for himself and for that other fighting American in the name of freedom for his country and the world.



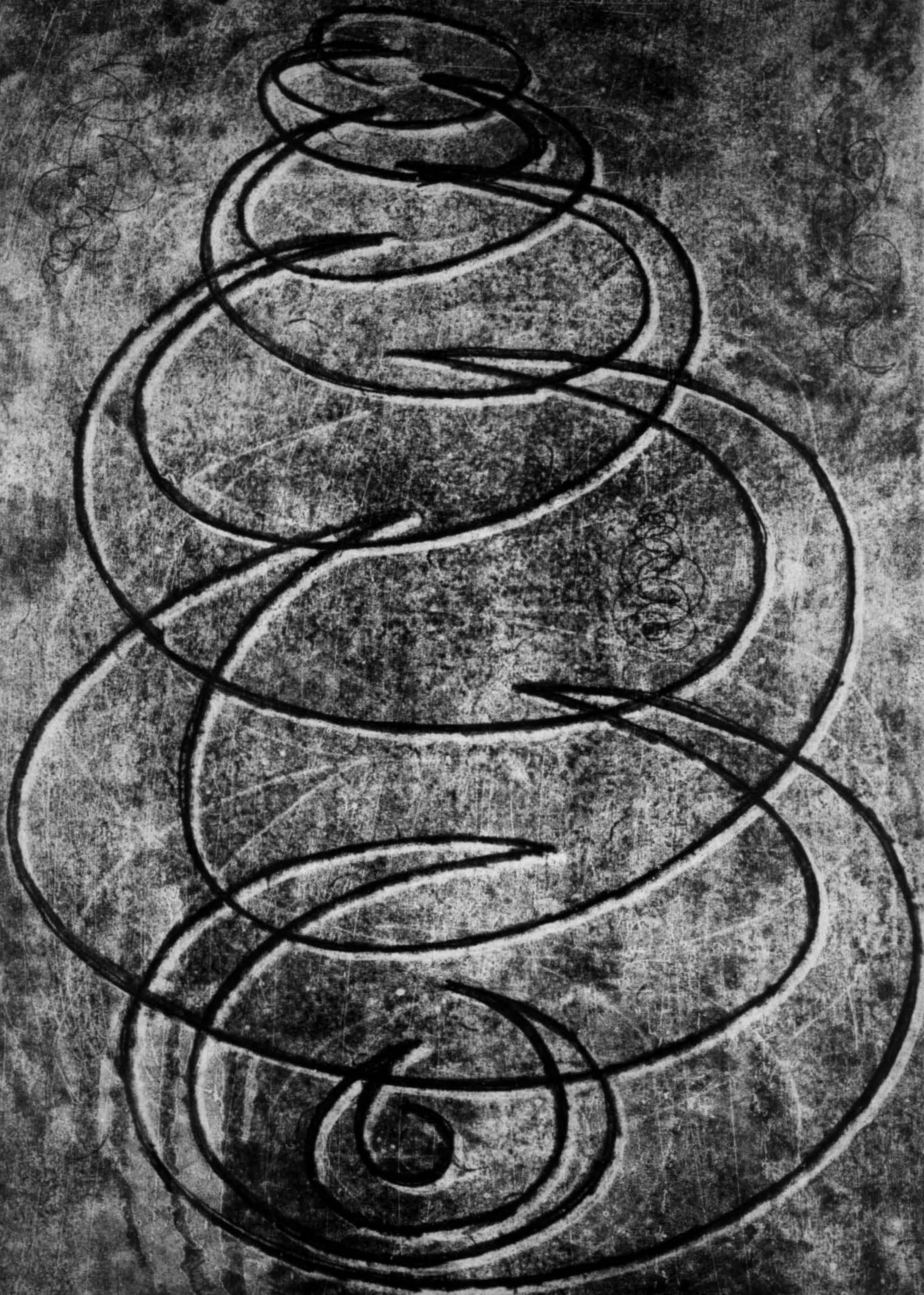


Drawing is a way of learning. A way of finding a truth. A line commences somewhere, gathers momentum, spends its energy and comes to an equilibrium equivalent to a life-cycle. It could also be said that it establishes its norm of balance and dimension. I draw what I don't know in order to learn something about it. Electro tubes are extensions as well as magnifications of our senses. Neither our senses nor the tubes can be faked. They wouldn't work. The same physical laws that condition the existence of the tube are at work in a drawing, if it is to be any good. There is no place for nonconstituents. Each and every part is so integrated that a change by removal or addition would be destructive.

Objects can change their form without changing their dimension.



HARRY BERTOIA

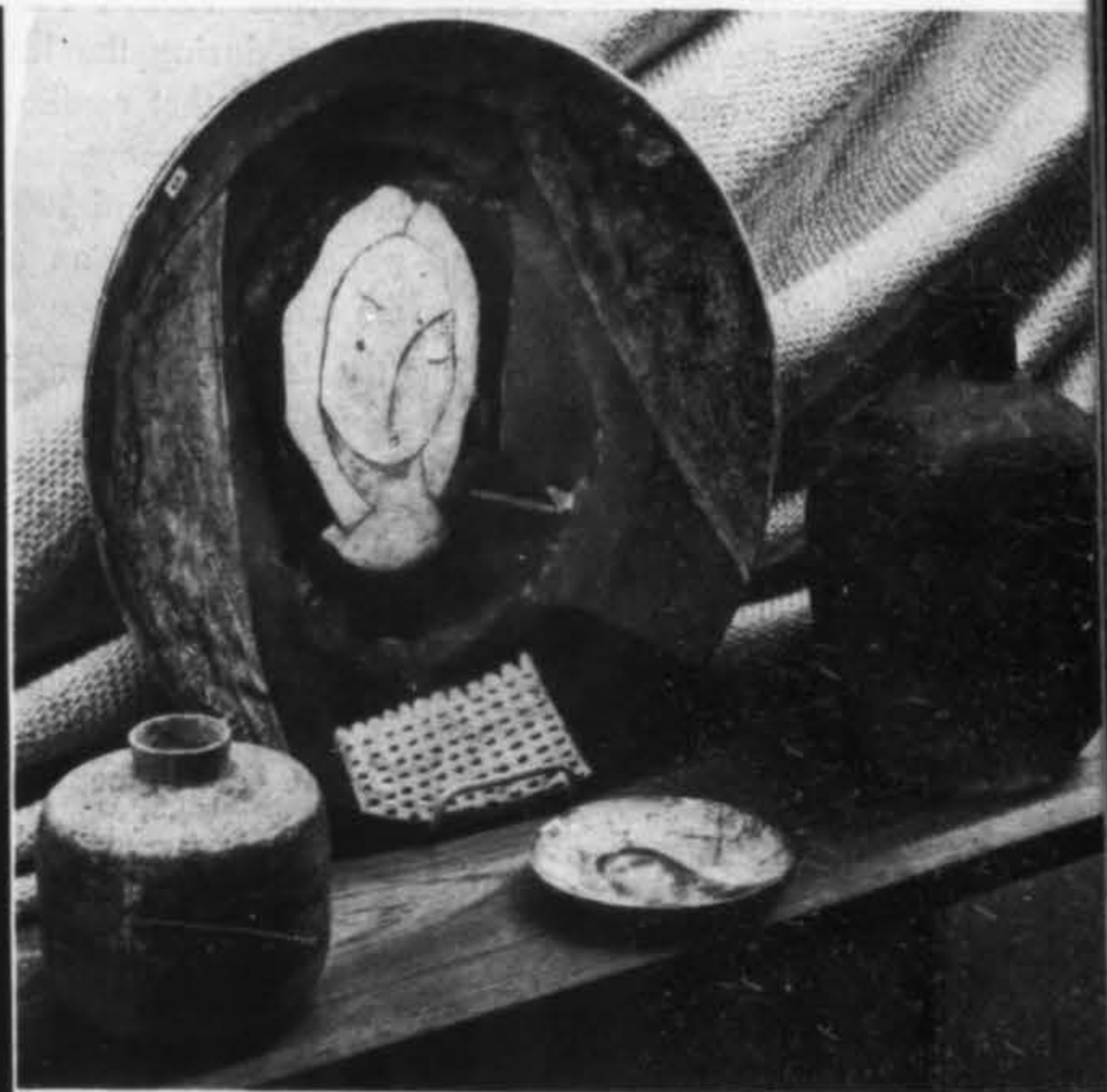
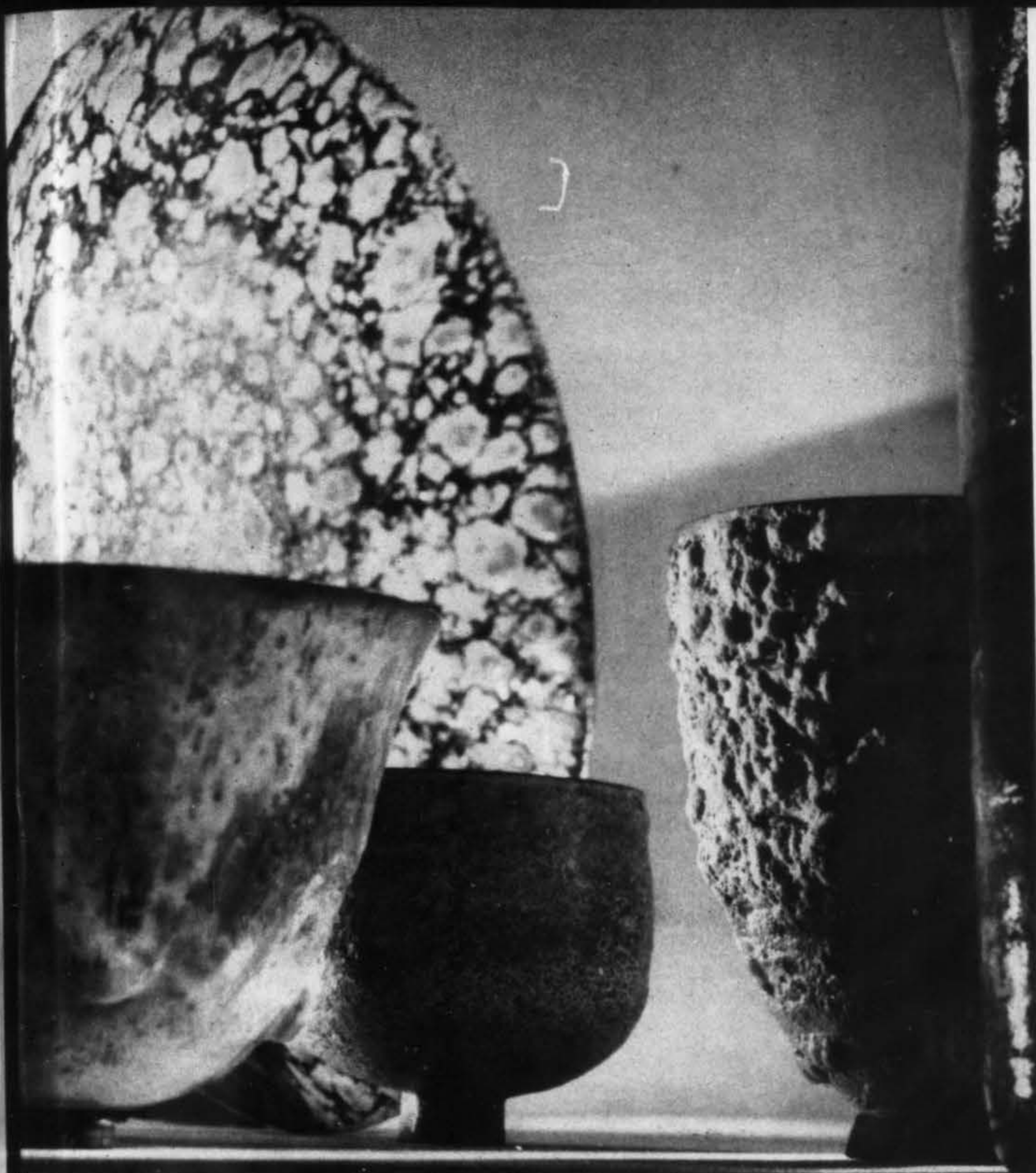


ceramics

Beatrice Wood

The pieces illustrated are from a recent exhibition held at America House, New York. This was Miss Wood's first eastern showing and her work was received with great interest. The exhibition was arranged with considerably more color and variation than the usual pottery display. Her new work showed for the first time new glazes developed by Miss Wood in recent experiments. Colorful hand woven fabrics, loaned for the occasion by another widely known California craftsman, Dorothy Liebes, subtly pointed up the excellent quality of the show.

The large decorative plate with small figures is in a yellow. The decorative plate with woman's head is black, brown, and blue—the glaze, glossy.



While Miss Wood's color is outstanding it is also her approach to form and design and her uncompromising technique that ranks her work with the best in the field.

"When the guns speak."

a paper from the writers congress held under the auspices of the university of california at los angeles and the hollywood writers mobilization

by Milton Merlin

"Then the war intervened and the green fields shriveled in an afternoon." In a simple sentence Vernon Parrington summed up the sterility of creative writers during the last war. He observed that when this country entered into that conflict, "the regimentation due to war psychology destroyed the movement of social criticism which dominated fiction between 1903 and 1917; the liberal movement in economics and politics came to an abrupt end, and the problem novel ceased to be written."

That did happen during the last war. Then, indeed, the proverb was fulfilled: "When the guns speak, the muses keep silent." Recently, a famous composer countered with: "Here the muses speak together with the guns." But he was a musician, and despite his heroic symphony, many critics consider that most of the muses merely mumble if they are not altogether mute when the guns roar. They submit many arguments; they point to the record; sometimes they simply say: this is no time, we are too close, the great works will be written when the fever is survived, when, with the perspective of memory, we can see the whole picture clearly.

I cannot answer all the arguments, but I believe it is worth while to assess the contribution made by authors of books and plays during a war in which such authors should have found a common ground and identified themselves with the forces fighting for freedom, and should have found in this identification a tremendous source for creative expression.

I would like to quote what I consider a challenging argument, one that is more pointed than a simple gesture of defeat or confusion. An astute critic, Edwin Berry Burgum, recently said:

"Certain arts are by their very nature better adapted to clarify certain social situations, and denote a certain type of action, than others. Clearly to meet the needs of American society in this business of winning the war, we require arts, like the popular song

or the short story, which can honestly crystallize attention upon the general objective and the immediate action. We shall not find within those arts, if they are honestly and therefore effectively produced, the actual divisions existing within our society. We do not wish an art, however fine, which if it would remain faithful to its nature must present the divisions within our individual personalities. It is one of the unfortunate consequences of having to win the sense of national unity, instead of finding it available to use in the first place, that even in those in whom the sense and desire for it predominate some vestigial remnants of old dissensions remain. An honest picture of the psychology of a union man who is all out for the war effort must present certain suspicions where he ought to have trusts. He must follow his trust and not aggravate his suspicions in himself or others by giving them the emphasis they actually deserve. In short, generally speaking, *this is not the occasion for novels.*"

There we have it, bluntly. He goes on to say:

"What is valid in the more abstract or the more perfunctory expression of song becomes romantic fantasy in the novel, because a novel cannot be written in disregard of the confusing details of present reality, solely in the light of possible future objectives. Nor can we expect good plays or films, except those of a negative character. A play against fascism is possible because our communal sense first coalesces around what is opposed. But a play positively celebrating democracy would only awaken differences of opinion over the meaning of the word, and they are irrelevant at the present time."

Now this is not very hopeful nor very helpful, and yet it is based on a noble premise. There is no question but that the need for unity is primary at this time. But it is also true that scrupulous examination of existing divisions and sharpened tensions can dissipate

doubts and suspicions, and strengthen common purpose into a substantial, rather than expedient, unity. As a writer in one of the OWI guides puts it: "Anxiety can be reduced by the dissemination of truth."

If Mr. Burgum referred only to the "vestigial remnants of old dissensions," his argument would be more tenable. But dissensions change; some have become the tensions we are now seriously considering. There is the problem of emphasis, of course, and the relation of such divisions or tensions to unity and the winning of the war.

For instance, many of the problems of "Native Son" still exist—and they are not merely vestigial remnants. But, today, Bigger Thomas lives in a different world—a world at war and a certain kind of war. He may be in uniform, and it is not serving the cause of real unity by avoiding the ironic picture of a Negro soldier segregated from his fellows in the great struggle against fascism. This, surely is an occasion for a novel!

But why novels or plays? Perhaps, as apparently some of our novelists and dramatists believe, books and plays are obsolete and the creative writer should turn to the screen and radio as more effective media of the truth. Well, time was that when a man had something to say and refused to make concessions to exhibitors and merchandizers, he found a printer who would publish his work. And, certainly, it is true that prevailing censorship permits more freedom of expression on the stage than through the mechanized media.

But there are other advantages commending the novel to the writer—at this or any other time. If it is true that civilizations are macrocosms of human nature, then the detailed characterization of the individual and the dramatization of the conflicts of characters against the battleground of life are important for our understanding and our action, during this decisive hour in history. The novelist should be aware of his great responsibilities. He addresses himself, as do other writers, to an audience seeking a schemitization of reality—or as Dr. Fearing has phrased it, a structuring of reality. But the reader enjoys certain advantages over the movie-goer or the radio-listener. He may well be the same person, but he attends performances in a different manner than he reads a book. The reader largely contributes to the completion of the writer's project. Out of his own experience as well as the writer's, he shapes a world that has familiar aspects, but which has achieved new values and meanings in the process of crystallization.

To be sure, the spectator in the theatre or the auditor at the radio also contributes, but the process is usually a shorter one, limited to a few moments or hours beyond the actual performance. The reading of a book is a longer sustained process and the impact of the reading continues for a longer period. This is not merely a temporal distinction. The novelist can go deeper and more comprehensively into the realities of human nature, the individual and that complex of individuals called society. He can explore the consciousness in all its involutions. He can not only show character in attitudes of thought and feeling, he can investigate the interiors of such thought and feeling. His opportunities are vast; his limitations few. His weapons range from meticulous realism to rampant fantasy. With whatever lens he uses, he can bring reality into sharp focus; above all, through the X-Ray of his imagination and understanding, he can penetrate the inside of his characters.

A book may reach a few thousand readers—or a few hundred thousand. Movies and radio enjoy audiences of millions. But numbers, in this case, are no measure of the ultimate effect. *Books That Have Changed Our Minds* is the title of a book. Some have objected: not books, but life itself has changed our minds. Certainly, however, books have recorded such changes, and prob-

ably, through confirmation and clarification of reality, have contributed to such changes. And a change of mind is a spring of action. I also want to point out that novels and plays are the source of many of our motion pictures and radio dramas—and, as such, merit special attention. Added to their own profoundly influential role as novels and plays, is the wider appeal in their translations on the screen and air.

But what will a writer say today when he needs pages or a stage? There's a war on and that means a lot of shooting. There's a villain called fascism with its many faces. There's plenty of material there and writers have been doing something about it. There have been many stirring accounts of combat and heroism and eloquent expressions of outrage. Probably a great literature is in the making, written by our soldier-writers and correspondents on the battle lines.

And what about here, the writers at home? Anyone who has recently traveled across the continent must have noticed a change in scenery. You can see the difference even from the train window. You can see it in the train. In the streets. In your own home. America has been violently shaken; it is not the same. We have no ruins, but we have changed, and the changes have produced tensions. The vast shifts of a population have created many problems. Men are in uniform, and there are millions of them who enter the social life of our cities and in a new way. Women have left the house for the factory. Friction has been provoked between groups. There are new restrictions and limitations. The free and easy American finds himself entangled in coupons and questionnaires. There's a villain called the black market. There are manpower shortages. There's a stunning release of imagination and ingenuity of the worker who devises a new gadget or technique which saves millions of hours of labor time. There's a new kind of housing problem—people with money and no houses for them. There's a new spirit of sharing, a rediscovery of neighbors, of the community itself.

Go into any house. The family—those remaining—may not be discussing the issues of the war, may not even be thinking of the war at the moment—but their life has been substantially altered by the war. Tensions, the problems of adjustment, are inescapable. They are shaping forces. And they are the most familiar subjects of writers.

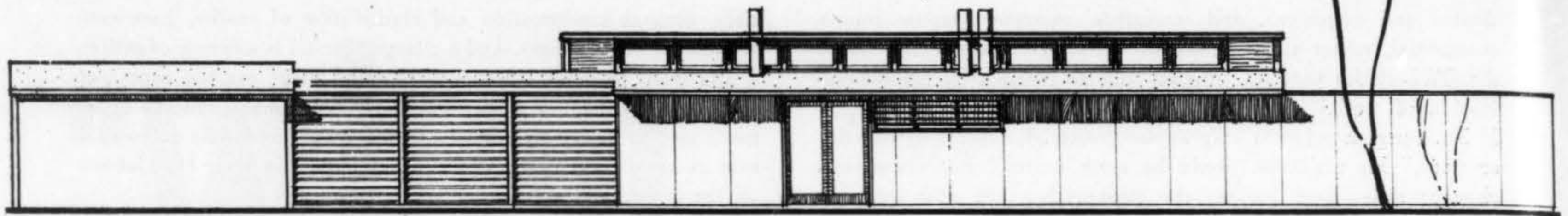
Here then is a source. War is people, not only on the battlefields, not only in countries overrun by armies. War is also people at home. What have writers at home written about?

We can cite the example of an eminent novelist who wrote acutely and effectively about what was happening in his neighborhood. But John Steinbeck's first novel after the outbreak of war was about Nazis in Norway. The virtues of that enterprise need not be discussed here. The point is that Steinbeck reached outside his own experience for material. Louis Bromfield contributed *Until The Day Break*, or Nazis and sex in occupied Paris. A recent long novel by a man born in Oklahoma and now living in Arizona, is entitled *Retreat From Rostov*.

