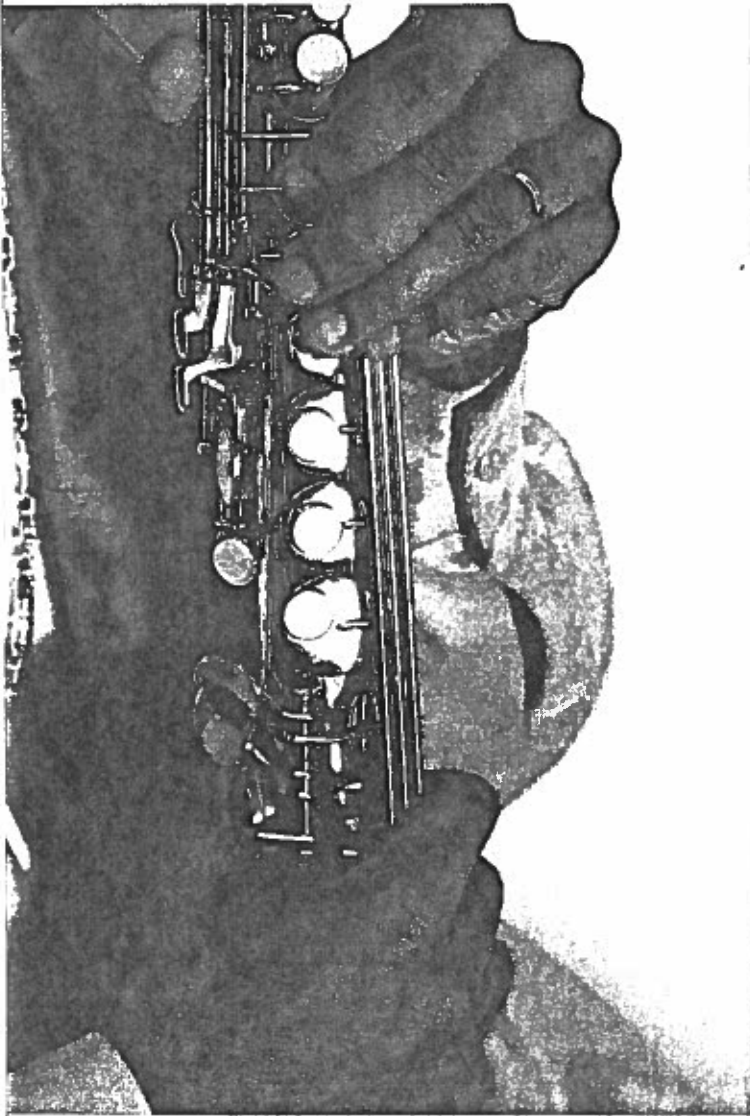


1950s Hard Bop



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Chapter 7

Key Terms, Music, Figures and Bands

Terms

33-1/3 rpm album
Rhythm and Blues (R&B)
Hard bop
Brown vs. Board of Education of Topeka, Kansas
Blue Note Records
Harmon mute
Sheets of sound
Modal harmony
Jazz Workshop
Town Hall Concert
Cliff Walk Manor "anti-festival"

Music (albums, works, etc.)

Moanin'
Song for My Father
Saxophone Colossus
Kind of Blue
Giant Steps
Mingus Ah Um
We Insist! The Freedom Now Suite

Figures and Bands

Alfred Lion
Francis Wolf

Rudy Van Gelder
The Jazz Messengers
Art Blakey
Horace Silver
Clifford Brown–Max Roach Quintet
Clifford Brown
Sonny Rollins
The Miles Davis 50s Quintet
John Coltrane
Bill Evans
Charles Mingus
Abbey Lincoln

Sounds of the Inner City

The Other Side of Cool

By the 1950s, bebop had assimilated itself into the core of mainstream jazz. What once was a revolution was now part of the evolution of jazz, and proof that jazz could adapt to the rapidly changing fabric of American culture. Bebop's melodies, phrasing, harmonies, and syncopated rhythms were no longer shocking; they were now imbedded in the creative thinking of the contemporary jazz musician. By the early 1950s, the debate over moldy figs versus moderns was, well, *moldy*, as the moderns had prevailed. Even cool jazz, with its casual nonchalance and restrained, intellectual leanings, was post-bebop in sound and conception. Although its day had passed as the new kid on the block, bebop had made an indelible mark, and had permanently changed the sound and mindset of jazz. If any interested observer had missed the emergence of bebop in the 1940s with even a short Rip Van Winkle-like nap, he would have awoken to a dramatically altered jazz world in the 1950s.

Much of the discussion at the beginning of Chapter 2 concerned the new cultural context in which jazz musicians found themselves in the 1950s. They were now key players in the new, non-conformist hipster zeitgeist, a world that was also inhabited by intellectuals of the literary and visual arts. It was a self-determined world that rejected the values of the prevailing conservative Cold War popular culture. Jazz may have lost the grip it had on pop culture in the 1940s, but it now had a new role that was more substantial than just music for dancing. Jazz was now the music of the cool outsider, the bohemian, the beat writer, and the abstract expressionist. At college campuses and at hip nightclubs all across America, the

33-1/3 rpm album

Introduced by Columbia Records in 1948, the album, called the LP (long playing format) was a marked improvement over the previous 78 rpm standard. In addition to being made from vinyl (rather than shellac), which improved fidelity and reduced surface, LPs allowed up to twenty three minutes of music to be put on each side of the record, resulting in the birth of the record album, which included several songs on each side rather than just one.

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"in" crowd was hanging out listening to the sounds of cool jazz, whether live or on the newly introduced **33-1/3 rpm album**. However, this moment in time would not make it beyond the 1950s, as two primary forces emerged that dramatically impacted jazz and reshaped American culture by the end of the decade. The first of these, television, saw explosive growth in popularity in the ten years following World War II, when the number of television sets jumped 5,000% from 10,000 to 50 million. Television had a profound effect on how Americans spent time entertaining and looking at themselves. It also helped subvert the iconic cool hipster when the laughable and harmless "beatnik"* character Maynard G. Krebs was introduced on the 1959 series *The Many Loves of Doby Gillis*. The second force, rock and roll, became the ultimate jazz foil, and almost immediately began to siphon off young record buyers and club audiences. Rock quickly became the new teen obsession—much like jazz had been in the swing era—and, by the early 1960s, young people who might have been digging, Gerry Mulligan or Miles Davis a few years earlier were now getting into Bob Dylan and the Beatles. Before they finally embraced it in the 1970s, jazz musicians tended to view rock music as their mortal enemy. A good case could be made that in fact it was.

While cool jazz was perfectly suited for the 1950s hip young intellectual, it was virtually non-existent in another segment of American society. The world described in this text thus far—the world of the painter, the bohemian, the beat writer and the college student—was a predominantly *white* world. And so, not coincidentally, virtually all of the musicians who played cool jazz were white (the prime exceptions being Miles Davis, George Russell and the members of the MJQ). Cool jazz had absolutely no stick in the black community. On the other hand, as the 1940s wound down, neither did bebop. In fact, jazz—the music that was born and raised in black neighborhoods all across America throughout the first half of the twentieth century—was now losing its standing in those very same communities. Since the mid-1940s—around the time that bebop appeared—the black consumer audience had increasingly been tuning into **Rhythm and Blues (R&B)**, and record sales of artists such as Lionel Hampton, Wynonie Harris, and Louis Jordan began supplanting those of jazz artists. Hampton, the former vibist of the Benny Goodman Quartet, had two huge hits in the 1940s, "Flying Home" and "Hey! Ba-Ba-Re-Bop." Jordan, a singer and alto saxophonist and former member of the swing era Chick Webb Orchestra, had an astounding eighteen Number 1 and fifty-four Top Ten hits on the R&B charts in the 1940s with his band the Tympany Five. (In fact, Jordan's 113 weeks at Number 1 on the R&B charts is still a record—Stevie Wonder is second with seventy weeks at Number 1.)

A New Mainstream

Rhythm and Blues, at least from a jazz musicians point of view, was a simpler style than jazz, primarily built upon the 12-bar blues with a boogie-woogie bass line and a honking tenor saxophone. It was

Rhythm and Blues (R&B) is a more dance-oriented and commercial evolution of the electrified urban blues that first emerged in Chicago in the 1940s. R&B bands often used electric instruments such as guitars, bass guitars, and Hammond organs; horn sections; and a vocalist. Although the term was not coined until 1949, the music style was already popular by then, with jazz veteran Lionel Hampton having one of the first R&B hits in 1942 with "Flying Home." [3]

* The word *beatnik* was a Yiddish-esque amalgam of *beat*—as in beat writer—and *Sputnik*, the Soviet satellite that ushered in the space age with its launch in October 1957.

high-energy, driving, and, perhaps most importantly, it had vocals. Its roots were in jazz, illustrated by the fact that there wasn't even a *Billboard* chart for R&B until 1949 (the year the term Rhythm and Blues was coined). Previously, all records from black artists were listed under the "race" category, which meant that Count Basie and Billie Holiday were in effect competing against the Tympany Five (and losing). Because this divergence of styles in black pop music had never existed before the late 1940s, black jazz musicians in the early 1950s were seemingly at a crossroads. Should they stick to their principles and continue playing jazz, or should they bow to commercial pressures and start playing R&B? It seems that Hampton and Jordan had already made their choice, and soon more jazz players would follow. Some respected jazz musicians from the 1940s, such as Gene Ammons and Johnny Griffin, did dabble in R&B, at least for a while. But the fact is that this wasn't much of a decision for a lot of younger jazz musicians who were just coming of age at the end of the 1940s. They were already listening to R&B on jukeboxes and black radio stations, and were the first to begin synthesizing it into their music in one way or another. So by the mid 1950s, a new hybrid style was emerging that embraced both the nuances of bebop with the music of black popular tradition. This new style was known as **hard bop**, and it became the new mainstream sound of jazz in the 1950s.