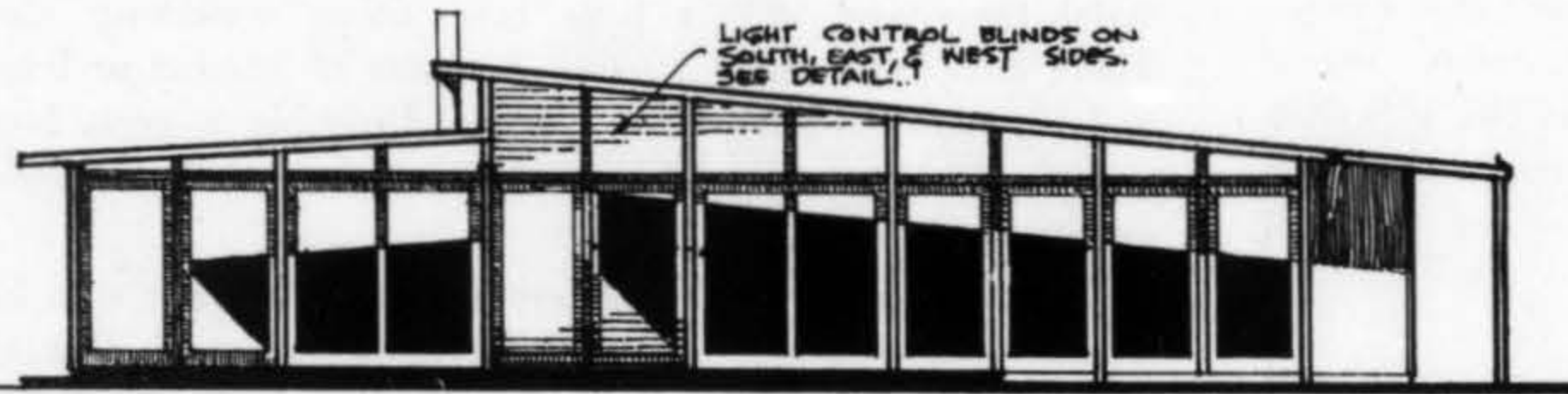
What have the following contributed: Ernest Hemingway, William Faulkner, Sinclair Lewis, Eugene O'Neill, Clifford Odets—well, name almost any well-known American writer?

A comprehensive survey of books published since Pearl Harbor is impossible here. However, even a brief study of best-seller lists reveals reading trends. At the time war broke out in December, 1941, these were the fiction leaders: *Wild Is The River* by Louis Bromfield; *The Keys of the Kingdom* by A. J. Cronin; *The Sun Is My Undoing* by Marguerite Steen; *Saratoga Trunk* by Edna Ferber; and eighth on the list, a novelette by Paul Gallico called *The Snow Goose* which did have something to do with the contemporary world. The three most popular non-fiction books were:

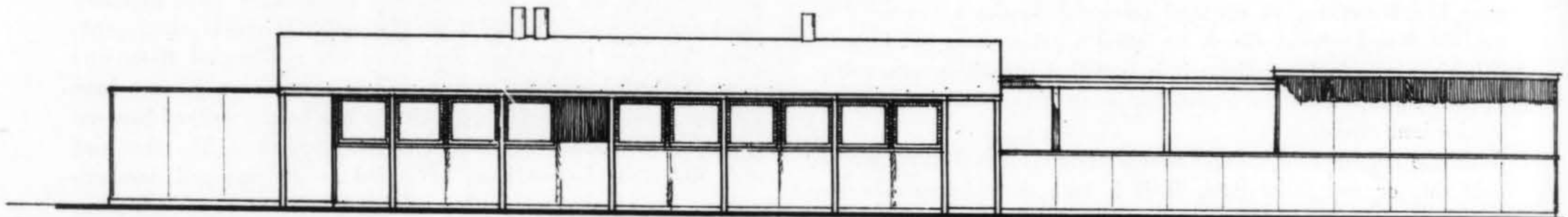
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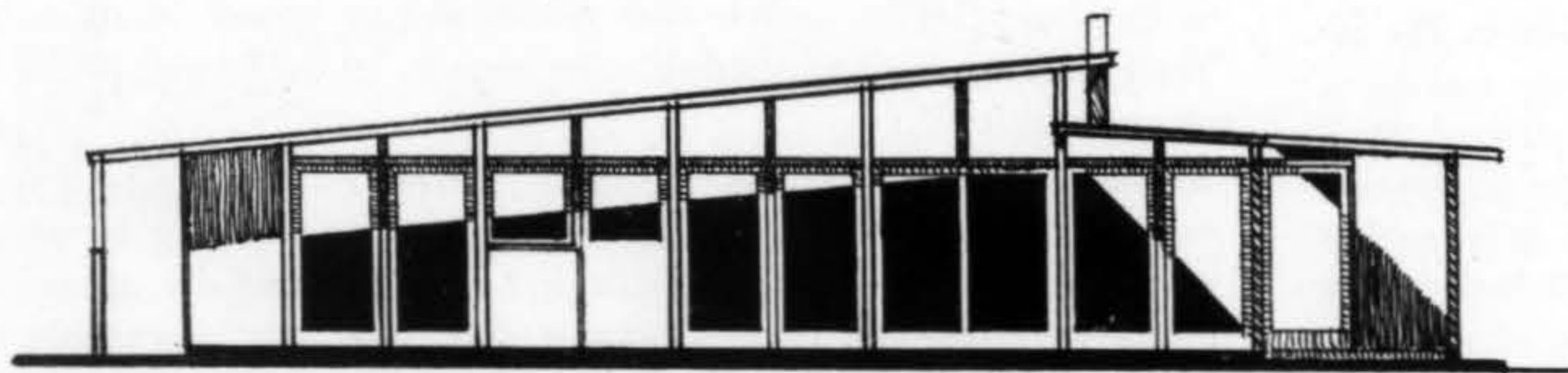
NORTH ELEVATION.



WEST ELEVATION.



SOUTH ELEVATION.



EAST ELEVATION.

GENERAL NOTES—House can be built immediately after war with tools and materials available today. Kitchen, bath and storage units could be factory-built for greater efficiency, better sanitation and lower costs.

Use of plastics and lightweight sheet metals, resulting in curved shapes and free forms, avoided for practical and economic reasons. In our opinion this type of house should be completely prefabricated and would involve retooling and reorganization of factories which could not be done until several years after the war. Design therefore based on 4'-0" panel type construction. Nearly square shape provides maximum living space for minimum materials. It is assumed that this house is a typical unit in a planned community providing school, shopping center, playgrounds, etc. Separation of car-port from house makes possible complete privacy from neighbors and protected outdoor living areas.

FLEXIBILITY—Sliding doors and "Modernfold" type wall provide for changing family requirements and extra space when entertaining. Should family size decrease, entire house could be used.

LIVING AND DINING AREA—High sloping ceiling, clerestory windows on north, and openings to garden areas at both ends.

KITCHEN—One wall opens into dining area across service bar. Play area visible from kitchen.

STUDY—To be used for third child, guest, relative, nurse or isolation of sick. Sound insulation permits practicing musical instrument or listening to radio without disturbing family. Bath could be substituted for storage units between Study and Nursery if Study is used as permanent bedroom.

HEATING—Radiant by means of hot water pipes laid in concrete slab. No drafts.

INSULATION—Ceilings to be covered with sound absorbing materials. Roofing—diatomaceous earth compound insulating against heat.

WALLS—Interior walls—plastic impregnated plywood panels. Washable no painting. Exterior walls—pre-finished cement asbestos board for fire protection.

LIGHTING—Large wall or ceiling areas painted with fluorescent paint activated by black rays for general illumination supplemented by lamps. Garden to be lighted at night.

FURNISHINGS—Beds and couches to have rubber springs and mattresses in one unit eliminating dust. Draperies not necessary with light control blinds. Rugs not needed with warm floors covered with resilient material.

an entry from the "designs for postwar living" competition

kenneth and elizabeth acker

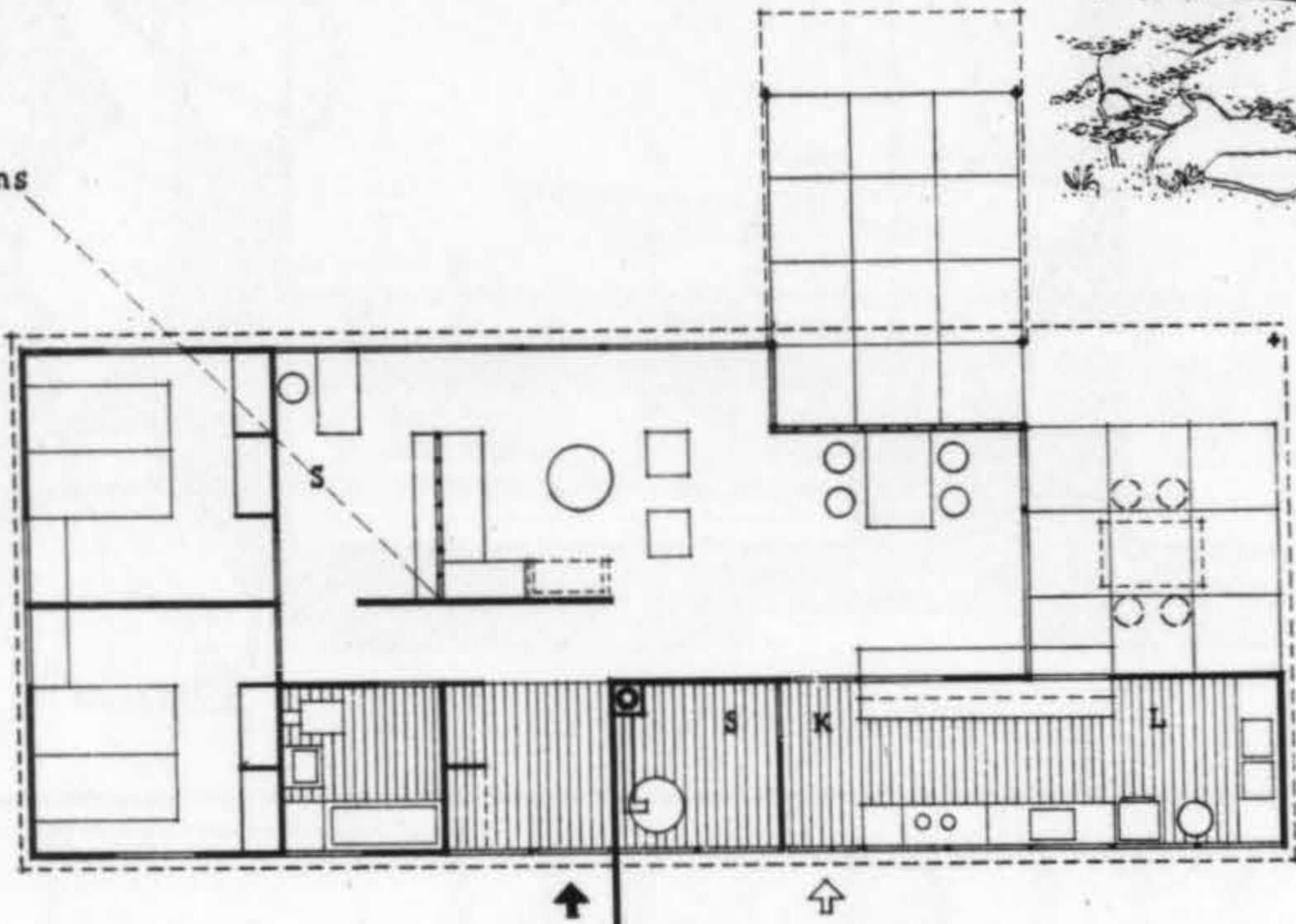
dahong wang

an entry from the "designs for postwar living" competition

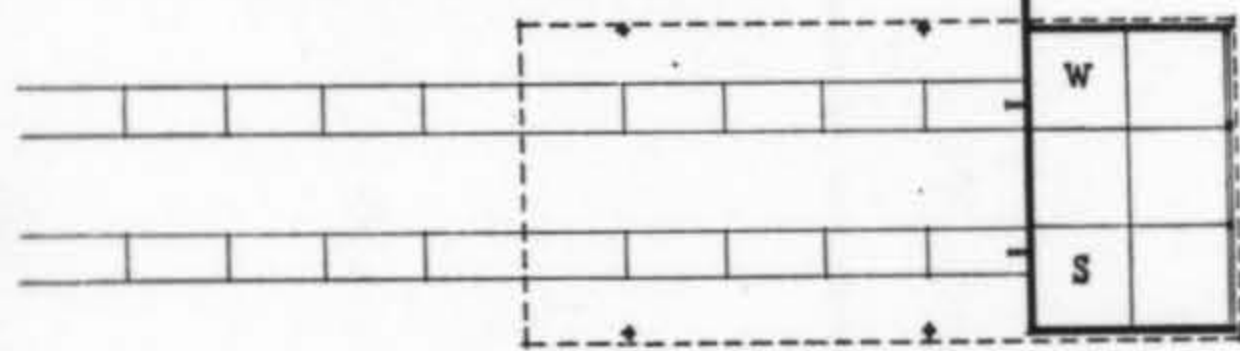


VIEW FROM GARDEN

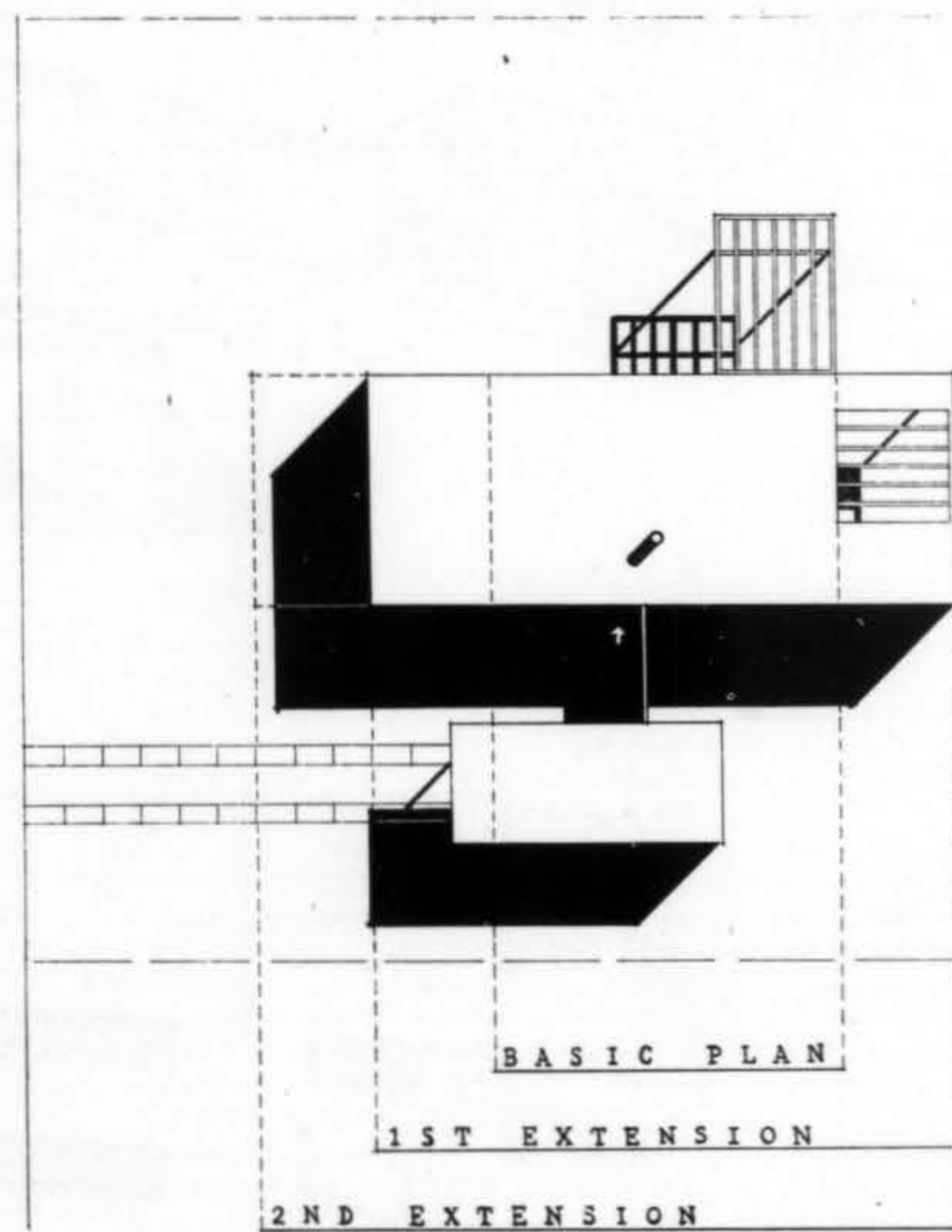
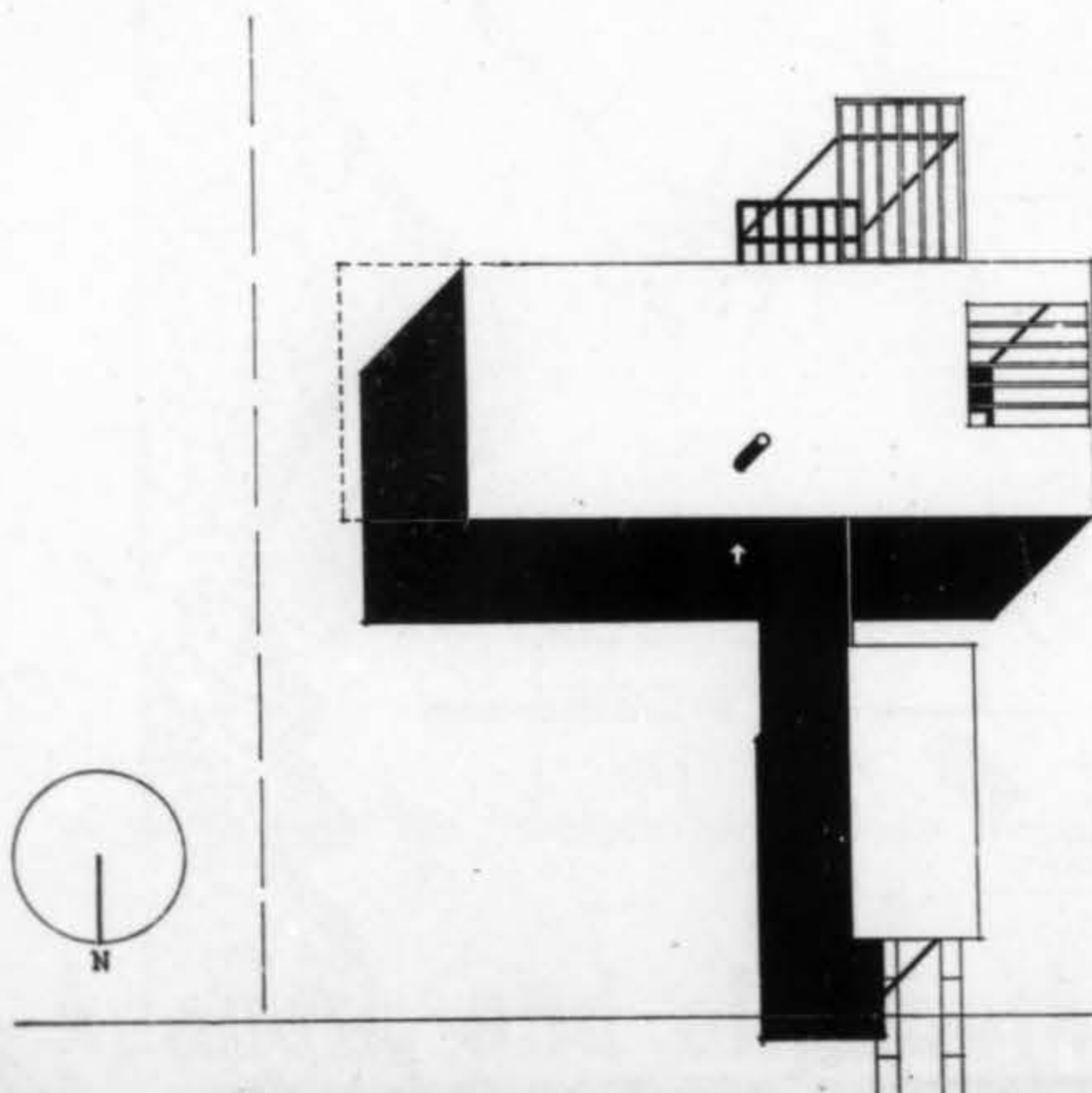
low partitions



PLAN (1ST EXTENSION)



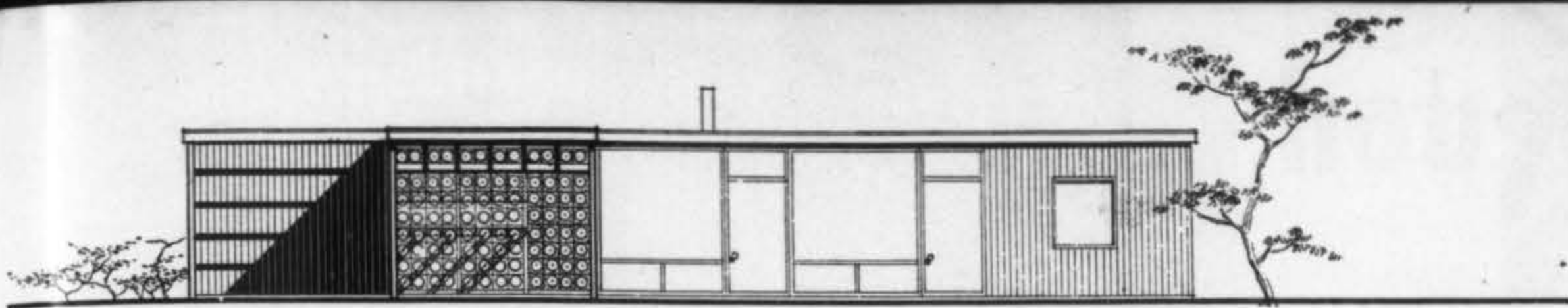
ROAD



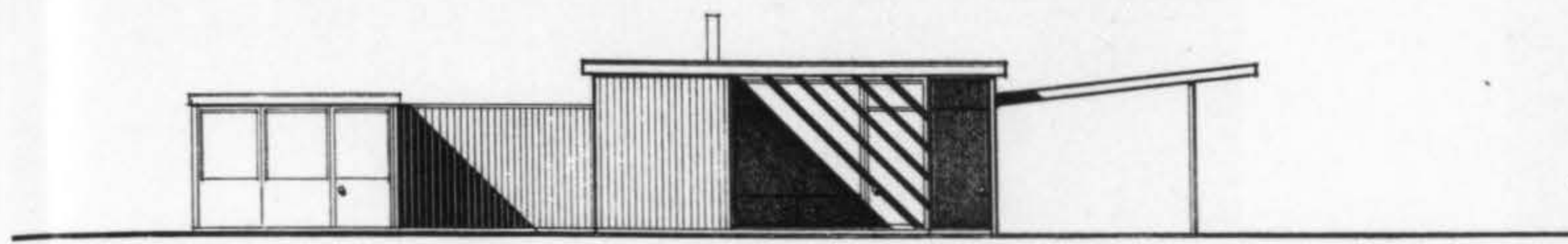
GARDEN

SITE PLAN

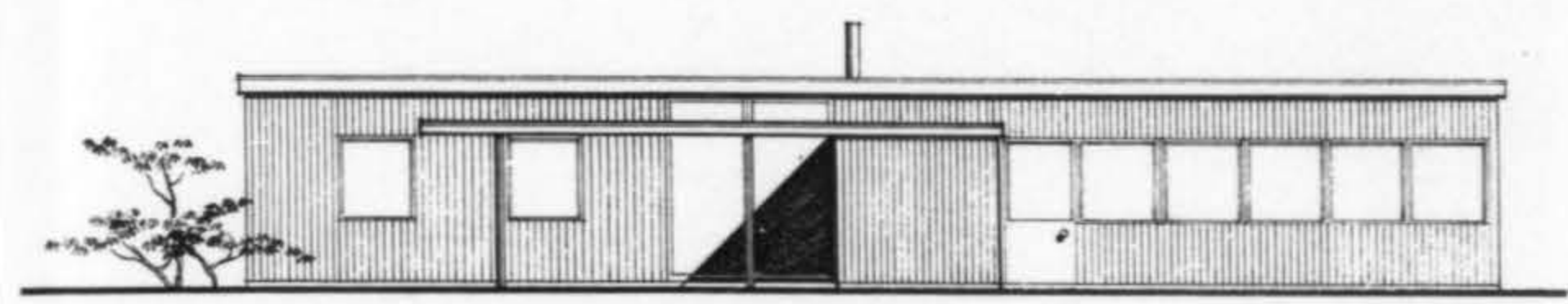
ALTERNATIVES



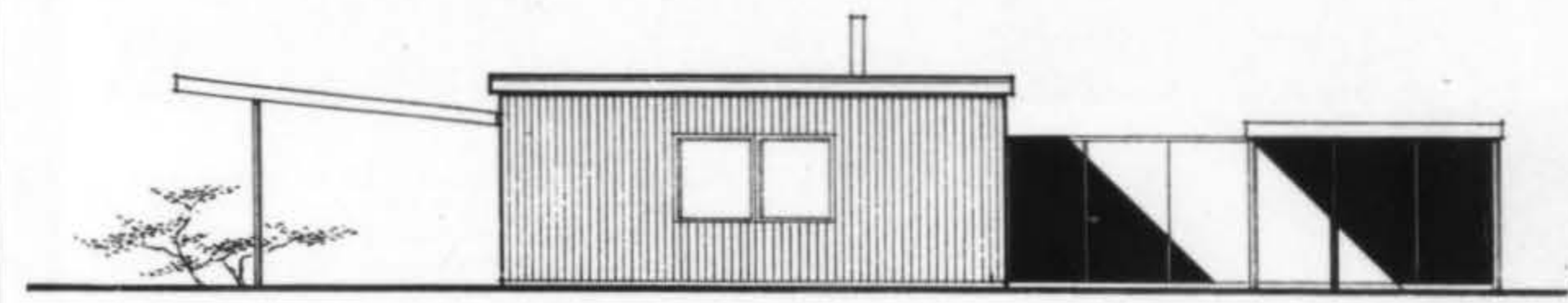
SOUTH



WEST

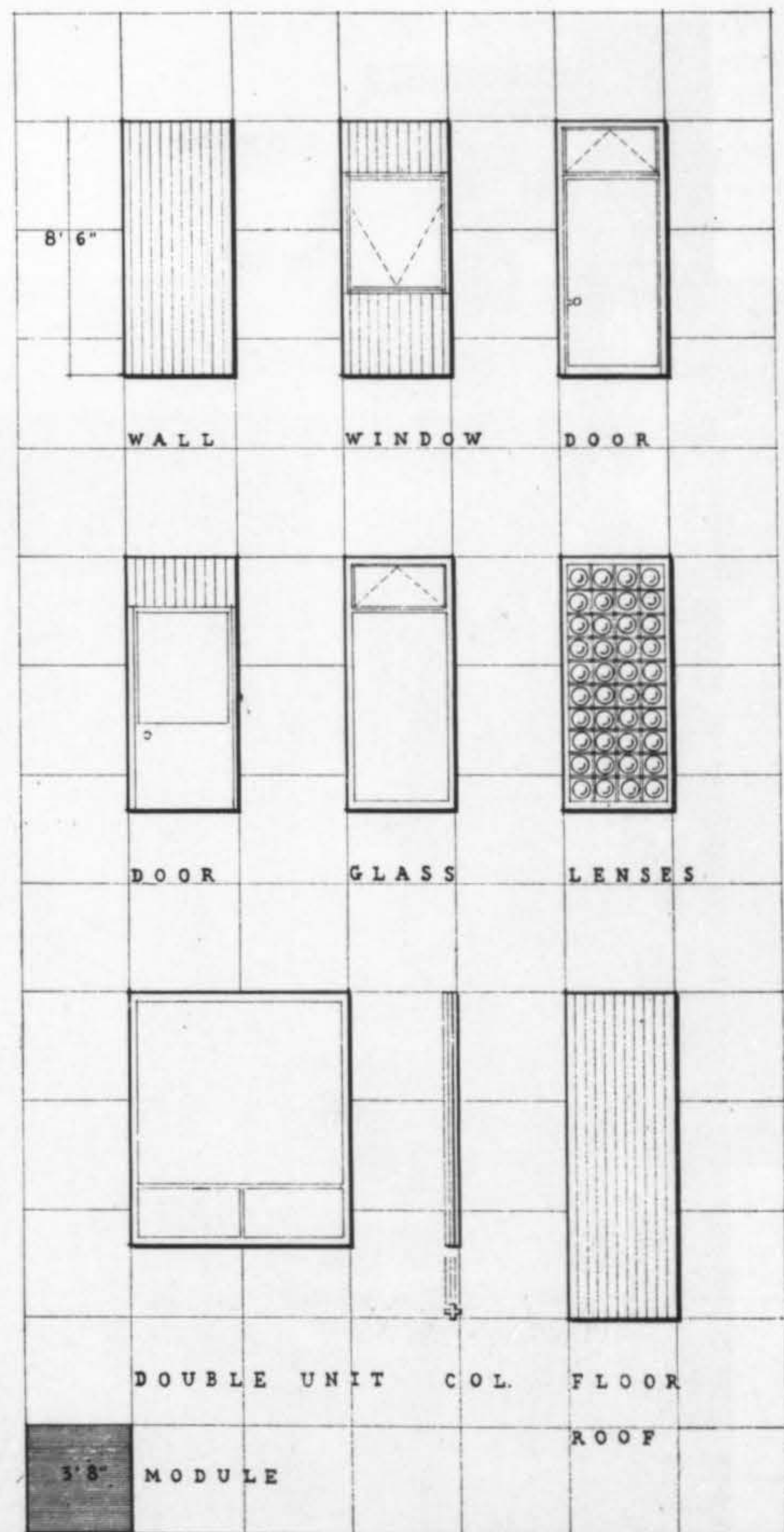


NORTH



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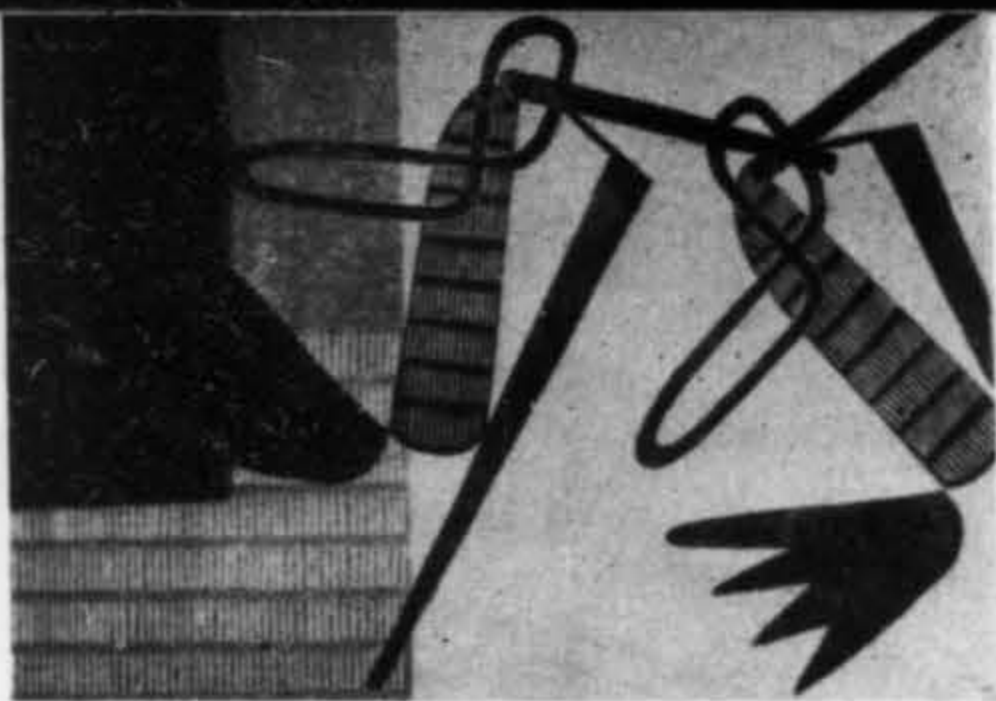
PANEL UNITS



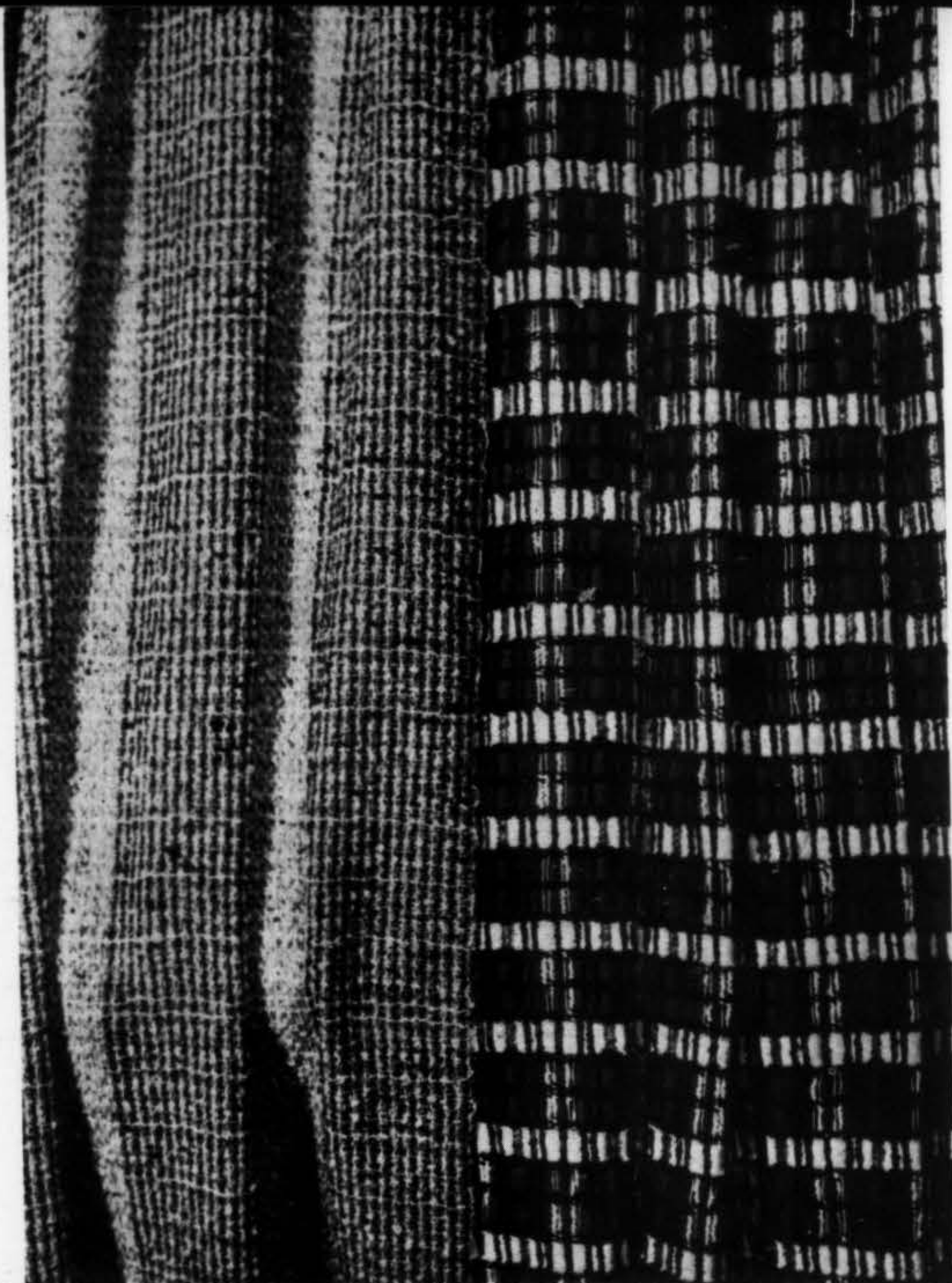
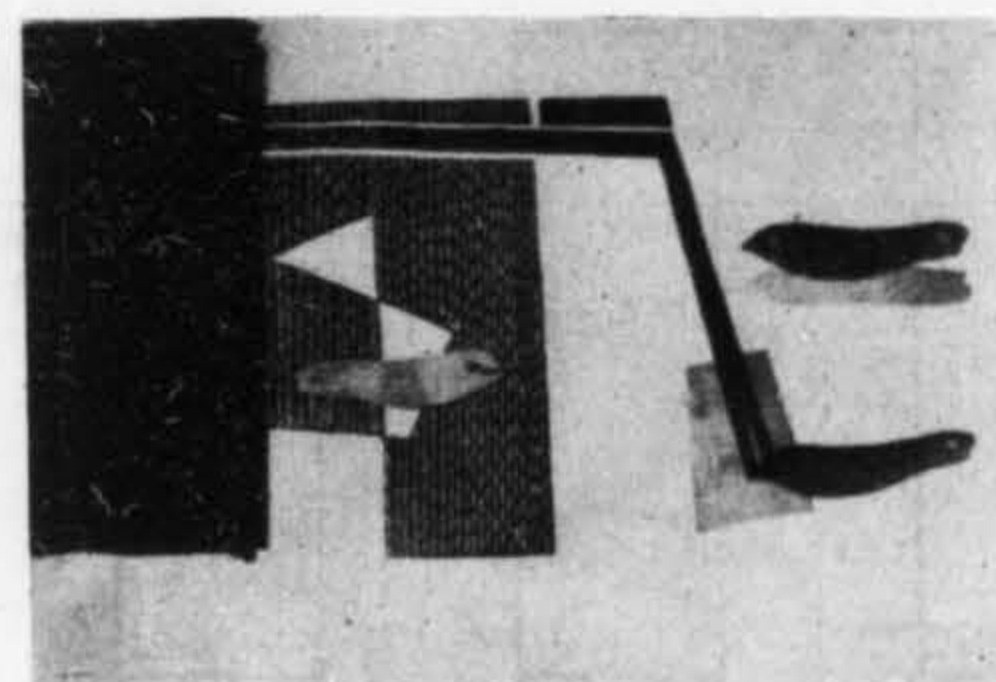
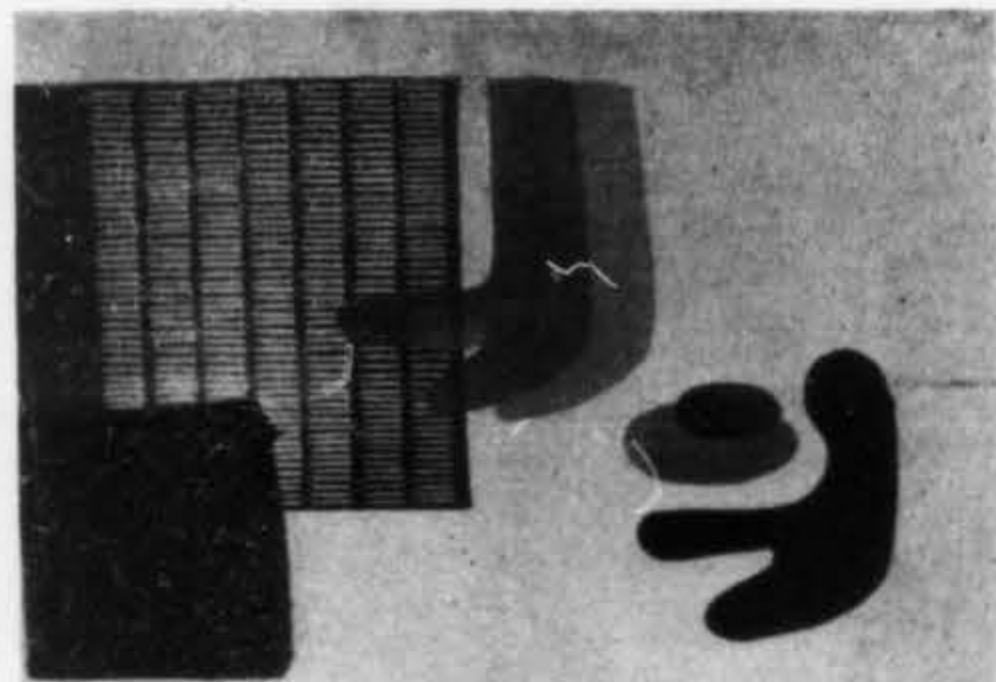
THE APPROACH—Utilitarianism is the idea and force underlying all social development today. Any social advances in the near future must necessarily be a step toward that direction. The condition of the working masses will have been greatly improved, and as a result, the demand for better (not minimum) houses for the industrial, agricultural and office workers will be most urgent. The problem for the architects becomes not so much to invent new materials, or to devise novel methods of construction, (the industrial chemists and the engineers are the experts) as to incorporate and coordinate them in his planning. His immediate problem, however, is to acquire a thorough knowledge and understanding of the needs and living habits of the workers; to make the people conscious of a higher (NOT more luxurious) mode of living; and to provide the framework in which it can best be fulfilled.

THE AIM—In dealing with this problem, the architect limits himself to find a solution for only the clerical or office workers, for it would be impractical to design a type of house which could suit all kinds of workers. The agricultural workers and the office workers certainly need entirely different types of houses. It is a fact that the sedentary life of the office workers is one of the most unhealthy ways of civilized living. The architect, therefore, aims at ameliorating their home life as an "antidote." He believes that their home life should be made physically more active to balance the humdrum and inertia of their office life; that their lack of contact with nature should be compensated in their homes; that a Spartan life should be encouraged; and that certain comfort should be provided, yet purposely avoiding the middle-class standard of a slavish comfort-worship. It is upon these convictions that this design is conceived.

THE PLANNING—This house is planned for Eastern States, or any regions with a climate favorable to outdoor living in the greater part of the year. In the plan shown, accommodation is made for a family of four. Besides the usual rooms, a hobby workshop is considered essential to encourage a certain amount of manual labour. The direct connection of the workshop to the yard makes it possible for working in the open air, without disturbance to the living areas. The plan shown can be reduced by taking away the laundry, the dining terrace on one side and the two bedrooms on the other. In this state, the living, dining and sleeping areas are combined into one large multi-purpose room. The plan shown can also be extended to take two additional bedrooms without altering the general arrangement of the original layout. An extra bathroom could be added next to the existing one if required. The hatch connecting the kitchen with the dining terrace facilitates and encourages outdoor eating. Part of the workshop can be used as storage for broken furniture, etc. Sun-protection on southern exposure is by means of awning or sun-shade. The plan, based on a 3' 8" module, can be adapted to most of the existing pre-fabrication systems. It is designed for suburban housing developments, a fairly large site being considered desirable.