R&B's popularity was only part of the story behind the rise of hard bop. The post-war years were also a time when black Americans were becoming more politically active about changing the status quo of race relations, in particular the segregation and discrimination that was common, blatant, and legal.* Beginning in the late 1940s and early 1950s, small gains were made in court cases, especially in the area of public education. The burgeoning civil rights movement gained real momentum with the May 17, 1954 *Brown vs. Board of Education of Topeka, Kansas* landmark ruling by the U.S. Supreme Court, which dismantled racial segregation in public schools. This ruling heightened expectations of change, which in turn fueled demonstrations, strikes, and more court cases throughout the 1950s, generating real progress that culminated in the passing of important civil rights legislation in the 1960s. Rising expectations also had an effect on black music (as culture always has on music) and, accordingly it is not coincidental that the first hard bop recordings and the first records in the new black pop style, soul, were made within months of the *Brown* ruling. The timelines of hard bop, soul music, and the civil rights movement are surprisingly similar, with a starting point in 1954 and a gradual loss of momentum and relevance by the end of the 1960s. Author Scott Saul also makes an interesting correlation between hard bop and the civil rights movement, in that neither was about absolute freedom from the establishment. Instead, both were concerned with working inside their respective existing frameworks. Just as hard bop musicians "engaged with the idioms and structures established by their fellow musicians," (such as the 12-bar blues), civil rights activists "aimed to participate fully in American life—in schools, parks, public transport, and so on."¹ The movement to achieve total freedom, at least in the jazz world, would come, but not quite yet.

* In 1896, the U.S. Supreme Court ruled in *Plessy vs. Ferguson* that separate facilities for blacks and whites was constitutional, as long as they were equal.

Hard bop enthusiastically embraced gospel music, the blues, and R&B—in other words, more traditional black roots music, which by definition is simpler harmonically, rhythmically, and melodically than bebop. Combining those elements with the artistry of post-bebop modern jazz created a hybrid that was expressive and explosive—what Saul calls “unabashedly urban music, music that had a gemlike toughness and brilliance, a balance of glamour and grit. Jazz before had been ‘hot’ or ‘cool,’ but hard bop was intense, soulful, unfussy, insistent—too agitated to be simply hot, too moody to be simply cool.”² Admittedly, throwing the blues, gospel, R&B, and bebop in together creates a pretty big umbrella to work under, and arriving at a clear-cut definition of hard bop is somewhat problematic (author David Rosenthal offers one solution to this issue by breaking hard bop musicians down into four categories³). However, the following characteristics are generally existent in most hard bop performances:

Characteristics of Hard Bop

- **Soul:** Hard bop relies heavily on twelve-bar blues progressions, blue notes, call and response patterns and gospel “Amen” chords.
- **Power:** Horn players tend to play with power and an edgy, brassy tone. Rhythm section players “dig in” and play with great forcefulness.
- **Virtuoso:** Hard bop musicians concern themselves with the technical mastery of their instruments. Like bebop, the focus of the music is often on the improvised solo.
- **Rhythm:** There is great emphasis on “the groove,” using walking bass or other strong rhythmic patterns.
- **Quintet:** The typical instrumentation in hard bop is taken from bebop combos: trumpet/tenor or alto saxophone/piano/bass/drums.

Blue Note: The Sound of Hard Bop

Hard bop was an urban, East Coast music, and its ground zero was New York City. The city had been the center of the jazz universe since the early 1930s, and with acknowledgements to the burgeoning West Coast scene, continued to be so throughout the hard bop era. There were of course the clubs—Birdland, the Five Spot, the Cellar Café, the Half Note, Café Bohemia, the Village Vanguard—which provided steady work for musicians (and where many live albums of the era were recorded). New York in the 1950s was also home to the “big four” independent labels that specialized in hard bop—Blue Note, Prestige, Riverside and Savoy—that drew musicians from Philadelphia, Detroit and, other cities that had no discernable recording industries of their own. Of the hard bop independents, **Blue Note** was the most respected among musicians. Founded in 1939 by German immigrants **Alfred Lion** and **Francis Wolf**, the label developed a well-earned reputation for its meticulous standards of preparation and production, as confirmed by the often-heard quote, “The difference between Blue Note and Prestige was two days’ rehearsal.”⁴ Lion, who produced the sessions, was noted for his uncompromising standards as well as his great affection for the music and the musicians he recorded. “He would dance

to the music when it was going on—that's when you knew he was happy," related fellow producer Bob Beldon.⁵ Wolf was a gifted photographer who took the black and white photos that grace the covers of the albums and have become nearly as famous as the records. Wolf's covers often depicted musicians in the studio or club, hard at work, a marked contrast to the "lite" layouts of pretty girls and sunny beaches pictured on West Coast cover art. From its humble beginnings, Blue Note was one of the first labels to jump on the bebop bandwagon (and gave Thelonious Monk his first contract in 1947) and became the label of note for hard boppers such as Art Blakey, Horace Silver, and many others throughout the 1950s and 1960s.

Blue Note's hard bop recordings had a distinctive "sound" that was due in large part to the work of recording engineer **Rudy Van Gelder**. In the early 1950s, Van Gelder, then in his late twenties, was an optometrist by day whose hobby was making records for friends and local musicians in the evening. Because recording was a sidelight for him at this point, Van Gelder used his parent's home in Hackensack, New Jersey, as his studio, with the living room as the recording room and the kitchen as the control room. In 1952, he was introduced to Alfred Lion, who was impressed with the quality of his work, and the two began a working relationship that lasted until Lion retired in 1967. During this time, Van Gelder essentially crafted the sound of hard bop, an astounding accomplishment when considering his makeshift studio and equipment. "When I started making records, there was no quality recording equipment available to me. I had to build my own mixer."⁶ It is not unusual to see lamps or TV consoles—his parent's living room fixtures—in the background of the photos taken by Wolf at the sessions. The grind of working all day and recording at night eventually took its toll on Van Gelder. In 1959, he gave up his optometry practice and went to work full time in a new state-of-the-art recording facility that he built in Englewood Cliffs, New Jersey. Van Gelder also worked for labels other than Blue Note, and throughout the 1950s and 1960s, he recorded many of the most important jazz albums of the era, including *Song for My Father*, *Moanin'*, John Coltrane's *Blue Trane*, and Jimmy Smith's *Home Cookin'* for Blue Note; Miles Davis's *Workin'*, *Cookin'*, *Steamin'*, *Relaxin'*, and Sonny Rollins's *Saxophone Colossus*, all for Prestige; and Coltrane's *A Love Supreme* for Impulse! At the time of this writing, Van Gelder at eighty-two years of age is working on 24-bit digital remasters of many of his original classic Blue Note albums.

Important Hard Bop Artists

Art Blakey and the Jazz Messengers: Jazz Academy

The group that more or less defined the sound of hard bop was the **Jazz Messengers**. The Messengers were founded in 1954 by drummer Art Blakey and pianist Horace Silver, who co-led the group until Silver left to start his own group in 1956. Under Blakey's leadership, the Messengers became a virtual academy of hard bop, in which young, up-and-coming musicians were mentored in the ways of music and life until they were ready to go out on their own. Born in Pittsburgh, **Art Blakey** (October 11, 1919–October 16, 1990) moved to New York in 1942 and made his recording debut in 1944 as the drummer for the innovative Billy Eckstine Orchestra, with whom

he played (along with Charlie Parker and Dizzy Gillespie) until the group broke up in 1947. Following his stint with Eckstine, Blakey traveled to West Africa, where he converted to Islam and took the name Abdullah Ibn Buhaina. (Over the years, many of his young charges knew him as Buhaina or simply "Bu.") Upon his return to New York, Blakey spent several years freelancing, recording with Thelonious Monk, Charlie Parker, and Miles Davis, among others. During this time he was developing a powerful drumming style that was loud, aggressive, and relentlessly swinging, which would in time become a signature part of the Jazz Messengers sound. Blakey's style also made use of dramatic changes in dynamics, allowing him to move explosively from soft to loud passages, which drove the band with a great sense of urgency and excitement.

In February 1954, Blakey put together a quintet to play a date at New York's Birdland, which was recorded by Blue Note. The group, the first edition of what would eventually be the Jazz Messengers, included Blakey, Silver, trumpeter Clifford Brown, alto saxophonist Lou Donaldson, and bassist Curly Russell. In November the group recorded their first studio album for Blue Note, *Horace Silver and the Jazz Messengers*, the title of which reflects the important role Silver played in the band's formative years. Silver not only wrote six of the other seven songs from the album, including their first hit single "The Preacher," but also brought a distinctive and funky piano style that helped define the sound of the Messengers. After Silver left the group, Blakey began adopting his policy of hiring promising young musicians and letting them go once they "were ready." "When these guys get too old, I'm going to get some new ones," he often quipped. "This isn't the post office, you know."⁷ One of the first truly great editions of the Messengers was the 1958–1959 group that included trumpeter Lee Morgan, tenor saxophonist Benny Golson, and pianist Bobby Timmons. This group recorded one of the defining albums of the hard bop genre in 1958, titled *Moanin'*, which included Timmons's distinctive title track and Golson's classic "Blues March." Other memorable Messengers lineups included the 1959–1961 edition with Morgan and Wayne Shorter on tenor saxophone; the 1961–1964 group that included Shorter, trumpeter Freddie Hubbard, and trombonist Curtis Fuller; and the early 1980s group that included brothers Wynton and Branford Marsalis on trumpet and tenor saxophone, respectively. These musicians and many others went on to important careers in jazz, and most credited Blakey with not only being a mentor but a father figure as well. "The lessons I learned from him will stick with me forever," commented alto saxophonist Bobby Watson (a Messenger from 1977–1981). "He made a leader out of me, he taught me how to build a solo, and he taught me how to love myself."⁸ Blakey led the Messengers with full fury until his death.

Horace Silver: Hard Bop Tunesmith

The most prolific songwriter of the hard bop era was **Horace Silver** (born September 2, 1928), whose many jazz standards include "Song for My Father," "Nica's Dream," and "Sister Sadie." Silver also developed a unique piano style that is often referred to as "funky." What is funky? In Silver's words, "Funky just means earthy, coming out of the blues and gospel thing, but it's not a style, it's a feel, an approach to playing.