1

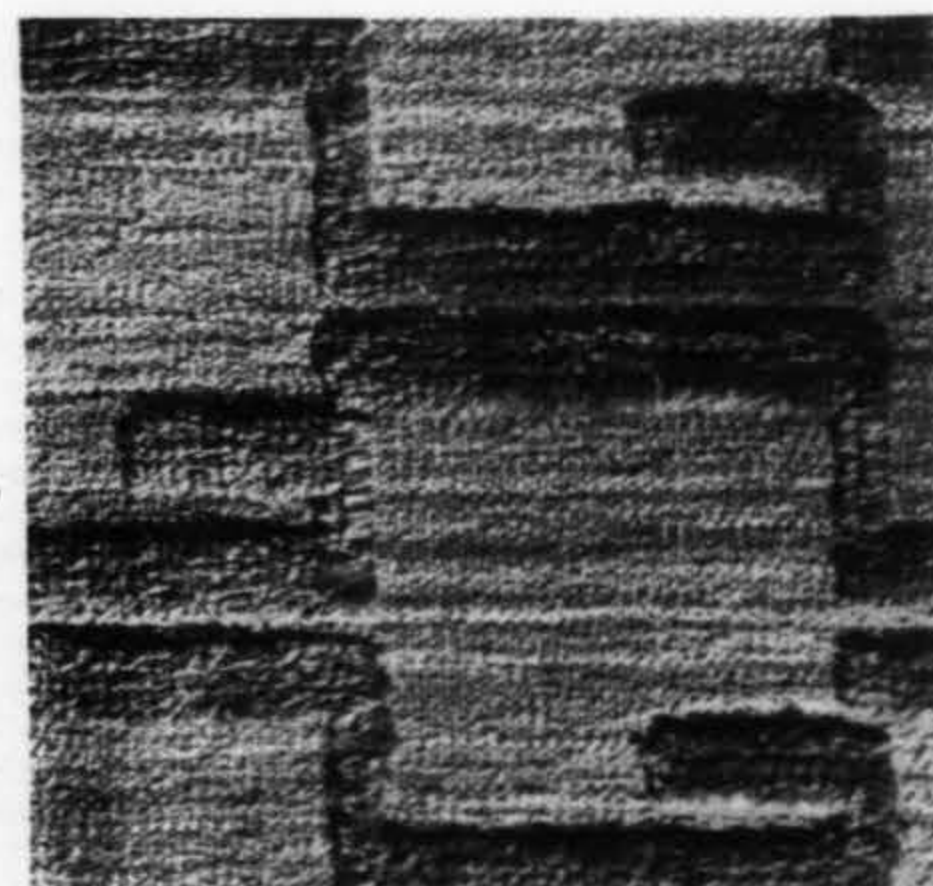


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The first annual Textile Art Exhibition sponsored by The Woman's College of Greensboro, North Carolina, during March was a pioneering venture and offered the textile designer an opportunity to show his work and view that of his contemporaries. Photographs of the first three winning designs are shown on this page. Second place in woven textiles was a tie between entries by Patricia Patton of Greensboro and Marianne Dusenbury of Cranbrook Academy of Art. Second place for printed textiles went to Noemi Raymond of New Hope, Pennsylvania.

- 1** First Prize in Printed Textiles, a set of table mats by Ilse Hedwig Hamann, La Mesa, California. Tool-textured abstractions on unbleached muslin, they demonstrate the potentialities of the medium in the hands of an original and skilled worker.
- 2** First Prize in Woven Textiles, a group of four fabrics by Robert D. Sailor, Cranbrook Academy of Art, Bloomfield Hills, Michigan (tying with Edna Vogel). Shown here is a brown and tan striped suiting (left) and a drapery material woven of novelty yarn and torn strips of red and white cotton cloth.
- 3** Also in the winning group by Robert D. Sailor, a drapery fabric of novelty cotton yarn with the warp left open to form bands, and a dark green tweed.
- 4** First Prize in Woven Textiles, a rug in four shades of green by Edna Vogel, Bloomfield Hills, Michigan (tying with Robert D. Sailor). Photographed is a section of the rug, in plain weave with interest maintained by color shading and the looped-in design.



4

winning textile designs

house in la jolla



3

1 The east side of the house showing the front entrance and patio. A concrete ramp connects garage and drive. The grill shown through the treetops is at the back of the garage, enclosing a space to be used as a drying yard.

2 Windows on the west side of the house overlook La Jolla and the Pacific Ocean. The upper windows are in the writer's studio, which may be entered from the garage or the lower floor and opens to a sundeck.

3 Interior of the living room showing the front entrance. Panelling and bookcase are of natural redwood waxed. The living room and bedrooms open through sliding glass doors upon a cantilevered balcony.

4 Door connecting kitchen and dining room. The cupboard opens to both rooms and the open space below facilitates serving.



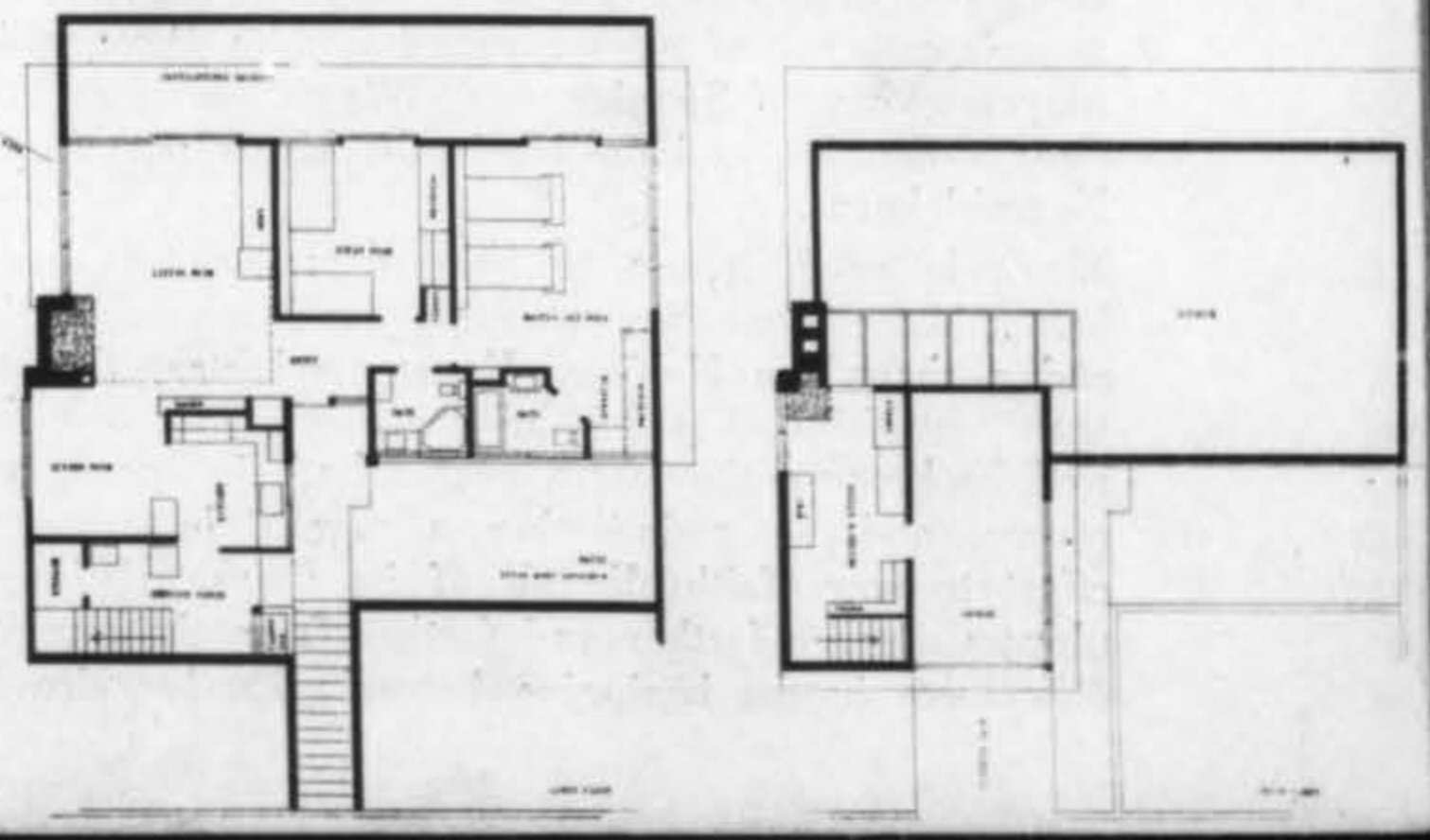
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4

S

this is jazz

by Rudi Blesh

part 2

new orleans to chicago

and points east



AS Jazz moved north it took with it many of the best New Orleans musicians, both Negro and white, and by 1920 Chicago—if not the capital of Jazz—most certainly shared the honors with New Orleans. Thus in Chicago in the early 1920's was to be heard the band that many consider the greatest of all Jazz bands, King Oliver's Creole Jazz Band. Also in Chicago was the Friar's Society Orchestra, later renamed the New Orleans Rhythm Kings, a New Orleans white Jazz band equal in importance to that other New Orleans white band, the Original Dixieland Jazz Band, which had opened at Reisenweber's in New York in 1916 and had, as we have mentioned, instantaneously scored the first great success in Jazz. The whites in New Orleans got Jazz playing from the Negroes, but they never were able to play it with the ease and expressiveness of the Negroes. Then and to this day, the style has been native to the Negro, springing from his African heritage, having basic affinities with his other musics: spirituals, work songs and blues, having much of Negro ragtime in its makeup and having all the peculiar expressive qualities of Negro tone and Negro atonality. Then and to this day, Jazz style has been a borrowed style with white men and they are most successful when they most frankly and directly imitate Negro playing, and least successful—at least from Jazz standards—when they depart from the Negroid, altering the instrumentation, *purifying* the tone, *improving* the intonation and, in general, Europeanizing Jazz music. Thus it is a commonplace to say of more successful white players like the trumpet players Muggsy Spanier and Wingy Mannone, the trombonist George Brunies, and the clarinetist Mezzrow, that they play very Negroid horns.

There is good reason to believe concerning the earliest white bands, those from New Orleans, the Friars, the Dixieland group and perhaps the Halfway House Orchestra, that they were the most successful of all white groups in Jazz playing. This could well be because they were nearer both in space and time to the source, and, in assimilating a new style, were making every effort to copy faithfully all of its characteristics, whereas later players diverge farther, and farther from the parent style, minor differences in the beginning becoming major cleavages today. It

is nearly impossible for white players to play with all of the Negroid characteristics: relaxed rhythmic complexity, true hot intonation, and vocalized and dirty tone.

We may get a fair idea of the Jazz heard in Chicago in the early 1920's from records made at that time. Allowance must be made for faulty acoustical recording, and the now defunct Gennett Company whose records we will play had equipment notoriously bad even for its time. Unfortunately we cannot play enough of these records that your ears might become accustomed to their limitations, to the excessive surface noise, and the lack of recorded range. So I will ask you to listen as patiently and as imaginatively as possible, trying to fill in the unrecorded gaps (such as the drums) and to imagine the music as it must actually have sounded.

THE Oliver line-up includes Joe Oliver and Louis Armstrong, cornets; Honore Dutrey, trombone; Johnny Dodds, clarinet; Lil Hardin*, piano; Bill Johnson, banjo; Baby Dodds, drums.

RECORD No. 9. Chimes Blues, by the Oliver Creole Band.

Listen for the piano chorus, very possibly by Bertha Gonsoulin, and for Louis Armstrong's solo, his first on records.

RECORD No. 10. Snake Rag, by the same band.

In this you will hear several of the celebrated two-cornet breaks by Oliver and Armstrong. Listen also for the complex polyphony, the buoyant driving rhythm, the emphasis on ensemble so characteristic of true Hot Jazz.

The line-up of the New Orleans Rhythm Kings on the record next to be played is the basic New Orleans five piece instrumentation: Paul Mares, trumpet; George Brunies, trombone; Leon Rappollo, clarinet; Mel Stitzel, piano, and Frank Snyder, drums. I have chosen Maple Leaf Rag because it gives a good idea of the performance of this group as well as an opportunity to hear one of the most famous of the early rag tunes, one by the well-known Negro ragtime composer, Scott Joplin.

RECORD No. 11. Maple Leaf Rag, by the New Orleans Rhythm Kings. Somewhat earlier, New York was hearing a similar white Jazz as played by the Original Dixieland Jazz Band. The original line-up of this band as it first appeared in New York in 1916, and when this record was made the year following, was: Nick La Rocca, cornet; Daddy Edwards, trombone; Larry Shields, clarinet; Henry Ragas, piano, and Tony Sharbaro, drums—again, as you see, the classic New Orleans five piece instrumentation. Two recordings of the same number, Original Dixieland One-Step, may be played. In these recordings listen for the perpetual but simple syncopation, very ragtime in feeling, the clarinet work of Shields, very prominent because of the suppression of cornet and trombone in early acoustical recordings. Also you will be able to hear the *smears* or *glissandi* of Edwards' tailgate trombone, cementing together the loose ends of the raggy syncopation.

RECORD No. 12. Original Dixieland One-Step (1917), by the Original Dixieland Jazz Band.

Note that this number, like so many rags, consists of more than one tune. In this case two tunes, of 30 bars each, make up the duple melody of the complete number. (Another good example of this kind of multiple tune is the well-known Georgia Cake Walk, a traditional minstrel tune.)

In 1937 the Original Dixieland Jazz Band was brought together again, with the exception of Ragas, the pianist, who had died in 1919, his place being taken by J. Russell Robinson. This original group which had been disbanded for years re-recorded some of their old numbers. The following record is one of these, the 1937 version of Dixieland One-Step, made with the vastly improved electrical recording system.

RECORD No. 13. Original Dixieland One-Step (1937), by the Original Dixieland Five.

The difference between this accurately recorded version and the 1917 acoustical recording played first will give you some idea of what was lost in the King Oliver and New Orleans Rhythm Kings records. One of the reasons early Jazz has been all too frequently and lightly dismissed as out-of-date or "corny" is because of the archaic, old-fashioned, "gay-nineties" sound of the old acoustical records. Careful, imaginative and realistic listening will reveal

*Or Bertha Gonsoulin.

the fact that early Jazz is still tremendously vital, that it does not "date," and that many of the so-called improvements in Jazz far from being improvements are really changes that take it farther and farther away from its sources with corresponding losses in its essential character and value.

A big band is by no means of itself an improvement. If some medicine is right, the whole bottle may be poison. Instead of a large group swinging better the opposite is nearly always true. Collective improvisation becomes impossible, or if attempted, leads away from clarity to chaos. Written or head (i. e., memorized) arrangements must be used and even with gifted musicians the freedom is lost, the very quality which gives the tantalizing and unpredictable swinging rhythms of the good small band, precisely those improvisational qualities, in short, which are the basic virtues of Hot Jazz and those which constitute its most notable differences from European music. If, in a large band, the arrangement swings, it is relentlessly, hardly, almost in metronome fashion. As the critic Alfred Frankenstein wrote regarding a classical symphony, "Eight horns standing up are not necessarily an improvement on four sitting down." In Jazz bands three trumpets are not necessarily (and, in fact, *are not*) an improvement on one. The best big bands have certain qualities such as tonal fullness, fantastic precision, and an almost overpowering beat which are characteristic of them. These are all qualities, however, which are to some degree shared with European music. But for complex unpredictable rhythm and clear, delightful counterpoint any good small band can put the best of the big bands to shame.

FOR an even more direct comparison of the best Negro Jazz with the best white Jazz in this period (1922), the heyday of Hot Jazz, two more records may be played. These are Jazzin' Babies Blues, by King Oliver and his Creole Band, and Tin Roof Blues, by the New Orleans Rhythm Kings. In spite of the different titles, both records are one and the same composition, the latter having been pirated and re-named by the Rhythm Kings after listening to Oliver's band at Lincoln Gardens in Chicago. A more direct comparison of Negro and white playing could scarcely be found than in these two records of the same tune, made probably in the same year, by two bands of New Orleans origin, both playing in Chicago. RECORD No. 14. Jazzin' Babies' Blues, by King Oliver's Jazz Band. RECORD No. 15. Tin Roof Blues, by the New Orleans Rhythm Kings.

First note in the Oliver record the feeling of continuous, easy movement, and, despite the contrapuntal independence of the parts, the indescribable cohesion and balance, the feeling of smooth articulation of part to part. Note the disdain of solos, the ease with which the lead instrument is heard, as Oliver's cornet is heard in the next to last chorus, while the whole band plays with him. In the Rhythm King's record, on the other hand, to begin with, the wrong tempo is chosen, a failing common to white Jazz musicians. Frequently they play numbers too fast. In this case too slow a tempo keeps the music from moving. Note a jumpiness, the antithesis of the easy cohesion of Oliver's band. Note that the momentum virtually stops with the first solo, that of Brunies' trombone. It stops entirely with the next solo, Rappolo's clarinet, both solos being played against piano and drums, only. The band brings the number to life as best it can in the next and final chorus with an all-in ensemble, and here is exposed the basic defect of so much white bands' Jazz: namely, although the music moves, it does not do so with the sinuous, buoyant African ease, but in short jumps. The white players seem able to think only a measure or two at a time, the Negroes play and create an artistic unity in an entire twelve bar chorus.

While Oliver's band was one of the greatest in history, the Rhythm Kings was as good a white band as New Orleans (and therefore the entire country) had to offer, and they were earnestly trying to play this Negro music like the Negroes played it. Brunies and Rappolo played very Negroid horns, tonally, and the day had not yet arrived when the white man, under the delusion that he had mastered this Negro music, was to succumb to the fatal temptation to improve it!

What this so-called improvement leads to is well exemplified by an orchestra like that of Paul Whiteman. His last name *White Man* may well stand as a symbol of what a white man, classically