Selected Important Members of the Jazz Messengers

- Art Blakey—leader, drums
- Horace Silver—piano (1954–1956)
- 1958–59: Benny Golson (tenor saxophone), Lee Morgan (trumpet)
- 1959–61: Wayne Shorter (tenor saxophone), Lee Morgan (trumpet)
- 1961–64: Wayne Shorter (tenor saxophone), Freddie Hubbard (trumpet), Curtis Fuller (trombone)
- 1977–80: Bobby Watson (alto saxophone), Valery Ponomarev (trumpet)
- 1980–82: Branford Marsalis (tenor saxophone), Wynton Marsalis (trumpet) —

The funk element came from my love for black gospel music and the blues, a combination of those two. It was really just a natural evolution.”⁹ Silver’s father was of Portuguese descent and a native of the Cape Verde Islands (a group of islands off the West Coast of Africa), and Horace grew up listening to the folk music of his father’s native land. Those influences later surfaced in his own compositions, including “The Cape Verdean Blues” and his biggest hit “Song for My Father.” Silver made his recording debut in 1950 on a Stan Getz album, and was a much in demand session musician in the early 1950s before hooking up with Blakey to form the Jazz Messengers. After leaving the group, Silver put together his own quintet, which modeled the Messengers in both instrumentation and sound. Memorable lineups have included the 1959–1964 group with Blue Mitchell on trumpet and Junior Cook on tenor saxophone—which is often called his finest—and the 1965–1967 edition with Woody Shaw on trumpet and Joe Henderson on tenor saxophone.

Silver’s quintets have always been a showcase for his composing and arranging talents, and over the years he has written hundreds of songs. One of group’s most popular albums was 1964’s *Song for My Father*, which incorporated Latin rhythms, another common influence in Silver’s music. The title tune, a bossa nova, was written following a trip to Rio de Janeiro at the invitation of bandleader Sergio Mendes. “They were all into this bossa nova thing, which as you know was greatly inspired by our American jazz. So I got back to New York and I said, ‘I’ll try to write a tune using that rhythm’ I realized the melody I came up with was akin to Cape Verdean—like something my dad would play. That song was ‘Song for My Father’.” The album cover features a photo of his father, John Tavares Silver. Horace Silver is still writing music, and recently wrote his autobiography *Let’s Get to the Nitty Gritty*. In 2005, he received the Presidential Merit Award from the Grammy Awards.

The Clifford Brown–Max Roach Quintet

Although it existed for only two years, the **Clifford Brown–Max Roach Quintet** left a legacy as one of the hardest swinging hard bop combos of the era. Led by two of jazz’s most admired musicians, the group was characterized by fiery playing and Brown’s compositions and innovative arrangements of jazz standards. By the time the band formed in 1954, Roach’s career was already well-established (see Chapter 1); at only twenty-three years of age, trumpeter **Clifford Brown’s** was just beginning. Brown (October 30, 1930–June 26, 1956) distinguished himself early on as atypical of his generation of jazz musicians. He was college educated, having attended Maryland State University, where he studied composition and arranging. He was also, perhaps more importantly, an abstainer of drug and alcohol use. By the time he was in his late teens, he was already playing with the top tier of musicians in New York. By his early twenties, he was being called “The New Dizzy.”¹⁰ His career was put on hold for a year when he was involved in a severe auto accident in June 1950 that put him for a while in a full body cast. After recovering, he toured Europe and Africa with Lionel Hampton and participated in the February 1954 live recording of the Art Blakey Quintet at Birdland. Later that year, Brown went

to Los Angeles to form the new quintet with Roach, which, after some initial personnel changes established Harold Land on tenor saxophone, Richie Powell on piano, and George Morrow on bass. Throughout their two-year existence, the group was in the studio frequently, often recording Brown's own compositions, which included "Daahoud," "Joy Spring" (written for his fiancé LaRue), and the contrapuntal "Jacqui." Brown also crafted bright, cheery arrangements of jazz standards, including Cole Porter's "I Get a Kick Out of You" and "Love Is a Many Splendored Thing" from the 1955 hit film of the same name. In 1955, Land left the group and was replaced by tenor saxophonist Sonny Rollins, bringing together in one group Brown, Roach, and Rollins—three of the biggest names in jazz.

Brownie's outgoing, upbeat personality and his aversion to drugs was a breath of fresh air for jazz. The rise to fame of a clean living musician, coming just as Charlie Parker—the spiritual leader of the drug counterculture—was nearing the end of his life seemed to be part of some sort of cosmic morality play. Tragically, however, Brown's life would soon be over as well. In the wee hours of June 26, 1956, in a driving rainstorm on the Pennsylvania Turnpike, the car in which he was riding slid off the road and down a 75-foot embankment, killing Brown and pianist Richie Powell and his wife instantly. Brown had been at a jam session in Philadelphia (which was recorded and later released), and was on his way to a gig in Chicago. He was twenty-five years old. Upon hearing the news, his fellow musicians were devastated. Some, like Sonny Rollins (who had endured his share of drug problems), reflected on a life well lived: "Clifford was a profound influence on my personal life. He showed me that it was possible to live a good, clean life and still be a good jazz musician."¹¹ Although a replacement was hired to take Brown's place in the quintet (Kenny Dorham), things just weren't the same without him, and the group soon disbanded. Brown's death caused his co-leader Max Roach to plunge into an extended period of depression and heavy drinking that took years to overcome. However, Roach kept working and recording prolifically until his later years (see the discussion of Roach's *We Insist! The Freedom Now Suite* at the end of this chapter). He died in 2007 at age 83.

Miles Davis/Sonny Rollins/John Coltrane

The First Quintet

When we last visited Miles Davis, it was 1954 and he was re-emerging from the throws of heroin addiction. Although his career was getting back on track with the release of *Birth of the Cool* and *Walkin'*, Miles's real breakthrough came on July 17, 1955, at the second annual Newport Jazz Festival, where his rendition of "Round Midnight" with an all-star pickup group (that included the song's composer Thelonious Monk) mesmerized the audience. The jazz press was also impressed. *Down Beat* wrote, "Miles played thrillingly, and indicated his comeback is in full stride." *Metronome* wrote that Miles "Blew better than anyone else during the three nights"¹² of the festival. With his newfound fame came a stream of offers from jazz clubs (including a contract guaranteeing twenty weeks a year

at Birdland), which allowed Davis to put together a steady, working group for the first time in his career. After some personnel shuffling, the new group, a quintet, made its debut at the Café Bohemia in late July with Red Garland on piano, Philly Joe Jones on drums, Paul Chambers on bass, and Sonny Rollins on tenor saxophone. It was the beginning of the first Miles Davis Quintet, sometimes called the “50s Quintet.”

Sonny Rollins (born September 7, 1930) would not last long with the group, however. Like many others of the era, he was battling a nasty heroin addiction. In his early career, Rollins withdrew from the scene from time to time to try to get his addiction under control. Born in 1930, he grew up in the Sugar Hill section of Harlem, which by the early 1940s had a vibrant scene of young jazz musicians that also included Jackie McLean, Kenny Drew, and Art Taylor. Rollins soon outshone them all. “Sonny influenced everybody uptown, playing every instrument,” recalled McLean. “There were a lot of musicians in our neighborhood...Sonny was the leader of all of them.”¹³ By the time he joined the Davis Quintet, Rollins had already recorded with Davis, Monk, Art Blakey, the MJQ, and Bud Powell, and released his own debut album, titled *Moving Out*, for Prestige. He had also nurtured a huge, dark, Coleman Hawkins-esque sound that he combined with a heavy bebop influence. After just a few gigs with the Davis group, he left to check himself into a drug treatment facility in Louisville, Kentucky. After his release, he played with the Brown-Roach Quintet from late 1955 until Brown’s untimely death in 1956.

Members of the Miles Davis 50s Quintet

- Miles Davis: trumpet
- John Coltrane: tenor saxophone
- Red Garland: piano
- Paul Chambers: bass
- Philly Joe Jones: drums

The Bridge

Overcoming his addiction enabled Rollins to embark on an intensely creative period in which he recorded two landmark albums, *Saxophone Colossus* (1956) and *Way Out West* (1957). On the former, Rollins made extensive use of a technique that he would become famous for called “thematic improvisation,” (or melodic development), in which he developed themes and multiple variations of them during his solo improvisations. The album also introduced his calypso composition, “St. Thomas,” which today is still one of the most popular of jazz standards. *Way Out West* was a “theme” album of sorts, featuring Rollins on the cover wearing a holster and ten-gallon hat, and included songs like “I’m an Old Cowhand” and the title track. It was recorded with only bass and drums accompaniment (Ray Brown and Shelly Manne, respectively), a format that Rollins would return to from time to time. Rollins was also busy composing, and his compositions from this period, including “Oleo,” “Doxy,” and “Airegin” (Nigeria spelled backwards), have over the years become among the most often performed in the standard jazz repertoire. In 1959, he once again withdrew from the music scene, this time not to conquer an addiction, but to further develop himself musically. During this respite, he unintentionally created one of the most enduring and iconic images in all of jazz: the lonely saxophonist practicing on an urban bridge late at night. “I was getting very famous at the time, and I felt I needed to brush up on various aspects of my craft. I felt I was getting too much, too soon, so I said, ‘Wait a minute, I’m going to do it my way.’”

I wanted to get myself together, on my own. I used to practice on the Bridge, the Williamsburg Bridge, because I was living on the Lower East Side at the time."¹⁴ Sonny Rollins eventually returned to gigging and recording in 1961, and recorded an album appropriately titled *The Bridge* in 1962.

Once Rollins left the group, Miles Davis turned to his second choice, a young, relatively unknown tenor saxophonist from Philadelphia named **John Coltrane**. Davis had first heard Coltrane play several years earlier, at a time when Rollins was clearly the superior player. Davis felt that Coltrane had tremendous potential, and had kept an eye on his progress. Coltrane (September 23, 1926–July 17, 1967) was born in Hamlet, North Carolina, to a religious family (both grandfathers were preachers), and spent most of his childhood in nearby High Point. By 1943, the year he moved to Philadelphia, he was playing the alto saxophone and began attending the Ornstein School of Music. After a brief stint in the Navy, he began working his way into the music business, first in Philadelphia and eventually in New York. In the late 1940s, Coltrane played in a variety of bands, including the R&B cum jazz bands of Earl Bostic, Eddie “Cleanhead” Vinson, where he first switched to the tenor saxophone, and eventually Dizzy Gillespie’s big band. By the early 1950s, he had also become a junkie, which forced Gillespie to eventually let him go. In the years leading up to joining the Davis Quintet, Coltrane struggled to make a living (often playing in R&B bands where he had to play honking solos and “walk the bar”) while trying to manage his addiction. When Rollins suddenly left Davis’s group, Coltrane got his opportunity.