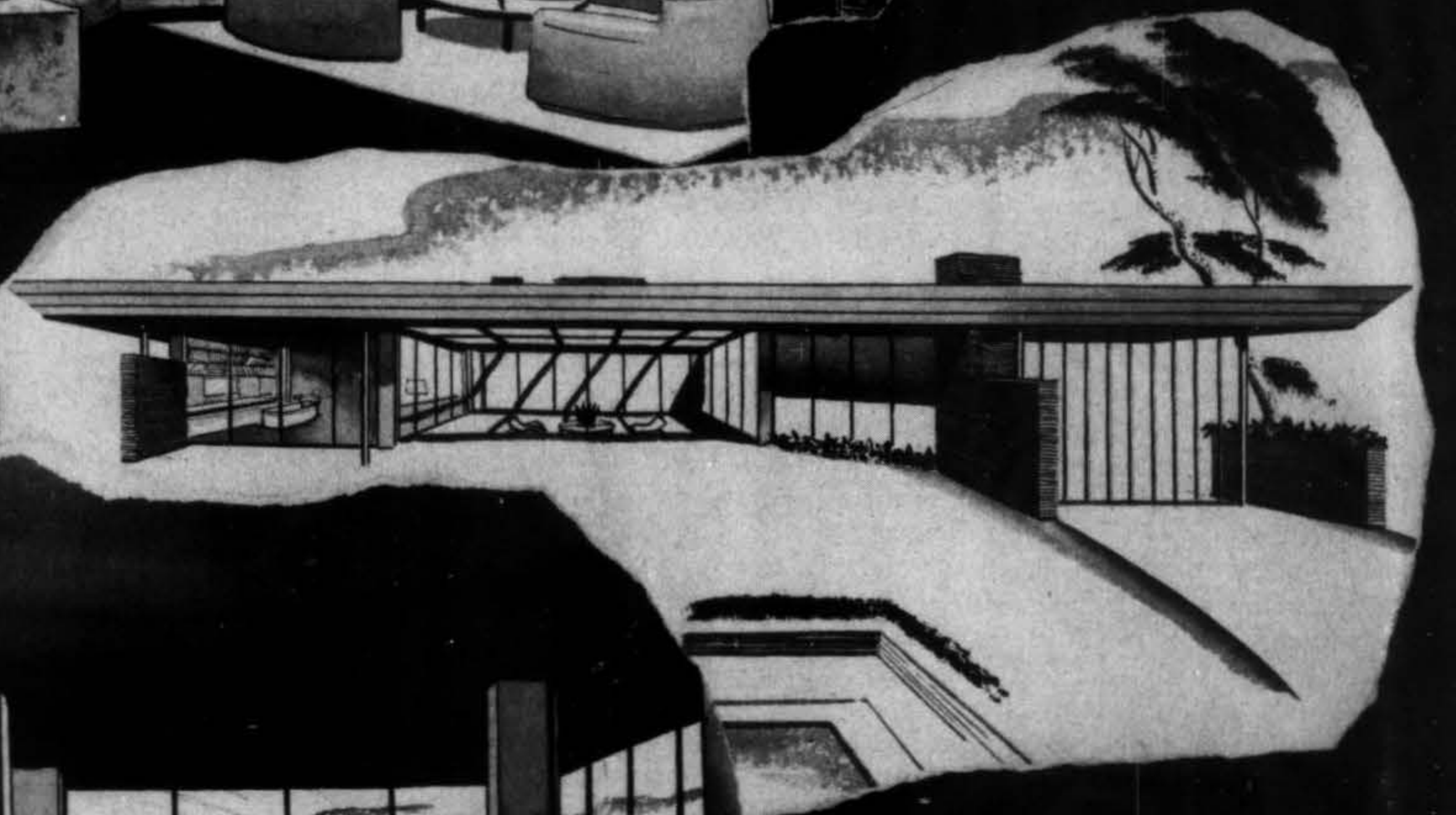
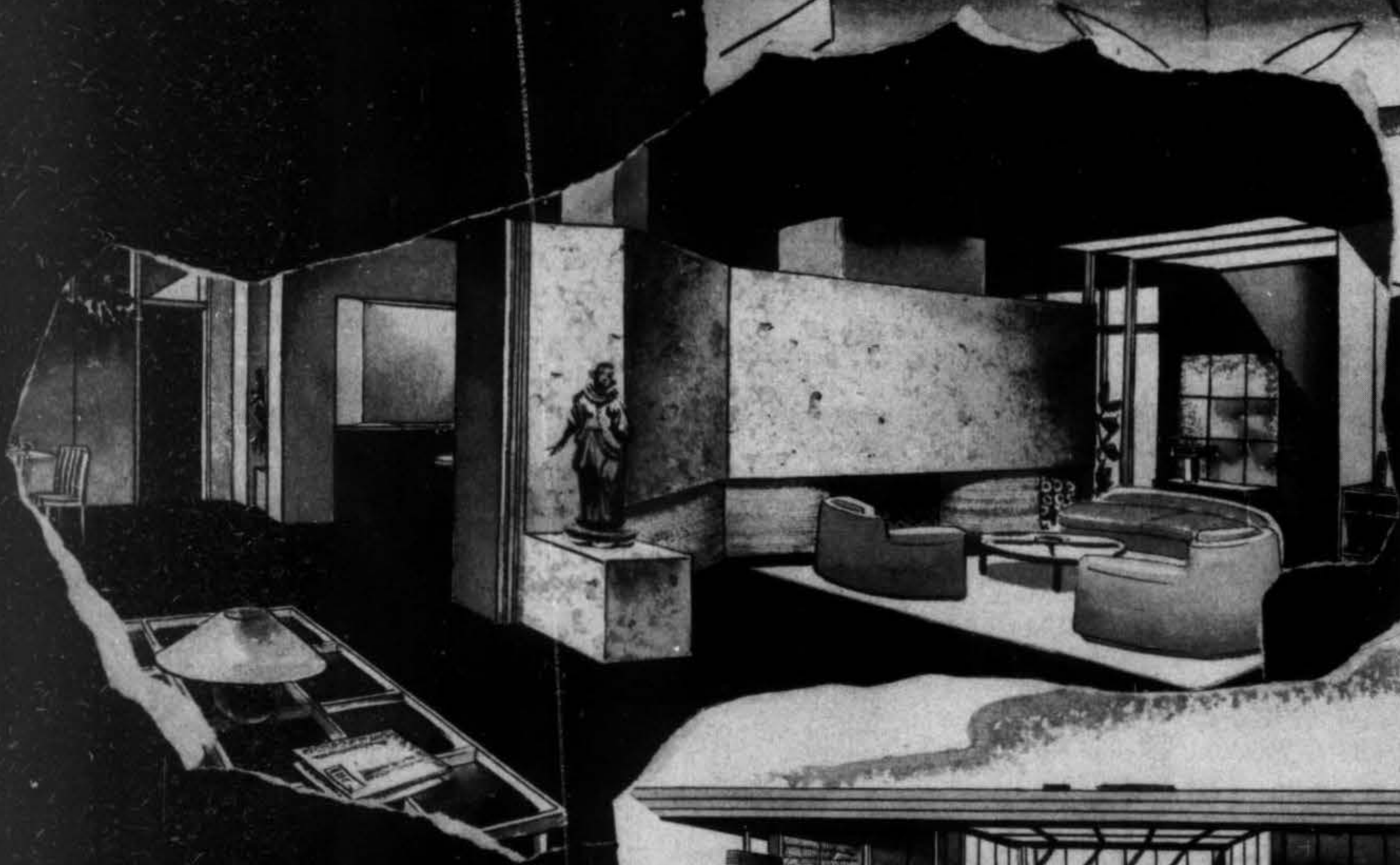
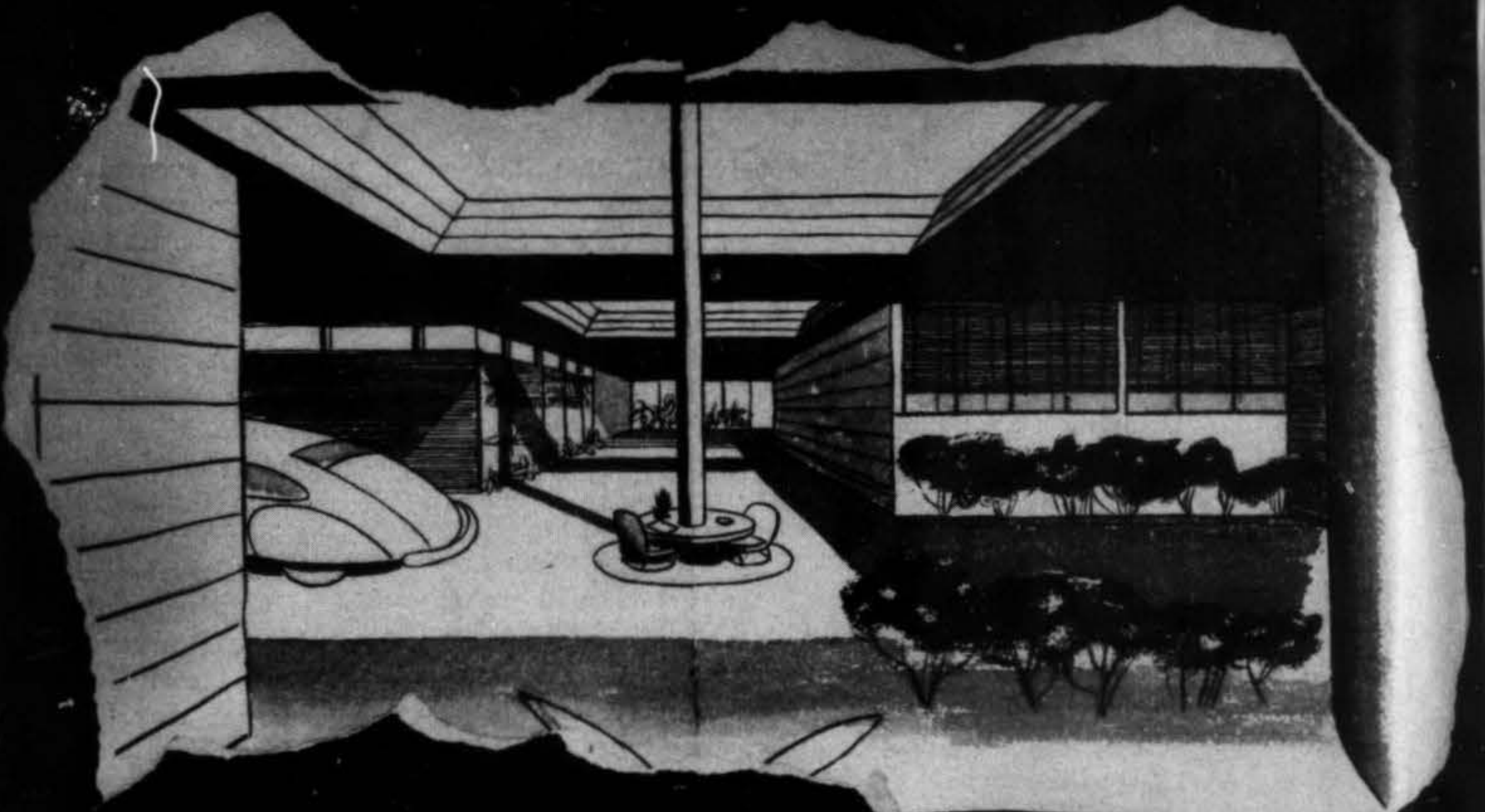
trained or even classically conditioned, will do when he sets out to develop and improve artistic material to which he is racially alien and the true nature of which he fails to understand.

FROM any point of view Whiteman's orchestra is an anomaly. One cannot escape the feeling that it is being all things to all people. A pseudo-symphonic group, playing showy arrangements of popular music and the limited repertory of men like Gershwin and Grofe, it is in no sense a Jazz band. That it is a commercial success is another thing. And it is fortunate for the leader, who acknowledges the title, King of Jazz, that it seems to satisfy the American urge to improve things and to make them bigger. Real Hot Negro Jazz is undeniably unpalatable to ears conditioned by classical music or cloyed by popular tunes: therefore sweeten it! Its origins are humble or even discreditable: therefore raise it above them! Even though five to eight instruments play Jazz music best, they look pitifully inadequate on the concert stage*: therefore create a large orchestra! Only the sacredness of classical music has restrained Americans from symphonizing (and *improving*) the string quartets of Beethoven down to the last bassoon and glockenspiel. The symphony and grand opera draw the crowds in America. Private individuals or groups must support and finance chamber-music if it is to be publicly heard even in our largest cities. All too frequently we are blind and deaf to the creative urge—if it be small or strange or humble—which stirs within us. We are pre-eminently the nation whose prophets are without honor. Thus, finding Jazz difficult to understand, strange and unattractive at first hearings, instead of training our ears to understand it we alter it ruinously to fit it to those ears. The process is something like pretending to translate a foreign text while actually substituting a completely different text in our own language.

If the panderers to popular taste—while reaping profits—have produced an artistic failure, the efforts of serious composers to write Jazz cannot—in the main—be considered as any more successful. Krenek, Copland, and others, from early and enthusiastic espousal of a new cause, have come for a rationalizing and "sour

(continued on page 46)





postwar house for a bachelor

designed by Paul Laszlo

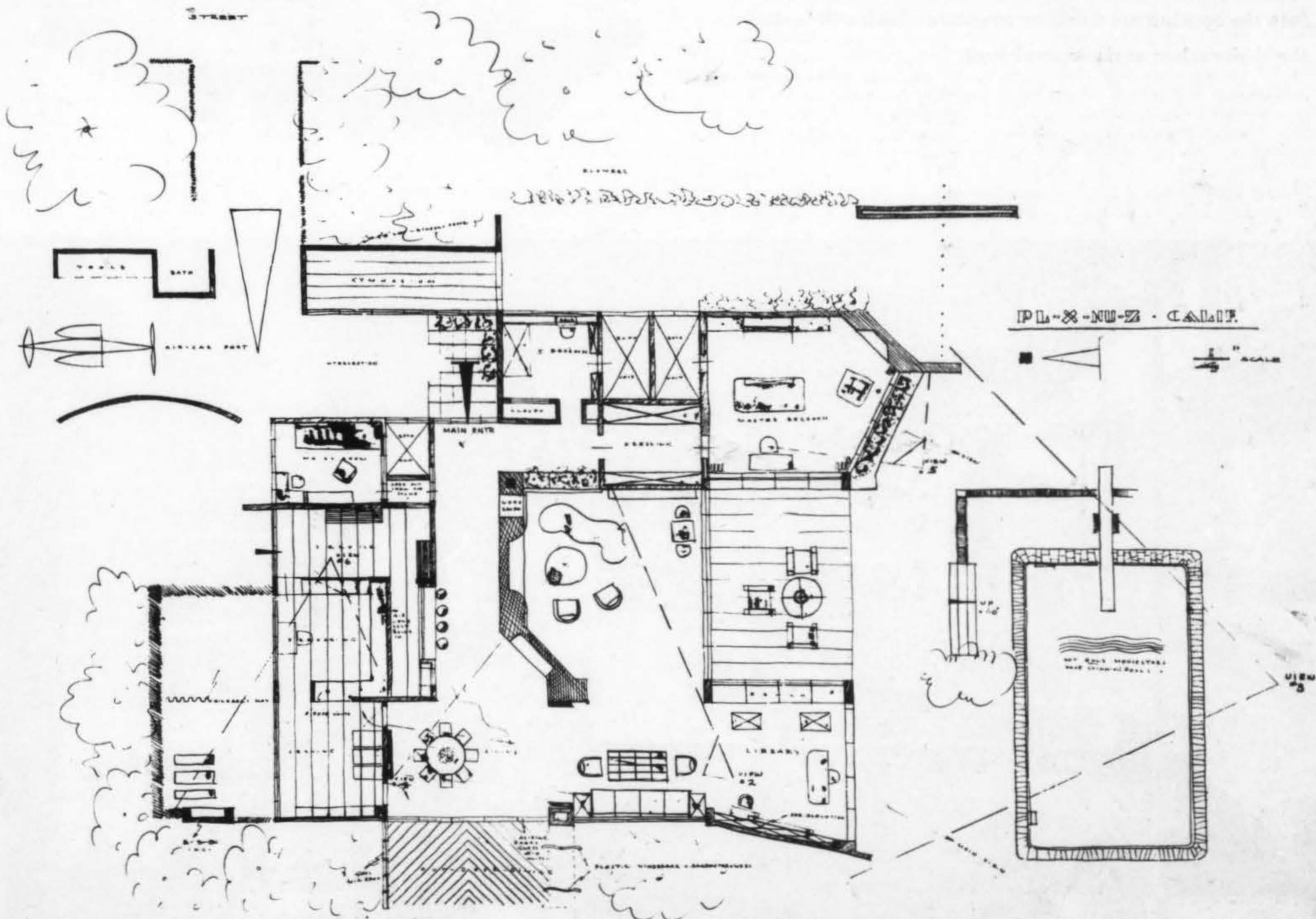
This house was designed with the following questions in mind:

How much of a change will there be in the client's way of living?

What did he find missing in his last house?

What can be expected by way of new material actually available?

It was decided that the house was to be small, and compact but with spacious rooms and equipped with every facility for easy maintenance. It has been planned for complete privacy and the "including out of smells and sounds coming from the work center." There will be radiant heat to be combined with an air conditioning system. The entrance to the house itself will be through a glass enclosed hallway leading to the living area. The open grill and the bar counter facing it have been included as a result of former experience, this indoor grill making it possible to improvise informal dinner parties. The living area will be divided into three parts, the "around the fire-



place section," the cooler sitting room, and the study with drafting board, television radio, record player, etc. The bedrooms will be carefully segregated from the living area, the master bedroom to have a fireplace, large-view windows, a desk, a couch and book shelves. In planning this small house the designer thinks in terms of areas rather than rooms. In some cases he has used fragmentary walls to divide off spaces in order not to completely enclose them with the result that there is a continuity of living area in which one moves almost imperceptibly from one section of the house to the other. The plan indicates the care with which privacy has been achieved within as well as without the house with particular emphasis upon the isolation of kitchen noises and smells. Transition from house to terrace has been carefully handled. The covered solarium, though open on one side can be utilized the year round. The kitchen, organized from prefabricated utility units, looks out through wide glass areas to the open air grill. After informal dinners, dishes can be pushed into the kitchen through a door concealed in the back of a counter which is a part of the bar. The cooking range will be built into the continuous working counters which will include the dishwasher and disposal unit.

postwar house for a bachelor (continued)



new developments

General Contractors Project Program to Promote the West, With Emphasis On Postwar Employment, Through "Builders of the West"

On all hands postwar problems are being discussed, but little is actually being done in a properly organized way calculated to produce real results when the emergency arises. During this war period since Pearl Harbor, the Army, Navy, architects, engineers and general contractors of all classifications have done a powerful construction job, probably never before equalled in the world's history—cities housing as many as 35,000 people, complete with sewers and public utilities have been put up in four months—large buildings and warehouses that formerly took ten to fifteen months to erect have been put up in concrete in three and four months—a feat unprecedented a few years ago. Today the government is looking to the construction industry as the quickest means for providing employment for returning soldiers and war workers who will be thrown out of employment at close of the war.

War activities have drawn to California and the West a greatly increased population and the State of California Chamber of Commerce recently published the following figures:

	Increase		Per Cent
	April 1 1940	November 1 1943	
California	6,868,065	7,881,694	14.8
Oregon	1,088,284	1,172,674	7.8
Washington	1,719,143	1,905,239	10.8
Arizona	497,068	569,357	14.5
Nevada	108,761	130,637	20.1
Utah	549,722	583,572	6.2
Total	10,648,043	12,243,173	15.0

This added population brings with it added responsibility. It is estimated that between 60 and 70 per cent of this population will stay.

The postwar problems are probably greater on this Coast and perhaps more particularly in California, than in any other state. New metals, under the stress of war, have been uncovered and developed for the first time. At Provo, Utah, \$180,000,000 has been spent by the government, on the finest and most modern steel plant in the country—at Fontana, in Southern California, another steel plant is now in operation and thus for the first time the West is producing at least a part of its steel requirements. Those two great plants must be kept busy supplying the West, they must not be allowed to go into "innocuous desuetude" nor must the government be allowed to impede their utilization so vital to western needs. It was proposed by certain eastern interests that this most modern steel plant in the United States be given to Russia on a lend-lease basis. Under the aggressive leadership of Senator Pat McCarron, of Nevada, this movement was stopped—completion of the plant is now proceeding.

Freight rates per ton on steel from this Geneva Plant near Provo to Pacific Coast points, San Francisco, Portland and Seattle, is \$4.95, whereas the rate from Birmingham, Ala., is \$10.26 per ton, and from Chicago it is \$11.44 per ton. From these figures the importance of retention of this plant in the West can readily be seen. It appears to be economically sound. We need it. Let us keep it.

Industrial activity backed by population follows the production of these new war-born metals. The East is cognizant of this developing West and many large manufacturing establishments throughout eastern states are planning to supply their customers from new plants to be erected in the West after the war. It is also already known that many manufacturing plants already located in the West will be greatly enlarged, and many new ones erected for the manufacturing of those many articles of daily use which have heretofore been produced only in eastern states. Why can we not make our own refrigerators, our own cooking utensils, even our own automobiles, and a thousand other useful articles of our daily life?

Eastern manufacturers themselves are waking up to the situation and realizing the great markets which the West offers today. Let it not be said that the West could not rise to the exigencies of postwar requirements. Let it not be said that private enterprise, unaided by Federal financial assistance, cannot meet the issue and do the job, thus creating employment of our returning soldiers. If private industry fails in this great task, it is in-

evitable that Federal aid will have to be sought and an enlarged WPA might well be in the offing.

The plans and specifications of eastern manufacturers establishing branch factories have in the past, all too frequently, been drawn by eastern architects and engineers, who have been sent out here especially to do the job. Even the contractor and his executive organization has sometimes been brought out here to erect the building. While there might have been some technical excuse for employment of eastern architects and engineers, yet in many cases it is known that such excuse did not exist. Eastern designers have frequently little or no knowledge of western construction methods. Speaking for the contractors, it is safe to say that they prefer to do business and contract under local architects and engineers, skilled in knowledge of western requirements and construction methods, familiar with labor conditions and the materials most suitable and available. Many cases could be quoted where eastern architects and engineers have come to the West with no knowledge of construction methods and caused untold losses to their customers. To overcome this situation requires cooperation between architect, engineer, contractor and the Western public to educate the Eastern investor on these points.

"This is Blueprint Time" and private industry, both East and West, should be encouraged to get its plans and specifications for future buildings on paper all ready to go when war ends and private industry can once more be restored to action—when the great construction industry, second largest industry in the United States, will be expected to provide employment for a considerable percentage of returning soldiers and war workers coming out of war industries.

Our foreign trade with other countries has always been an important basic factor of our American economic life. At the close of the war we will find a defeated Europe without funds for rehabilitation—destitute nations incapable of immediate trade and economic recovery; therefore the great European trade of the past, which has gone through such great ports as New York and other eastern seaports, may be reduced in volume for many years to come. On the other hand, out West the picture is more hopeful. We all expect to see a rejuvenated China—a rejuvenated Asia, capable of absorbing vast quantities of our machinery and manufactured products, a country capable of producing from its own soil vast quantities of minerals and metals which we need and the importation of which will bring about a balance of trade.

The construction industry is ready to do its bit, and The Associated General Contractors of America, through California Chapters, is now leading the way through a program calculated to build up the West to take care of the postwar employment requirements, by an organized constructive effort under the leadership of "Builders of the West, Inc." The public and industry will be asked to join in this effort. Some of the objects to be attained through "Builders of the West, Inc.," might be set forth in the following outline of the program which is now in preparation:—

- 1) Gather all available information in one central point covering postwar activities up to date. Most of this information can be secured through existing Federal and State agencies now functioning as well as through private groups already organized. This would include factual studies and surveys of all phases of the present war economy, including population changes, industrial development, industrial conversion, needed public works, etc.
- 2) Accurate and complete dissemination of the foregoing information to the public at large through every desirable medium and pointing out the necessity of prompt action.
- 3) Setting up of a sufficient field staff to adequately carry forward the program in each region of each state and the concentration of public interest on any given locality or given project when it is required to get action.
- 4) Acting as a means of securing better and closer cooperation between many of the existing groups that have already been created and the development of the idea that getting ready for reconversion and postwar work requires more than merely conversation.
- 5) Developing ideas and means of financing projects of every kind and nature, both public and private, which will be helpful in carrying forward the program.
- 6) Stimulation of interest from the standpoint of legislation. This would include working with municipal and county government bodies, with the Legislatures of the various states, and with the Federal Congress.
- 7) Cooperation with and aiding Federal departments and with such groups as the Western Conference of Governors, the various State Commissions on Interstate Cooperation, and all other governmental agencies now set up and dealing with the question of industry and employment following the close of the war.
- 8) Constant and determined pressure to see that both public and private agencies have their engineering studies and plans complete and in blueprint

William E. Hague of San Francisco, secretary-manager of the Central California Chapter of the Associated General Contractors of America, Inc., discusses a program calculated to preserve and expand the gains which western states have made during the war, and to meet the requirements of postwar employment through private enterprise construction when hostilities cease.

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stage and that necessary rights of way and other properties are acquired so that construction can be undertaken promptly.

9) The perpetuation of the contract method of performance, as opposed to day labor and work relief, particularly on public projects.

10) Providing a single mouthpiece for the use of radio, newspaper, and various other forms of propaganda to the public.

11) Preserve for the West all industrial developments so far located here, and to encourage other Eastern companies to establish Western branches and factories.

At a joint meeting of the State Association of California Architects, Northern Section, and the American Institute of Architects, Northern California Chapter, held at the Engineers' Club in San Francisco on Friday evening, March 31, Mr. Rex L. Nicholson, was introduced to the industry as the new Manager of "Builders of the West, Inc." On this evening his employment as the Western Regional Director of the Federal Works Agency ceased, and the following morning he took over his duties as manager of what is expected to be the answer to the postwar problem of the eleven Western states. Mr. Nicholson has been selected by the trustees of "Builders of the West, Inc." after a year's investigation of various applicants, as an outstanding man of unusual public and construction experience—a man capable of leading the industry to a practical solution of its postwar employment problem. Born in Texas and starting as a cowboy he afterwards entered construction employment and became manager of a large construction company, later he went to college and became a structural engineer.