Workin’, Steamin’, Cookin’, and Relaxin’

Coltrane by this time was developing a huge, penetrating sound that one writer described as “of the hardest iron and the surface of brightly polished metal.”¹⁵ At this point, he was also somewhat of a diamond in the rough, playing solos that were technically adventurous but somewhat unfocused. Although he was quiet, earnest, and spiritually grounded, his playing was so forceful that one reviewer called him an “angry young tenor.”¹⁶ Critics were generally divided. While some praised his playing, one wrote of his “contempt for the audience”¹⁷ and that his solos sounded like “epileptic fits of passion.”¹⁸ Another compared his sound to a barking dog. Clearly, Coltrane was not cut from the same cloth as any other tenor player of the era. But his presence gave an added dimension and flexibility to the Davis group, making it capable of dramatic contrasts within the context of one song. Unlike Coltrane’s solos, Davis’s were concise and economical, brooding and melancholy. By using a **Harmon mute** pressed closely to the microphone and staying in the middle register of the horn, he created a sense of great intimacy and drama. Coltrane on the other hand, played in all registers and filled his solos with as many notes as seemingly possible. When pianist Garland soloed, his light touch and swinging style turned the group into a bouncy, intimate piano trio. Moving through the contrasting musical contexts created by Davis, Coltrane, and Garland made the Miles Davis Quintet in effect three groups in one.

Following Davis's appearance at Newport, Columbia Records—the largest of the major labels—began pursuing Davis, who was locked into a long-term deal with the smaller Prestige, to whom he still owed four albums. After some legal wrangling, Davis resolved the issue by recording enough material to fulfill his obligation to Prestige in two marathon sessions on May 11 and October 26, 1956. The songs on the resulting albums, *Workin'*, *Steamin'*, *Cookin'* and *Relaxin' with the Miles Davis Quintet*, are mostly first takes, and capture the quintet as they might sound in a club setting. Prestige's one-at-a-time release of these albums coincided with Columbia's marketing campaign, and together they turned Davis into a jazz superstar. At thirty years of age, he was handsome and charismatic. With his fondness for elegant Italian suits, expensive sports cars, and beautiful women, he was the very epitome of cool. His music, which was both accessible and authentic, drew a large base of both black and white fans, which translated into packed club dates and, by jazz standards, huge record sales. His first Columbia release, *'Round About Midnight* came out in 1957 and was warmly received. In January 1958, he was written up in *Time* magazine—further proof that he had become a true cultural icon. In spite of his fame, however, Davis still had to endure the indignities of racism. In one well-publicized 1959 incident, he was beaten bloody by a policeman while innocently standing on the sidewalk outside Birdland, where he was working.

Spiritual Awakening

Just as Davis's career started revving up, he began to grow weary of Coltrane's increasingly drug- and alcohol-related erratic behavior (having been there—done that himself) and fired him in late 1956. For several months, Coltrane sank into deep despair, often too depressed to play. Finally, in the spring of 1957, he bottomed out. Guided by a life changing religious epiphany, Coltrane stopped using heroin and alcohol completely. "I experienced, by the grace of God, a spiritual awakening which was to lead me to a richer, fuller, more productive life... I humbly asked to be given the means and privilege to make others happy through music."¹⁹ For Coltrane, God was non-denominational—neither Christian, Muslim, nor Judaic. To him, the pursuit of a higher spiritual consciousness was a path to absolute harmony with the universe, and a journey that would consume the last ten years of his life. At roughly the same time, Coltrane joined the Thelonious Monk Quartet for a six-month engagement at the Five Spot in Greenwich Village. Stretching out night after night on Monk's challenging compositions, Coltrane embarked on a period of self-discovery that allowed him to experiment with new rhythmic and harmonic ideas. With ever increasing focus and technical mastery of his horn, Coltrane's solos began to resemble tidal waves of notes, which one critic labeled "**sheets of sound.**"²⁰ The first recorded example of the sheets of sound technique can be found on "Traneing In," recorded in August 1957, roughly at the midpoint of the Five Spot engagement. On his "Traneing In" solo (and others from this period that use the sheets of sound technique), Coltrane sounds as if he is light years ahead of the rhythm section—and, in fact, he is. With Monk's guidance, he also learned how to play multiphonics (two notes simultaneously). In September, Coltrane recorded his only Blue Note album *Blue Train*,

which featured original compositions such as “Moment’s Notice” and “Lazy Bird.” When Davis asked him to return to his group in early 1958, Coltrane accepted.

Davis by now had expanded his group with the addition of alto saxophonist Julian “Cannonball” Adderley. The sextet’s first album release was titled *Milestones*, whose title track was Davis’s first venture into **modal harmony**. “Milestones” had a simple melody and a harmonic structure that contained only two scales or “modes” instead of chords. Modal harmony, which dates back to ancient Greece, is typically simpler than conventional chordal harmony. In this respect, it represented a dramatic departure from post-bebop jazz harmony, whose chord progressions had grown increasingly complex. Davis wrote “Milestones” after spending an evening with composer/arranger George Russell, whose seminal book *The Lydian Chromatic Concept of Tonal Organization* had outlined his theories on the relationships between chords and scales, and the use of modal harmony in jazz. Davis was fascinated by Russell’s ideas and eagerly embraced them. “I think a movement in jazz is beginning away from the conventional string of chords, and a return to emphasis on melodic rather than harmonic variation. There will be fewer chords but infinite possibilities as to what to do with them.”²¹ Although Coltrane was at first cautious about modal harmony, he ultimately embraced it to a much greater degree than even Davis, and used it as the basis for much of his own music in the early 1960s.