At the close of the war it is reasonable to expect that Congress will be faced with a depleted treasury and a staggering debt, such as this country has never known. In view of that situation it is not likely that vast sums of Federal money will be available for development purposes. It will be up to the states, counties and the municipalities to provide for the needed public works—Federal highway funds being already available for national road construction. That our states, counties and cities will not be found wanting is known by the fact of the large sums which will be available for public works after the war; but recovery of private industry through private enterprise is the vital factor. Public works of all kinds should be undertaken under a balanced program over a number of years, with an increased program immediately following the war flattening out thereafter.

MONSANTO CHEMICAL ACQUIRES I. F. LAUCKS, INC.

A contract has been signed whereby Monsanto Chemical Company of St. Louis has acquired I. F. Laucks, Inc., of Seattle, manufacturing chemists and leading producer of plywood glues. Through this transaction Monsanto will acquire the two Laucks plants in Seattle and other company interests at Vancouver, B. C., Los Angeles, Portsmouth, Va., Lockport, N. Y., Stanbridge, Que., and interests which Laucks holds in companies in Australia and Sweden.

The acquisition of Laucks marks the entry of Monsanto into the Pacific Coast manufacturing field. Founded in 1901 in St. Louis by the late John F. Queeny, Monsanto manufactures more than 300 commodities in the pharmaceutical, plastics and heavy chemical fields. Monsanto owns or operates 19 plants in the United States and has foreign operations in England, Wales, Canada, Australia, and Brazil. Its domestic operations include plants at St. Louis, Monsanto, Ill., Anniston, Ala., Monsanto, Tenn., Springfield and Everett, Mass., Dayton, Ohio, Trenton, Mich., Camden, N. J., Norfolk, Va., Nitro, W. Va., Carondelet, Mo., Texas City and Karnack, Texas.

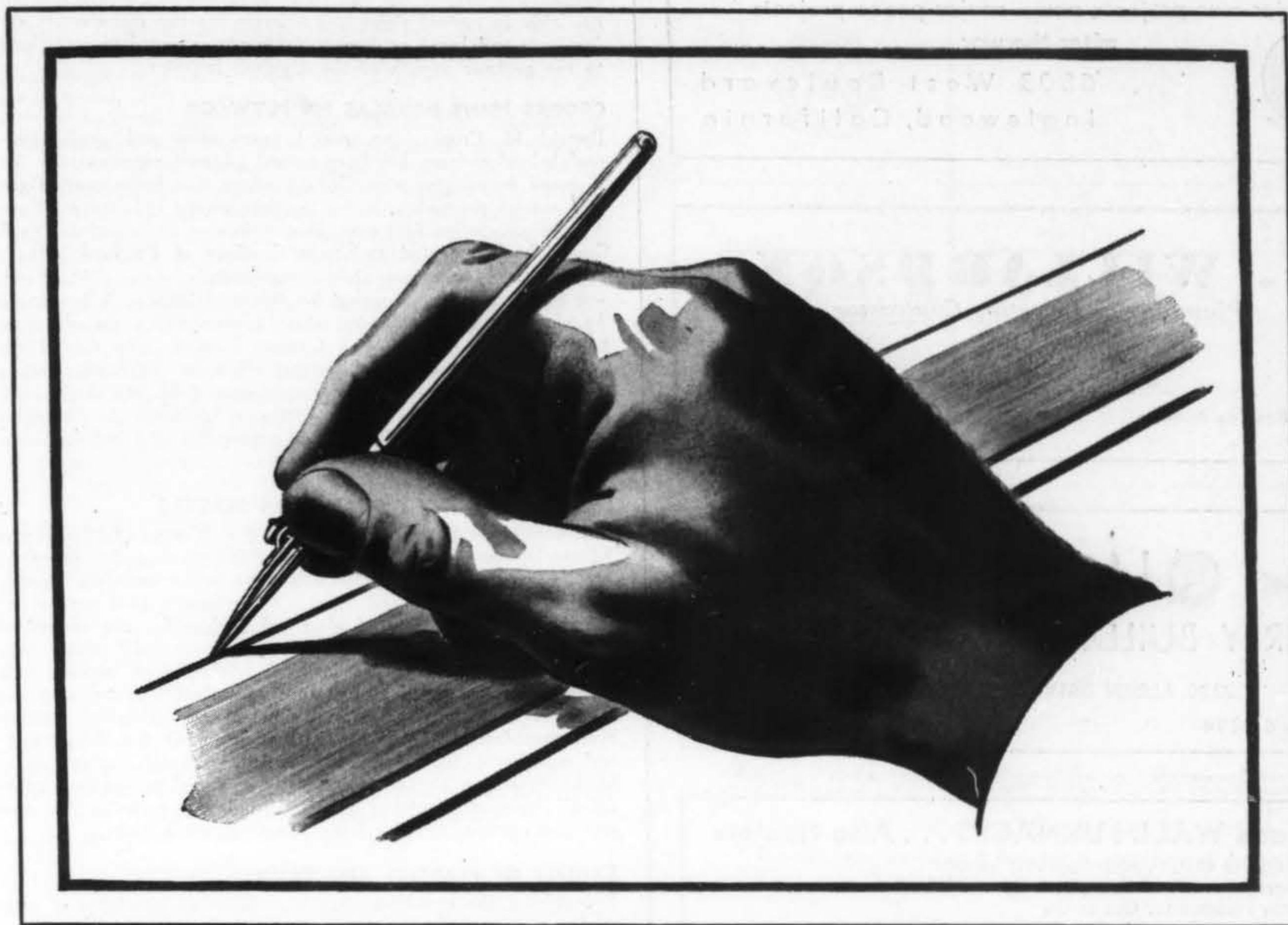
In addition to its plant operations, Monsanto has six research laboratories from which many of its new products have sprung and in which it has found new uses for old products. The Central Research Laboratories are located at Dayton, Ohio, with divisional research laboratories situated in St. Louis, Springfield and Everett, Mass., Nitro, W. Va., and Anniston, Ala. Analytical laboratories are maintained at all plants.

Its acquisition of the Laucks properties gives Monsanto a dominant position in the American plywood glue field. Its own facilities for manufacturing raw materials in combination with the Laucks properties, will make it the largest producer of plywood glues in the world. Charles Belknap, Monsanto president, said that through the acquisition of Laucks the research facilities and experience of the Monsanto company would be placed behind the development and growth of the plywood glues industry.

No changes in the Laucks operating personnel are contemplated, it was announced. Laucks officers are I. F. Laucks, president; Harry P. Banks, vice-president; and Leo W. Eilertsen, secretary and treasurer. In addition to Mr. Belknap, other Monsanto officers who have been active in bringing about the transaction are Edgar M. Queeny, son of the founder and present chairman of the board of directors; William M. Rand and Baston DuBois, vice-presidents and members of the Executive Committee; and John F. Brooks, vice-president of the company and general manager of Monsanto's Plastics Division.

The plywood industry has experienced a sharp growth during the past decade, and particularly during the war because of many new applications made of the material to replace metal. Plywood is not always used as a substitute for metal, but in many applications it is found to serve the purpose better than metal. Used extensively now in the manufacture of aircraft, P T boats and other small water craft, building and furniture materials, plywood is expected to have greater use in these and many other fields in postwar days.

While plywood is not a new material, the introduction in 1935 of the use of waterproof synthetic resin glues marks the beginning of modern plywood and the opening of extensive new markets for the material. Principally because of the new glues, plywood may be molded into many shapes, thus



this is
BLUEPRINT TIME!

The welfare of the nation will be greatly benefited, if, when peace is declared, a large volume of both private and public construction can break ground immediately. Construction is the greatest hope for full employment in the postwar period.

In order to get the maximum value from private investment or public works, and avoid waste of manpower, time and money, it is absolutely necessary to have well-planned, soundly conceived projects. This takes time and the time to plan is now. This is blueprint time!

Call in your architect, engineer and general contractor. Put your problems before them. Each has much to contribute in thinking, experience, data and facts that should be considered long before any actual construction is done.

By such activity you assure a better

competitive position for your company in postwar, more employment for returning soldiers and you help private enterprise to bear its share of the responsibility for postwar social and economic conditions.

The employment provided on a planned, needed public works project is a regular job at regular pay. A job on a hastily started project is made work at relief wages.

As you plan, bear in mind that the actual construction by a competent general contractor is another guarantee that the maximum value will be received from the investment.

"Planning Future Construction Markets" is a pamphlet published by the AGC that contains much valuable information for anyone interested in the construction industry. We'll be glad to mail you one gratis.



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making it suitable for applications which otherwise would be impractical. A vast amount of building, especially of homes, is expected after the war, and the trend is toward prefabrication of buildings and parts. Plywood is particularly adapted for this. With a variety of 250 kinds of attractive woods available in normal times and suitable for the manufacture of plywood, the furniture and home equipment fields are expected to contribute substantially to the postwar growth of the plywood industry.

CROOKS JOINS DOUGLAS FIR PLYWOOD

Donald M. Crooks, for several years sales and production executive of prefabrication firms, has been named midwest representative for Douglas Fir Plywood Association with Chicago offices. Crooks succeeds David S. Betcone, now eastern representative for the fir plywood industry at Washington, D. C. A third association field man, Joseph Weston, is located at Los Angeles, Calif. Crooks has conducted architectural offices at Portland, Ore., and Oakland prefabricated structures almost continuously since 1912. Until recently he was in charge of engineering for Hayward Lumber & Investment Co. of Los Angeles and helped develop their present house manufacturing plant. He held a similar position with Gorman Lumber Sales Co. of Oakland, Calif. Crooks has conducted architectural offices at Portland, Ore., and Oakland with much of his work in the residential field. His designs include several plywood structures apart from homes or buildings. At Chicago he will serve as a consultant on applications of plywood in the industrial and prefabrication fields principally.

SQUARE D FACTORY BRANCH IN SEATTLE

Post-war planning on the part of the Western Division management of Square D Company has brought about the opening of a direct factory branch by the Square D Company in Seattle to better serve the Northwest territory of the United States and Alaska. The Square D Company is a manufacturer of a wide variety of electrical devices for the control of electricity, namely: panels and switchboards, motor control, safety switches, circuit breakers and bus systems for industrial plants; service switches, multi-breakers, pressure and temperature controls for home use; aircraft circuit breakers, contactors, sensitive altimeters and airspeed indicators for aircraft manufacturers; special distribution panels for ships; and welder control equipment for shipbuilding and the aircraft industry. The field staff of the Northwest Branch is especially equipped to render engineering service on all types of electrical problems and are available for consultation on any post-war projects involving electrical applications.

EXHIBIT OF PLASTICS AND RESINS

Recognizing the ever-increasing importance of plastics and resins in industrial production, the Smithsonian Institution, Washington, D. C., has just installed a plastic and resins exhibit prepared by Plaskon Division, Libbey-Owens-Ford Glass Company, Toledo, Ohio. Purpose of the exhibit is to give visitors to the Smithsonian a quick, but amazingly complete, picture of how urea-formaldehyde plastics and resin glues are compounded and used in the manufacture of a wide variety of products.

HUGE PLYWOOD INTERESTS COMBINE

Announcement has been made today by M. D. Tucker, of Portland, Ore., Vice-President of Evans Products Company, that he has purchased from Evans the fir plywood plant located at Lebanon, Oregon, rated the largest and most modern plywood plant in the world. Its average annual capacity is 120,000,000 square feet, on a 3/8ths-inch basis; actually, in 1942 it produced 127,000,000 feet of plywood.

Cascades Plywood Corporation has been organized, with Mr. Tucker as President, to own and operate the Lebanon plant. Mr. Tucker has been associated with the Evans Products Company of Detroit for 24 years and was a senior officer in charge of acquisition and construction of many of the plants throughout the country in which various specialties under the Evans trademark have been manufactured. He was instrumental in the establishment by Evans of the Lebanon plant, which was put into operation during 1940, with Mr. Tucker as manager.

Simultaneously, it was announced jointly by Mr. Tucker and Lawrence Ottinger, president of the United States Plywood Corporation, that a contract has been signed for the sale of the entire production of Cascades through the distribution facilities of U. S. Plywood, including warehouses being opened by U. S. Mengel Plywoods, Inc. This sales contract is the largest ever effected in the plywood industry. Cascade's entire output will be manufactured and marketed under U. S. Plywood's Weldwood plywood process and brand.

Details of purchase and transfer of the property have been worked out and will include, in addition to the plywood plant, the forty-two houses in Lebanon that were erected for the housing of essential workers, as well as a logging operation which is now producing logs for the plant. Negotiations for this contract were recently conducted in New York City by Mr. Tucker for the Cascades Plywood Corporation with Mr. Lawrence Ottinger and Mr. Clay Brown, president and vice president, respectively, for U. S. Plywood.

U. S. Plywood already operates fifteen warehouses throughout the United States, and with the added production from Cascades, anticipates the opening of several more to better serve the requirements for plywood created and expanded by wartime uses. As evidence of this fact, U. S. Plywood recently made a joint arrangement with the Mengel Company of Louisville, Kentucky, known as the U. S. Mengel Plywoods warehouse chain,

and they anticipate considerable postwar development in the distribution of both hard and softwood plywood.

Producing plants of U. S. Plywood are located at Algoma, Wis.; New Rochelle, N. Y.; Orangeburg, S. C.; Lakeport, N. H.; and Seattle, Wash. The Seattle factory is one of the largest producers of Douglas Fir Plywood in the country. Both U. S. Plywood at Seattle and Cascades at Lebanon will manufacture and market under U. S. Plywood's Weldwood plywood process and brand.

In announcing the deal, Mr. Ottinger forecast international expansion in plywood use after the war ends. The exclusive sales contract with Cascades, added to the U. S. Plywood production, he said, will provide his corporation with an adequate supply of fir plywood to meet this demand. Mr. Ottinger also forecast that U. S. Plywood will need an increased supply of fir plywood for the corporation's projected postwar expansion program being effected through enlargement of its own distributing organization, as well as through the new warehouse chain it is opening jointly with The Mengel Company. The first unit in this U. S.-Mengel Plywood warehouse chain was opened at Louisville, Ky. On its own, U. S. Plywood operates fifteen distributing units.

U. S. Plywood, already the world's largest producer of plywood, owns a fir plant in Seattle, Washington, almost as large as the Cascade plant in Oregon. Both Plants, Mr. Ottinger stated, are fully equipped with modern hot-plate presses for the manufacture of synthetic resin plywood. Other U. S. Plywood plants are located at Algoma, Wis.; New Rochelle, N. Y.; Orangeburg, S. C.; and Lakeport, N. H.

Products • Processes • Methods

The following information is from "New Business Developments Service," published by J. J. Berlinger & Staff, 225 Fifth Avenue, New York 10.

The pith of the scrub palmetto produced by Palmetex Corp., Pinellas Park, Fla., has adaptability for use in insulating boards, wall panels, floor and wall tiles, cold storage insulation, steam-pipe covering, vibration absorption, acoustical treatment, twine, brush bristles, upholstery stuffing. When mixed with cement, a product is obtained which is useful for building walls. Its advantages are low cost, lightness, strength, insulating qualities.

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Plywood impregnated with a combination of phosphate, boron and sulphate, has proven to be exceptionally fireproof. Vacuum pressure in heavy steel cylinders is used and the plywood is completely dried after treatment. (American Lumber & Treating Co., Chicago, Ill.)

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The Owens-Illinois Glass Co. has produced a building material of highly porous, hydrous calcium silicate, which is lightweight and fireproof. Roof decks, flooring and partitions can be made with this structural material which is kin to glass, but not the same.

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Luminous plastic house numbers, plastic butt hinges, doorknobs and locks, and light switches are postwar products molded by the Columbia Protektosite Co., Inc., Carlstadt, N. J. Such material is rustproof and in instances where luminous qualities are obtained, offers a distinct advantage over other types of hardware.

★ ★

Westinghouse engineers have developed a fluorescent lamp that is no larger than a marble, yet gives more light than a quarter-watt neon glow lamp using more than twice as much power. Thirty of these do not consume more than an electric clock. It can be used with dry batteries.

The Celanese Celluloid Corp. has available a non-shattering plastic glazing imbedded with 16-inch mesh wire which can be obtained in various thicknesses, although the 0.030-inch thickness is standard. It is valuable for greenhouses, poultry houses and farm stock buildings in particular, not only because of its strength, but because it transmits healthful ultraviolet rays.

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Solar heating has proven to be successful in a special "solar" home built by the Illinois Institute of Technology and fuel expense over a whole year was reduced one-third. The windows were of "thermopane" glass with dehydrated air sealed in between the panes. On the coldest days, the sun provided enough heat to keep the "solar" house warm.

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When wood is impregnated with resin-forming chemicals produced at the du Pont Co., it becomes stronger, more wear-, warp-, and swell-resistant. In addition, the wood can be polished, shows no grain-rising, keeps its accurate dimensions regardless of weather changes, and becomes harder.

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To prevent wrinkling, tearing and staining of blueprints, a thin sheet of Vinylite elastic film can be laid over the print and adhered to it with the application of a hot iron. A durable water- and oil-proof coating is the result. (Carbide and Carbon Chemicals Corp., New York City.)

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General Electric has developed a spinning method which uses compressed air to process the raw material from the card, directly into yarn, thus eliminating spinning frames and spindles.

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A new vat-dyeing process makes it possible to dye such fabrics as wool gabardine, viscose rayon shantung, viscose and acetate rayon challis, rayon and viscose rayon fuji. These have not been vat-dyed before. The same process controls shrinkage, and protects against fading from acid and alkaline perspiration. (American Viscose Corp.)



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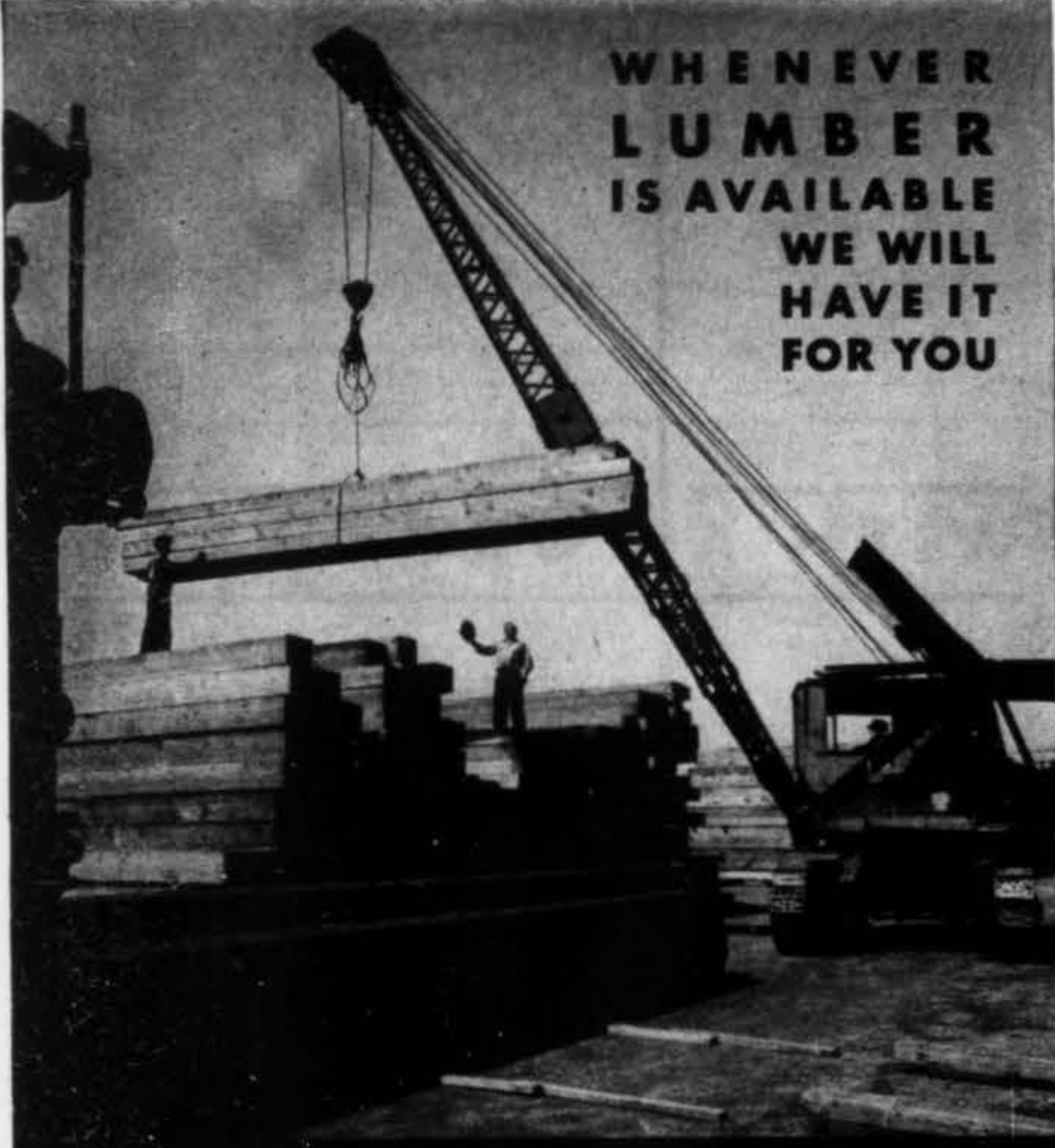


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WHEN THE GUNS SPEAK

continued from page 27

Berlin Diary by William L. Shirer; *Inside Latin America* by John Gunther; and *The White Cliffs* by Alice Duer Miller.

In mid-August, 1943, we find the following favorites. Fiction: *The Robe* by Lloyd C. Douglas; *Centennial Summer* by Albert M. Idell; *Hungry Hill* by Daphne DuMaurier; and I have to skip down to the 10th place to find a story about our times in William Saroyan's *The Human Comedy*. Again, the non-fiction selections tell a different story: *Between Tears and Laughter* by Lin Yutang; *One World* by Wendell L. Willkie; *U. S. Foreign Policy* by Walter Lippman; *Thirty Seconds Over Tokyo* by Ted Lawson; *The Century of the Common Man* by Henry A. Wallace; *Journey Among Warriors* by Eve Curie; *God Is My Co-Pilot* by Robert L. Scott; and, even a narrative poem (about America), *Western Star* by Stephen Vincent Benet.

The story is clear. The non-fiction books are of higher quality and great interest. They speak of and to our times. Practically all the fiction leaders can be classified "escape" reading. With few exceptions they have not dealt seriously or creatively with the source material of reality, with the world their authors live in. There are sound reasons for the popularity of the war chronicles and the political and military analyses. As a matter of fact, the vivid reporting of Ira Wolfert, Richard Tregaskis, John Hersey, W. L. White, Larry LaSeur, and others, has broken down the conventional distinctions between creative journalism and novels based on documentation. These writers, too, present character in conflict, make them move as creatures of flesh and blood and mind. Wendell Willkie had something to say in *One World* and broke book records. Walter Lippman had something to say. Then, there's the exceptional case of the present No. 1 best-seller: Carlson's *Under Cover*, which is important for two reasons: for its disclosure of domestic fascists, and for the arrogant attempt at suppression, which was fortunately foiled.

Then, there have been the many anthologies published beginning with Bernard Smith's excellent *The Democratic Spirit*, which show our heritage in the devotion to freedom and fight for democracy. There have been the selections from and biographies of such as Jefferson, Lincoln, Whitman, Justice Holmes. Histories such as *America, the Story of a Free People*, by Nevins and Commager. And the timely historical studies by Carl Van Doren. However enlightening such work may be, it is the creative novel or short story or poem or play which can most effectively crystallize the American experience for the American people.

What has been done? Several fiction writers have traced the course of American families through generations, emphasizing the development of democracy, its struggle, recessions, achievements. There have been historical novels, such as Howard Fast's "Citizen Tom Paine" which speak to our day.

Some have looked squarely at the present and at home. I note, particularly, a little book called *Till I Come Back To You*, by Thomas Ball. Nothing spectacular; a simple, engaging love story—but it's about America and American attitudes during the war, and in the person of the protagonist poses some of the things men are fighting for.

There are *Telegram From Heaven* by Arnold Manoff, about what war meant to a girl from the Bronx; and *Now and on Earth*, by Jim Thompson, a novel about an aircraft worker and his family. I cite these not merely because of subject matter, but because they deal with that subject matter creatively and effectively. Perhaps, I should also include such stories as *The Human Comedy*, *Mr. Winkle Goes To War*, *So Little Time*, and certainly, I should mention the recent works of Upton Sinclair. Sinclair, and his consistent concern with the immediate world about him, deserves a whole volume to himself.

The Negro writer has not had to search outside his experience for story material. He has faced his problems. Offord's "The White Face" depicts undercurrents of American life in Harlem and the grim problems of fascism and anti-semitism. Redding in *No Day of Triumph* has set the Negro community on end with his acute observations of the intense dilemma. Richard Wright has contributed his 12,000,000 *Black Voices* and is writing a new novel. Langston Hughes has published a new volume of poems. The Negro does not need to be told that the war is over here, too. Incidentally, a white writer, Bucklin Moore, deals with the Negro in Harlem and in uniform in his recently published *The Darker Brother*. More has been done in the field of the short story, and the OWI deserves credit for the suggestions made to magazine publishers

and writers. But the short story and poetry require more space than I can give. I want only to cite the late Stephen Vincent Benet, who excelled in both fields, and who devoted all his creative activities to an understanding and celebration of American democratic life.

I can only submit a footnote on the American theatre. A glance at the current Broadway season tells a story: *Tomorrow The World*, by Gow and d'Usseau, deals with a vital problem of the war; and a new play by Albert and Mary Bein, *Land of Fame*, is a serious attempt to dramatize the agony of Greece under the Nazi rule. *Harriet*, with Helen Hayes, portrays the crusader in crinoline. *Oklahoma* is a refreshing musical based on American folklore. Joseph Fields' *The Doughgirls* is a farce. *The Army Play-by-Play*, written and acted by soldiers, is worth note. For the rest, there are Thornton Wilder's Pulitzer Prize puzzle, *The Skin of our Teeth*, and a number of revivals: *The Merry Widow*, *Rosalinda*, *Blossom Time*, and *The Student Prince*. Not to mention *Early To Bed*, *Kiss And Tell*, *The Ziegfeld Follies*, *Angel Street*, *The Two Mrs. Carrolls*, *Murder Without Crime*, and the season's sassiest musical, *Star And Garter*.

Sidney Kingsley's *The Patriots*, the play about Jefferson, was an earnest attempt to parallel historical crises, but it is no longer playing. *The Eve of St. Mark*, by Maxwell Anderson, and Ed Chederov's *These Endearing Young Charms*, dealing with the contemporary world, did not last long, but will be seen eventually on the screen. However, there has been no drama to compare to *The Watch On the Rhine* or *Native Son*. The only creative dramatic contribution is being made by the Camp Shows and by the Theatre Wing enterprises: Lunch Time "Follies" and the agricultural unit, *It's Up To You*.

In his recent survey of the theatre, George Jean Nathan offers his explanation of the dramatist's dilemma: "The difficulty with war plays written and produced in time of war lies in the arbitrary censorship which playwrights must inevitably impose upon themselves. If they do not impose it, the public will do the job for them. They have no way out. They must accept the public's attitude toward the war; they must hew to the line of popular thought and prejudice; they must, whether they will it or not, for the most part resign themselves to being mere cheer-leaders, or perish." Now, if this is true, then it appears that the only difficulty confronting the dramatist is the job of finding out the public's attitude towards the war—and that, it seems to me, is a primary responsibility. This bears out the conviction that the public wishes to read or see a crystallization of his experienced reality. The public has sound reasons for rejecting the unintelligible, the obscure, and the dubious.

What, then, can a writer do in a war?

Work pages of plain talk were passed from hand to hand and a scattered, sprawling colony was mobilized into a nation. A story circulated across the land, was sent over the sea, spread throughout England, was read by Welsh miners and German farmers and became a legend in the slums of Paris—and it helped to free a people from slavery. A peasant with a rifle wrote a book in a common tongue and it brought unity or rage and purpose to millions.

Tom Paine, Harriet Beecher Stowe, T'iam Ciari. Writers. There were many of them, writers who were also citizens, who played an influential role in their times, whose works are woven into the fabric of our lives today. Aeschylus, who fought at Marathon; John Milton, champion of liberty; Dante, who suffered for his public activities. Defoe, Swift, Zola, Tolstoy, Gorki, Whitman. The part of the creative writer in history needs no defense.

Edgar Snow puts it this way: "In the most sublime and stirring moments of history it often happens that a single novel or poem or essay manages to reveal, better than any straight factual account can do, the heart of the inner purpose of a period, or the source of power or decay working within a society to bring about its collapse or its regeneration." He cites such examples as *Les Miserables*, Voltaire and the French Revolution; *Don Quixote* and the decline of the Spanish Empire; the political awakening of the Filipino through Rizal's novel, *The Social Cancer*, and, of course, *Uncle Tom's Cabin*.

At least one novel has appeared in this "sublime and stirring moment of history" and has helped to reveal its meaning and shape its destiny. *Village in August*, by the Manchurian peasant soldier, T'ien Chun, bridged the gap between the China of celestial

(continued on page 46)

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WHEN THE GUNS SPEAK

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scholars and the lives of the common people. It is about those people, and it reveals, with great candor and understanding, the tremendous resources of the people fighting for their homes, for their lives, for their freedom.

This, then, is an occasion for novels.

During the siege of Leningrad, during the terrible winter, some people gathered. Grusdel, a well-known Russian writer, said: "We all came together in the room of a famous writer and with a few sticks of wood lit a fire which gave little heat and decided that the best way to keep warm was to discuss our problems as writers. Today we have no conditions for work. We have no light, no warmth and we are hungry. We ask—is it necessary to be a writer under such conditions in Leningrad? Everybody answered—"A writer's work is inevitable and eternal no matter what conditions exist. Our work is realized with our heart, soul and brain, and naturally, in this heroic town we wish to say to everybody that there is great happiness just to live in Leningrad—to be in the front lines of history."

The muses speak out in the front lines of history. Need they be silent here—where there are conditions for work? "The only 'purpose' of my literary work," says T'ien Chun, "is to help liberate all oppressed people from their unhappy lot." Have we no purpose here? Are we really irresponsible? If we are indeed silent, there can only be one reason: we are not alive, we are cut off from the people's struggle to build a world worth living in. There is a kind of cynicism in the air. That, too, is a withdrawal, a kind of cutting off, an evasion of responsibility. But as Vice President Wallace has put it, "everywhere the common people are on the march." That means in America, too. The writer must at least match strides with the people. Then he will find his voice.

THIS IS JAZZ

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grapes" rejection of Jazz as "limited, unexpressive, unmusical, etc." Stravinsky, apparently unaware of his failure, persists in his hybridizations. With one notable exception, the others find Jazz produly unassimilable, and what they cannot appropriate nor deform and might justly reject they find necessary gratuitously to condemn.

The notable exception is Darius Milhaud who, although his creative interest in Jazz seems to have waned, was in one period the most serious and successful in its use. His approach was respectful, and in his ballet, "La Creation du Monde," he had considerable success in transposing the sound, the improvised feel, and the rhythmic texture of Jazz into a symphonic context. This ballet's thematic material is supposedly derived in part from Handy's "Aunt Hagar's Children Blues." It is rather more certain that Gershwin's "Rhapsody in Blue" is derived thematically from the Milhaud opus.

With little or no comment the following groups of records may be profitably compared:

RECORD No. 16. Piano Rag Music, by Igor Stravinsky.

RECORD No. 17. King Porter Stomp, by Jelly-Roll Morton.

The first is not ragtime: why the name? The second is, with or without the name.

RECORD No. 18. Swing Stuff, by the Boston "Pops" Orchestra.

RECORD No. 19. Blue Washboard Stomp. Johnny Dodd's Washboard Band. Half-a-hundred men and one composer labor mountainously to bring forth a mouse, half-a-dozen men and no composer create without effort real Jazz music.

RECORD No. 20. Tiger Rag. Friar's Society Orchestra (New Orleans Rhythm Kings.)

RECORD No. 21. Tiger Rag. Bix Beiderbecke and his Wolverines.

RECORD No. 22. Tiger Rag (two sides). Duke Ellington and his Famous Orchestra.

RECORD No. 23. Tiger Rag. Boston "Pops" Orchestra.

A clinical study in musical degeneration:

No. 20. White boys, but they come from New Orleans; they know how they should play, and here they just about do it. All improvised. An easy, "slow-enough" tempo.

No. 21. White boys again but from the wrong side of the railroad tracks. Getting too fast, improvisation disappearing, "pure" tone appearing. Arranged passages, repeated simple phrases, i. e., riffs.

*Why put a folk dance band on the concert stage?

No. 22. This may sound good, but don't be deceived, it is Negroes playing the wrong way. Faster, and faster! All solos and ensemble passages arranged as they must be for a large band. No relaxation. Classical orchestration and symphonic material entering in.

No. 23. What a safe and delightful feeling, slumming in Boston in a frock coat! Who said one tiger couldn't tree fifty men? Now play No. 20 again, and if the point eludes you, just keep on playing the records.

In addition to all Negro origins previously described from which Jazz sprang, namely the African music-dance, the work songs, hollers, congregational singing and blues, as well as the white influences, namely the brass band, the French Quadrille, and the use of instruments of European origin, the influence of minstrel music and ragtime should be noted. No one knows how much minstrel songs may have influenced Jazz. One writer, at least, Winthrop Sargeant, seems of the opinion that minstrel music well over a hundred years ago was played and sung in the Jazz idiom. In the absence of recorded music, and in the face of the fact that it is impossible for musical notation, that is sheet music, to convey the polyrhythms of Jazz, such a belief must remain a belief. Ragtime music, however, comes well within our ken historically speaking. Many of us know the characteristic rhythmic sound of ragtime, the constant syncopation obtained by the stressing of the weak beats—that is beat two and sometimes four. This stress tends to shift around, landing on unexpected beats, causing the stimulating suspense which we also associate with Jazz. Always, underneath, being played, or sometimes not played, but always felt is the basic 4/4 time.

Jelly-Roll Morton's piano solos give a good idea of old-time ragtime playing.

RECORD No. 24. Original Rags (Scott Joplin), by Jelly-Roll Morton. Note the modern tempo. The belief that ragtime was, or should be played at a dizzy pace is erroneous. Joplin's own directions read "Ragtime should not be played fast."

Jazz added more complex rhythms to those of ragtime, which was mainly piano solo music. Improvisation by five or seven instruments, even if each indulged in comparatively simple syncopation, would inevitably lead to rhythmic complexities as each might place his stresses on different beats, or frequently, off the beat entirely, and the slightest moving around of the stresses, and omission of beats would immediately introduce rhythmic complexity and unpredictability. And of course the individual players by no means adhere to simple syncopation but to the degree that they were creative Jazz musicians they played with great rhythmic freedom and variety. The off-beat question needs emphasis since the off-beat is the source of simple syncopation. If the off-beat be emphasized too strongly the placing of the measure division tends to shift, the counting is advanced and the off-beat becomes the principal beat. The ragtime solution of this is based on human physiology. The characteristic ragtime bass is furnished by a *pumping* left hand. The lower bass (note, chord, or octave) is on the first and third beats and after each the arm pumps upward to a higher bass on the second and fourth beats. The outward motion of the arm (away from the body) toward the lower notes—because of the muscles involved—is a more powerful motion than that toward the body in reaching the higher notes on the off-beats. Rhythmic complexities, so-called "secondary rag," are introduced by the rhythmically free right hand which carries the melody. Here we have the prototype of the Jazz band: the left hand is the rhythm section adhering strictly to the beat; the right hand is the horns, carrying the melody and introducing rhythmic suspensions.

Part of the rhythm section hits all four beats more or less equally, while the drummer brings out the off-beat in any one of three ways; in tempo, by holding the main beats a little longer than a quarter-note, giving a dotted note duration, as in the "press roll," or dynamically by the use of different emphasis on the respective beats, or tonally by varying the tone of the beats, typically with cymbal on the off-beat, etc. Meanwhile in the melodic section the trumpet is normally on the beats, emphasizing either or none at will, the clarinet while playing long notes (often with rhythmic stresses) or multi-note passages is apt to be emphasized and to be best heard *between* the beats and *on* the off-beats. The trombone which, as we know, is free to fill in the harmony, is left equally free to emphasize beats and *inter-beats* and distribute emphasis wherever he feels they are needed (see quotation from Ballanta-Taylor, above), and wherever he feels they will serve best in "moving the music along," imparting Jazz momentum, in other words, to the whole improvisation. Listen to what an indispensable rhythmic element the trombone of Kid Ory provides to the ensemble and you will immediately perceive what is lacking in much so-called Jazz. For rhythmic reasons alone the trombone cannot be discarded, yet whenever you hear Ory play listen also for his profoundly musical harmonic "filling-in."

Certain writers attempt to resolve the increased rhythmic complexity of Jazz into what they call "secondary rag" or polyrhythm. This consists of the superimposition of a different rhythm upon the basic rhythm, which is not the three-against-four of European music. In the latter the two rhythms, three-four and four-four go along simultaneously without distortion of either. In the Jazz superimposition this is done by distorting the basic 4/4 by displacing beats to form a triple rhythm.

The American composer, Aaron Copland, has been quoted as saying, that this superimposed rhythm which is a characteristic of Jazz is something hitherto foreign to Western music. There seems, however, to be more to Jazz rhythm than the syncopation of ragtime and polyrhythms. Wilder Hobson refers to suspended rhythms, rhythms, that is, not *on* the beat but *around* it, sometimes anticipating and sometimes delaying after it. He says,

"... often in a jazz performance the only instruments playing regularly on the beat are, say, the bass drum and string bass; the rest are playing rhythms variously suspended around the beat . . . often, in fact, no one is on the beat, which is 'felt' but not heard." He goes on to say that suspended rhythm effects need not necessarily come from percussive accents. "They may also come from . . . stresses occurring in a melodic line." These stresses are varying emphases of a tone in any one of three qualities, pitch, timbre, or volume.

These anticipations and retardations are seldom pronounced enough that they can be notated; the time value is usually very slight and the effect is disturbing and stimulating. Louis Armstrong's trumpet choruses in the following record are a good example of this rhythmic suspension.

RECORD No. 25. Mahogany Hall Stomp. Louis Armstrong and his Orchestra. While not a good record in the Hot Jazz sense, featuring as it does an unwieldy large band, nevertheless the trumpet choruses are as good an example of the anticipative-retardatory style of playing as may be found. Also Armstrong plays well no matter with whom he plays.

Note that any change in a continuous tone, whether of pitch, quality or volume affects its time-duration quality and is therefore a rhythmic change. At the same time some of the unique tonal quality of Jazz comes from these alterations in the tones.

Changes in pitch are from three causes. First from the rapid vibrato used. Second, from a general tendency on the part of all good Jazz musicians to play a trifle flat*. The third way in which pitch is altered is in the intentional lowering of the third and seventh notes of the scale. This is a characteristic of the blues. Farther back than that it is a characteristic of Negro music of the Congo. This lowering seldom reaches a half-tone and therefore cannot be expressed in our standard musical notation which does not divide pitch in smaller divisions than half-tones. It often approximates a quarter-tone and frequently, instead of being attacked directly is reached by a scoop or small glissando. A good example of this will be heard in the clarinetist, Omer Simeon's, second solo in the record of The Chant by Jelly-Roll Morton and His Red Hot Peppers. This record made in 1926 with the classic New Orleans seven-piece instrumentation boasts a list of great Jazz musicians including Morton at piano, Simeon on clarinet, George Mitchell on cornet; Kid Ory, trombone; John Lindsay, string bass; Andrew Hilaire, drums; Johnny St. Cyr, guitar.

RECORD No. 26. The Chant, by Jelly-Roll Morton and his Red Hot Peppers. This is a justly famous record and a well-nigh perfect example of pure New Orleans style although it is only one of numerous records by Jelly-Roll which are equally good. It contains a certain amount of head arrangement but is mainly improvisation of the most inspired sort; it combines ensemble passages with short solos. Note the beautiful instrumental balance, the way each instrument is distinctly itself but distinctly indispensable to the whole, the almost incredible rhythmic complexities, out of which nevertheless comes not chaos but clarity and order in motion. Note the swing in every bar, and the irresistible rhythmic momentum which despite the moderate tempo flows through the record without a let-down. Note finally that no matter how rapidly or how heatedly any of these Negro musicians is playing, he seems always relaxed; as the Negroes themselves express it, "He has room to move around." One never gets the impression—as one too often does in white Jazz playing—that, to borrow another Negro expression, "Those folks is running to keep from falling on their faces!" Now, to realize the extraordinarily vocal and personal quality of Negro playing, put this record on once more beginning with Simeon's second chorus. This is followed by Mitchell's trumpet solo and then Kid Ory's trombone chorus. Listen intently, thinking of each of these instruments as a human voice. The effect is that of conversation between three people: the first, overwhelmingly melancholy, the second hoarse and urgent, and the last, humorous and philosophical.

It is often said that Jazz is atonal* and amodal† and this observation is either critical if one is a classicist or else complimentary if one is a modernist. But in either case it is to a certain extent a fact which arises—not from scientific calculation or any device like quarter-tone scales, but from the frequent reversion to pentatonic scales and the alterations in pitch made by Jazz musicians. Correct pitch, of course, means in the ordinary phrase "playing in tune." Negroes do not always either wish or try to do this. Their native tradition is not founded—like ours—on correct intonation. Even with us, in European music, that is to say, I am assured that perfect intonation is a comparatively recent consideration or, at least, accomplishment. So the atonal dissonances, that is tonal clashes, and the out-of-tune quality characteristic of Hot Jazz are native to the music and to the race who first played it and have always played it best. They are not the result of a theory or the product of any artistic cult. When Jazz may be said to be amodal—that is neither in a major nor a minor mode—this is only partly true. What really is true is that mode is not a characteristic of African Negro music, although it is predominantly major in feeling, and, as the third and seventh tones of the scale are flatted, the minor scale is approached or suggested. Thus in the blues the music seems to be constantly slipping part way out of the major into the minor and then back again.

For an example of this play

RECORD No. 27. Buddy Bolden's Blues, by Jelly-Roll Morton.

*It should be remembered as a strict rule, that good Jazz players—and I include drummers—never rush the tempo and never play sharp. Flat playing creates a slightly sour tone which, when one is accustomed to it, is delightful and tangy.

†With no key. †In neither mode, i.e., neither major nor minor.

Such a record as The Chant, previously played, could not be written out in a musical score. This is true not merely of its improvised portions, but of the scored—that is arranged—parts as well. What Hobson says of Jazz scores is equally applicable to all Jazz music, "A Jazz score," he writes, "is designed to be rendered with, and hence of course to lend itself to, the unscorable nuances of Jazz rhythm."

Besides the several peculiar rhythmic and tonal characteristics which we have discussed, the third unique characteristic of Jazz is its improvised counterpoint. Counterpoint—or as we previously defined it, the simultaneous playing of several melodic voices each following its own melodic line—becomes in Jazz simultaneous improvised variations in melody, rhythm and timbre (i.e., tonal quality). As Hobson writes, "The idea of this has often appalled academic musicians who have said that it was impossible or at least that musical results would be impossible." What these doubting Thomases have not done is to listen to some of this improvisation going on, and further what they did not know, was that the musicians have two known and constant bases from which to work, first a constant basic tempo and second a simple basic harmonic progression arranged throughout a known number of measures.

The necessity of a fixed tempo even in the unimprovised classical counterpoint is well recognized. A Bach fugue is played in strict time, varied only by the retardando of the last measures where the contrapuntal interplay has already resolved into the final cadence. An over-all retardando is something inimical and alien to Hot Jazz. I am inclined to believe that tempo rubato is often falsely interpreted in European music as an over-all tempo alteration and this wrong use of *accelerandi* and *retardandi* leads to much distortion of musical form as well as overmuch sentimentalizing. At any rate, the arch-Romantic composer, Chopin, habitually used strict tempo in the bass in playing his own compositions while limiting rubato to the right hand. He himself compared the whole effect of his playing to that of a wind-blown tree whose heavy trunk remains immovable, while the crown of light branches sways. This is exactly what Armstrong's trumpet solo does against the unchangeable rhythm in Mahogany Hall Stomp. (RECORD No. 25.)

In Jazz the rhythm cannot be separated from the melodic counterpoint. Thus we should expect rhythmic changes to accompany the contrapuntal trend. In fact we find in Jazz three types of resolution: harmonic, melodic and rhythmic. The first, like the harmony, is usually very simple, but complication enters in where dissonance is employed as a factor of resolution. A good example of this is to be found in the following record,

RECORD No. 28. Sidewalk Blues, by Jelly-Roll Morton and his Red Hot Peppers. Here dissonance is employed in two forms, first, the auto horns and shouted noise, and second, extremely dissonant and complex bars of polyphony. The tune is thirty-two bars in length, played twice. Twenty-three bars take the form of an harmonious chordal melody apparently based on the Liebestraum of Liszt. The final nine bars consist of dissonant polyphony. The first playing of the tune is interrupted half-way through by several bars of auto horns, etc. One feels that the final bars of dissonance, which are here accompanied by a highly rhythmic resolution, serve as a deeply satisfying resolving of the oversweet and harmonically suspended melody. Morton shows here a clear understanding of the incompatibility of classical harmony and theme with true Hot Jazz. He keeps them separate and highly contrasted, the former at their sweetest and most melodious; the latter at its hottest, most humorous, and most dissonant. Jazz dissonance is deliberate, but not due to mathematical (i.e., harmonic) calculation like the short dissonantal resolutions in the polyphony of Bach. It is more often than not extended in length, and is used as the players feel the need for it.

Melodic resolution is usually simple and needs no record to illustrate it. Sometimes a duple ending is employed, as in the well-known tune, "Sister Kate."

Rhythmic resolution occurs intermittently throughout a performance and particularly in a final chorus. It is not heard as frequently on records as in extended actual performances. It seems to occur when the players feel that the fluid, suspended rhythms with their multiple syncopations, etc., need a resolution of the suspension. This resolution is accomplished by hitting a strongly emphasized, rigid beat, by "stomping" musically and often actually with the feet. The last four bars of the following record will give a perfect example of this rhythmic resolution and the satisfying way it resolves all the preceding rhythmic suspense and restlessness.

RECORD No. 29. Black Bottom Stomp, by Jelly-Roll Morton and his Red Hot Peppers.

To feel this resolution, and that in Sidewalk Blues, as well, while it is playing stamp your foot sharply on the first and third beats of each measure. This is what the players frequently do except—unfortunately when they are recording. This resolution does not merely alter the rhythm, it alters also the mood which the rhythm has evoked. Note, incidentally, the banjo solo, a perfect example of ragtime banjo playing.

"This kind of Jazz," as Hobson observes, "is the hardest for the unaccustomed ear to hear and enjoy. Multilinear music of any sort seems to be less easily comprehended than music of a single melodic line with chordal support, and Jazz 'counterpoint' is a very unfamiliar sort of multilinear music. But for those acquainted with it, it may be extremely stimulating. . . . There has been a good deal of loose talk suggesting some relation between Jazz and Bach. Its source should now be clear: simply that Jazz 'counterpoint,' like so much of Bach, is an involved, multilinear music." To Hobson's observation we will add that the Jazz counterpoint is improvised, while that of Bach, as preserved in his musical scores, is not.

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Recently an electrical contractor by the name of Ziebarth startled the erudite readers of *Fortune* by running a full page advertisement under the caption, "WHO THE HELL IS ZIEBARTH?" He found that not many people knew who the hell he is, but he also found that quite a few—enough to get him a list of hundreds of prospects—were sufficiently interested to write in and find out.

Not many people know—really know—who-the-hell-is-an architect. Which is a lamentable fact because the average architect is a rather likeable chap who is pretty well qualified to do a lot of good. Usually he is a bit shy and sometimes he confines himself to something similar to an ivory tower. Certainly he is worth knowing—and understanding.

The average person thinks of an architect in terms of Ionic Greek columns and the Taj Mahal. He is a remote person though, hard to approach, only slightly interested in everyday problems, too expensive to employ, and hard to find along with everything else.

This conception of him is not right—perhaps it is the fault of the architect that he is not understood.

The architect is a chap who knows—because he has spent years studying them, both in college and as an apprentice—building techniques. The good architect, in addition, knows how to apply those techniques with sensible imagination, and with due regard to the sociological and economic aspects of all building construction.

Reducing him to common phraseology, an architect is a planner but he does not stop with planning homes and office buildings and industrial plants and airports. His influence is felt in individual lives on one hand, and in gigantic regional planning projects on the other. Right now he is active in the field of postwar planning.

There have been fantastic forecasts made as to the shape and form of the postwar world. There will be magnificent changes in our mode of living once hostilities have been successfully concluded. However, there will be no improvements which have not first been submitted to the common sense analysis of the architect and his associate technicians through whom most postwar planning channels. It will be up to him to enthusiastically engage those with good new ideas, and to tactfully sidetrack those with crackpot ideas.

In short, the architect ministers to the people. His is a profession of public service, rendered largely through individuals and specific interests. It is his job to guide those who build into the right channels of thought, to give them an appreciation of what is sound building practice, of what is good design, and of what is good in terms of its sociological and economic importance. He is largely responsible for the shape and form of his own community.

It is a fortunate thing that our postwar building will be rebuilding rather than the replacing of bombed-out areas. But this does not make the replanning of our cities and of our communities less vital to our welfare, because we are definitely entering a period when obsolescence rather than depreciation will dictate building volume. This means that entire areas may be razed to make way for better planned communities.

With this as a background, it is obvious that good planning—the type of planning that only architects and engineers can do—is vital to the welfare of the public and of the individual in the postwar period. The reason why our cities are casual and inconvenient and tragically hodgepodge, and why too few of our homes are the kind we would like to have, is that in the past planning was not well done. The tremendous cost of the lack of planning, visible on almost any street in any city in the United States, is staggering.

The architectural profession stands ready to do its work in planning for a better world to come. It is qualified to do the work which will be allotted to it. How well that work will be done will depend in a large measure on the cooperation the architects and the nation receive from corollary interests. Therefore, the profession will welcome suggestions, consultations and help—in the interests of better living.

OFFICIAL BULLETIN

OFFICIAL BUILDING INDUSTRY DIRECTORY

COMPILED WITH THE COOPERATION OF THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

ACID-RESISTING MATERIALS

Krafftile Co., Niles, telephone 3931—Western headquarters for NUKEM Basolit Acid-Proof Cements, Nu-Mastic, Resinous Cements, Nu-Tite Jointing Compound, Enamels, Acid Brick. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

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Accepted Materials Co., 9151 Exposition Drive, Los Angeles, Ashley 4-2137—Canec insulating boards for insulating and acoustical needs.
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Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

ACOUSTICAL TREATMENT

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Krafftile Co., Niles, telephone 3931—Western headquarters for MIRACLE ADHESIVES Tile Setting Cements. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

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Tucker Corp., J. D., 316 Brannan, San Francisco, Garfield 5334—Exterior maintenance engineers, waterproofing, painting, tuck pointing, renovating, building inspections and survey reports.

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George E. Ream Co., 235 South Alameda St., Los Angeles 12, Michigan 1854—Plywood, Celotex, Upson Boards, Nails, Wire Nettings, Kimsul Insulation, Asbestos Boards, Expansion Joints, Doors, Roofings, Sisalkraft, Tempered Hard Boards, Celo-Siding, Caulking Compounds and Adhesives.

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DeLuxe Windshield Co., 1525 Franklin, San Francisco, Tucker 2787—Auto glass service, draft elimination specialists, sidewings, safety glass, windshields.
Fuller & Co., W. P., 301 Mission, San Francisco 19, Exbrook 7151—Plate, windows, structural glass, glass blocks, safety glass, framed and venetian mirrors, store fronts, furniture tops, general glazing operations.
Republic Glass Co., 200 W. Pico Blvd., Los Angeles, Richmond 9261—Mirrors designed to your home, modern or period treatment, mantels, dressing rooms, back bars, powder rooms, remodeled, fine residence glass work, vanity mirrors, table tops, large variety of mirrors.
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Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Linoleum contractors. Linoleums, wood floors, wall boards, building specialties.
Lloyd's Carpet & Linoleum Co. 1374 Sutter, San Francisco, Prospect 5300—Linoleum, plain, battleship, inlaid linoleum laid, carpets and rugs, sewed, laid, bound, serged.
Royal Shade Shop, Inc., 5047 W. Pico Blvd., Los Angeles, York 5254—Linoleum (Armstrong's complete line), window shades, mirrors.
West Coast Linoleum & Carpet Company, 2689 Mission St., San Francisco, Valencia 4909—Carpet and linoleum contractors, complete stock of Armstrong, Sloan Pabco, Nairn, battleship and inlaid linoleum, felt base rugs, broadloom wool rugs and carpets. Special rates to hotels, office buildings, apartments, institutions, restaurants.
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Canila Nursery, 11328 Crenshaw Blvd., Inglewood—Growers, wholesalers, retailers, shrubs and big trees, insecticides, fertilizers, victory garden plants and seeds.
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Sunset Seed & Nursery Co., 1720 Ocean Ave., San Francisco, Randolph 4098—Everything for the garden, seeds, bulbs, plants, trees, shrubs, fertilizers.
Waldron Nurseries, 3420 Cahuenga Blvd., Los Angeles, Granite 4090—Selected nursery stock, everything for your victory garden.

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G & E Commercial Co., 440 Seaton, Los Angeles, Mutual 8829—Oil heater equipment, dual oil furnaces, oil space heaters.
Johnston Gas Furnace Corp., 11847 Vose, North Hollywood, Stanley 7-1460—Manufacturers of gas and oil fired equipment.
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Zelinsky & Sns, Inc., D., 165 Grove, San Francisco, Market 0721—Painting contractors. Los Angeles, Portland, Oakland, Seattle.

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Beacon Paint Co., 2833 Army, San Francisco, Mission 7912—Manufacturers of paints and industrial finishes.
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Plastic Center Co., 950 Howard, San Francisco, Douglas 7547—Lucite, Plexiglas, cellulose acetate, rods, sheets, tubing, machining, forming, fabricating.
Remler Company, Ltd., 2101 Bryant, San Francisco 10, Valencia 3435—Manufacturers of electronic communicators and radio equipment; molded plastic products. Bakelite, Durez, Lucite, Plasken, Tenite.
National Classics Co., 1663 Mission, San Francisco, Underhill 3348—Manufacturers Thermo Plastic Plaques; wholesale contractors in plastic.

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Gibbs Sons, J., 1706 Geary, San Francisco, Walnut 1200—Plumbing, heating; complete jobbing service.
Hayes, Daniel, 1657 Market, San Francisco, Underhill 7591—Downtown plumbing service, steam heating repairs, automatic gas heaters, registered contractors, jobbing.
Hocking's Plumbing & Repair Service, 2216 Clement, San Francisco, Skyline 4673—Plumbing, jobbing and repairing, water heater, gas appliance, repairs.
Klimm, Frank J., 456 Ellis St., San Francisco, Prospect 0456—24-hour repair service, plumbing, heating, electrical contractors.

PREFABRICATION

American Houses, Inc., 625 Market St., San Francisco, Garfield 4190—H. P. Hallsteen, Western Representative Southern Ca. Mill—Bar Co., 1022 E. 4th St., Santa Ana. Los Angeles Mill—Owens Parks Lumber Co., Los Angeles.
Hayward Lumber & Investment Co., Prefabrication Div., 4085 E. Sheila, Los Angeles, Angelus 2-5111—Extensive and up-to-date prefabrication facilities for all types of buildings.

PLYWOOD

Harbor Plywood Corporation of California, 540 Tenth St., San Francisco, Market 6705—Distributors of plywoods for every purpose, Celotex products, Stone-wallasbestos boards, Kinsul insulation blanket.

QUANTITY SURVEYS

Architects: Save time, eliminate waste, and provide fair competition. Specify the Quantity Survey System of competitive bidding with surveys made by LeRoy Service, 165 Jessie St., San Francisco 5, Sutter 8361.

ROOF CONSTRUCTION

Arch Rib Truss Co., Ltd., 4819 Exposition Blvd., Los Angeles, Rochester 9175—Trussless roofs, wood roof trusses, joist hangers, timber connectors.
Summerbell Roof Structures, 754 E. 29th, Los Angeles, Adams 6161—Glued laminated construction, Summerbell bowstring trusses, lamella roofs, and all types of timber structures.

ROOFING

Buckley, Henry M., 61 Clementina, San Francisco, Sutter 3895—Robert F. Smith Co. since 1910. Complete roofing and repair service, renovation or restoration of roofs or shingles.
The Flintkote Co., Pioneer Division, 110 Bush St., Shell Bldg., San Francisco, Sutter 7571—Roofs, asphalt shingles, roll roofing, built-up roofs, roofing asphalt, asphalt emulsion, building papers, insulation board, asbestos siding, asbestos roofing, home insulation, shipping containers, paper boxes.
Geary Roofing Co., 3000 Geary Blvd., San Francisco, Skyline 6106—Roofs, leaks, Pioneer Flintkote products, tar and gravel roofs and repairs.
Johnson Roofing Co., Jack, 3361-67 Army St., San Francisco, Atwater 4914—Roofs, latest colors, shingles and roofing, also wood, asbestos, built-up roofs, reroofing experts.

SEWER SERVICE

Roto Rooter Sewer Service, 3624 Geary Blvd., San Francisco, Skyline 8845—Clogged sewers thoroughly cleaned; no unnecessary digging or lawn damage; drains cleaned the quick, inexpensive way.

SHEET METAL

Peterson, Harold E., 1350 Elmwood St., Los Angeles, Trinity 4886; Sheet Metal, Air Conditioning, Kitchen Equipment, Bronze, Aluminum and Stainless Steel.

SOUND CONTROL

Harold E. Shugart Co., The, 911 N. Sycamore Ave., Los Angeles 38, Hollywood 2265—Sound control service.

STEEL

Smoot-Holman Co., 321 N. Eucalyptus Ave., Inglewood, Oregon 8-1217—Pressed steel porcelain products.
Robertson Co. H. H., Mills Bldg., San Francisco, Sutter 4473—Cellular Steel Floors providing adequate electrical raceways; ventilators and skylights.
Robertson Co., Los Angeles, 816 W. 5th St., Los Angeles, Trinity 7654—Cellular Steel Floors providing adequate electrical raceways; ventilators and skylights.

STEEL COTE

Koss Supply Co., Paul, 900 Folsom, San Francisco, Yukon 2323—Distributors of Steelcote Products Steelcote Damp-Tex Enamel, Steelcote Lay-Tite Floor Coating, Steelcote Floor Resurfacers, Steelcote Caulking Compound, Steelcote Rust Killer and other related products.

STEEL WINDOWS AND DOORS

Soule Steel Co., San Francisco, Los Angeles, Portland—Residential, industrial and monumental windows and doors; hangar doors; all types of steel building products.

TESTING, NOISE-LEVEL

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265—Noise-level testing; sound conditioning with Acousti-Celotex products.

TOOLS—EQUIPMENT

Delta Equipment Agency, 2312 Broadway, Oakland Templebar 6878—Delta-Skilsaw-Mall.
Dependable Machinery Co., 141 8th, San Francisco, Market 1913—Multiplex saws, Thor electrical tools, American Saw Mill machinery, Monarch line, planers, joiners, band saws, shapers, full line cabinet and home shop machinery, Atlas lathes, Davis & Wells; saws rented and repaired.
Haven Saw & Tool Co., 1072 Howard, San Francisco, Hemlock 6212 and 950 E. 14th St., Oakland, Glencourt 3742—Northern California distributors, DeWalt saws, Skilsaw, Stanley portable electric tools, Boice-Crane mill and cabinet machinery, Logan metal lathes, American-Monarch woodworking machinery.
Montague D. & J., 766 Folsom St., San Francisco 7, Yukon 2911—Kalamazoo metal cutting saws.

WATER HEATERS

Hoyt Heater Co., 2146 E. 25th St., Los Angeles, 11, Kimball 2164—Automatic storage (gas-operated) water heaters. Sales and service.

WATERPROOFINGS AND CAULKINGS

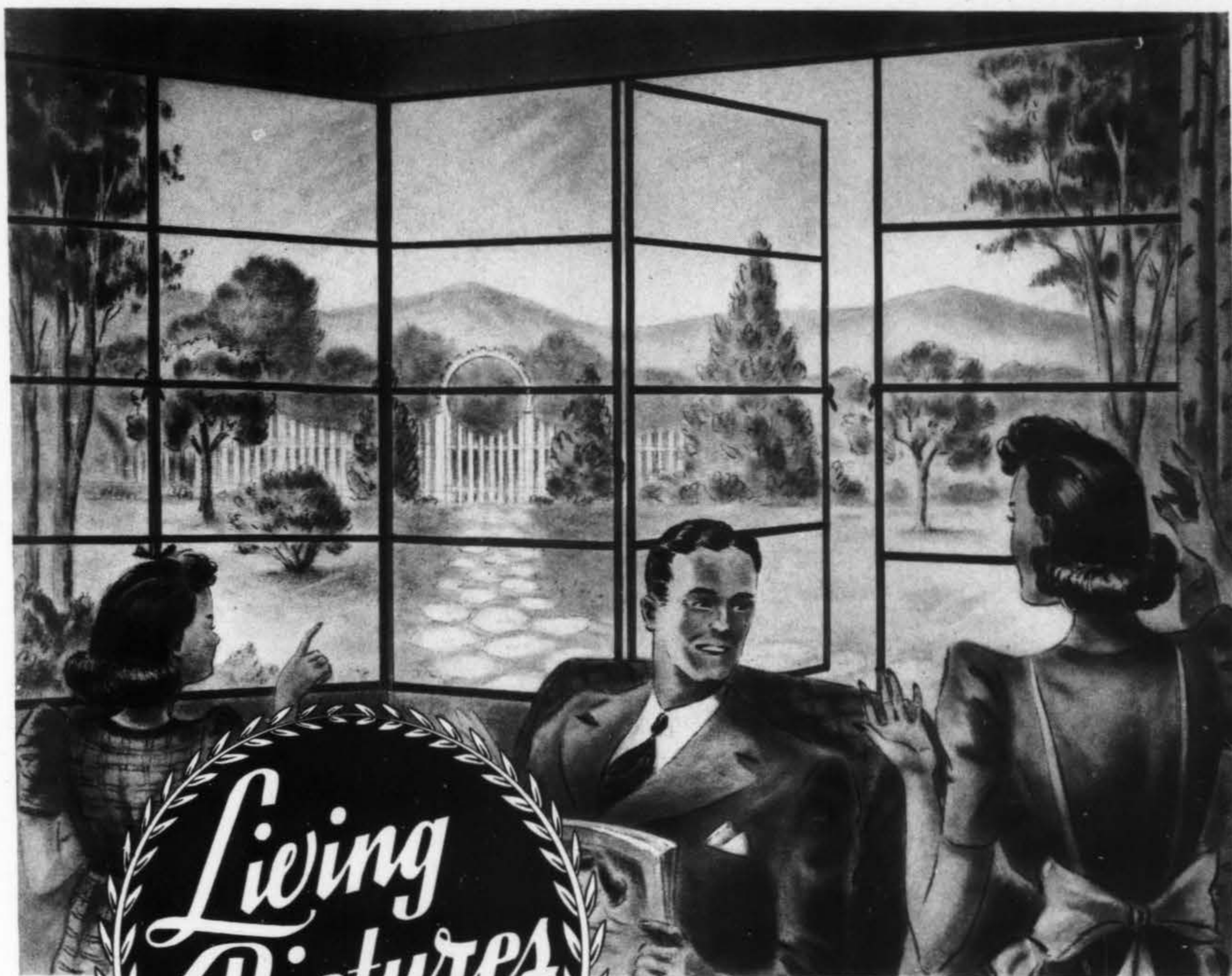
Kraftile Co., Niles, telephone 3931—Western headquarters for MINWAX Transparent Waterproofing, Brick and Cement Coatings, Caulking Compounds, Concrete Floor Treatments and Coatings. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

WATER SOFTENERS

Los Angeles Water Softener Co., 1723 Riverside Dr., Los Angeles, Normandie 5407—Water conditioning equipment.

WOOD FINISHES AND WAXES

Kraftile Co., Niles, telephone 3931—Western headquarters for MINWAX Flat Finishes (Stain-Wax Type) and Polishing Waxes—Paste, Liquid and "Dri-Gloss." Los Angeles—Mutual 7115. San Francisco—Douglas 5648.



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