Shortly after recording *Milestones*, Davis brought in pianist **Bill Evans** to replace Red Garland, and replaced drummer Philly Joe Jones with Jimmy Cobb. Evans had worked on several recordings with George Russell before joining the Davis group, and was a fellow traveler in the modal jazz camp. He was, however, an outsider of sorts in the Davis group. He had an extensive academic background, was a relatively newcomer to the New York jazz scene, and was white. Davis received his share of criticism from other black musicians for hiring a white pianist, but held his ground, saying that Evans brought the “quiet fire” he was looking for. Davis’s words summed up Evans’s style perfectly for, although he played with great intensity and drive, he was more understated and introspective than Garland and other hard bop pianists. In spite of Davis’s endorsement, in the end Evans never felt comfortable with the group and quit by the end of the year. But Miles brought him back in early 1959 to collaborate on one of the most influential jazz albums in history, *Kind of Blue*.

Kind of Blue

Kind of Blue is often called the first modal jazz album, a description that is more figurative than literal (although the only true modal tunes are “So What” and “Flamenco Sketches,” both the two 12-bar blues tunes, “Freddie Freeloader” and “All Blues” bear a strong modal affinity). The album’s opening track, Davis’s “So What,” is constructed from just two modes (scales) set half step apart from each other—there is no other conventional harmonic movement. Another unique feature is that the bass plays the melody. However, as innovative as “So What” is, the album’s most revolutionary achievement is Davis’s “Flamenco Sketches,” a composition built on “a series of five scales, each to be played as long as the soloist

Modal harmony is harmony that is comprised of scales rather than chords. Modes (scales) were first used in music by the ancient Greeks, who gave the seven modes the names that are still used today. ¶



wishes until he has completed the series.”²² In other words, the form is completely elastic and open to be expanded or contracted in a spontaneous manner by the performers. This was a breakthrough of tremendous consequence to the future of jazz, as forms up to this point had customarily been rigidly set and religiously followed. “Flamenco Sketches” further breaks from convention by having no pre-composed melody. The album’s fifth cut is the languid “Blue in Green,” a tune credited to Davis but usually attributed to Evans. *Kind of Blue* has a relaxed, spacious, impressionistic quality that is typical of modal jazz, making it an extraordinarily easy listen. The playing, by perhaps the greatest assemblage of talent in jazz history, is superb. The two sessions for the album, on March 2 and April 22, 1959, were models of efficiency, with Davis presenting rough outline sketches of the songs to the musicians, sight unseen and without prior rehearsal, and recording them in first takes (“Flamenco Sketches” was the only song requiring a second complete take). By doing this, Davis was able to capture the spontaneous and inventive performances of his players.

Despite the impressive critical response to *Kind of Blue*, the Miles Davis Sextet broke up a month after it was recorded. The group was simply too good to stay together. John Coltrane, Bill Evans, and Cannonball Adderley all left to start their own groups. Within two weeks of recording *Kind of Blue*, Coltrane made his own definitive album statement with a project that was conceptually completely the opposite of Davis’s masterpiece. Earlier that year, Coltrane had signed with Atlantic Records, a sign that he too was becoming a jazz superstar. His first solo release for the label, *Giant Steps*, is a culmination of his fascination with complex chord structures that first emerged with his song “Moment’s Notice” from *Blue Train*. The title track is a minefield of chords and keys played astonishingly fast at nearly 300 beats per minute. To this day, mastery of the harmonic complexities of “Giant Steps” is a benchmark by which jazz musicians measure themselves. Coltrane, of course, smokes through the changes like a hot knife through butter. (His pianist, Tommy Flanagan fares less well and has a difficult time navigating through his short solo, an indication of just how unusual and challenging the harmonies were at the time.) *Giant Steps* was a transitional album in the sense that, although it was the first album in which Coltrane wrote all the songs (including the beautiful “Naima,” written for his wife), it would be the last in which he focused on complex chord structures. In fact, with the release of *Kind of Blue* and Ornette Coleman’s soon to be released *The Shape of Jazz to Come*, the era of complicated chord progressions, first introduced by the beboppers in the 1940s, seemed to be coming to a close. *Giant Steps* was the era’s epilogue. Coltrane’s next major album release would cast him in a completely new direction that would ultimately put him in the vanguard of a new jazz era.

Charles Mingus: Voice of the Apocalypse

Shouts, Cries, and Moans

Charles Mingus was the most independent thinker of the hard bop era, an iconoclastic figure who did things his way and under his own terms. Although he is often compared to Duke Ellington

(who is often characterized as a musician “beyond category”), Mingus embraced an even larger scope of influences in creating music that was incredibly varied and unique, yet always bore his unmistakable mark. As such, it is somewhat unfair to even categorize him at all, but his musical influences and his peak creative years have their strongest connections with hard bop. Mingus embraced everything he did with guns blazing, which made his life turbulent and a constant struggle. Of the many facets of Mingus’s life, three stand out as the most important: (1) his music, which included some of the most adventurous compositions and arrangements of the era; (2) his entrepreneurial ventures, through which he fought the status quo of the white controlled jazz industry (and included three record labels, two publishing companies, a jazz collective, and a “School of Art, Music, and Gymnastics”); and (3) his combative, confrontational, and un-predictable personality, which made him, according to critic Gary Giddons, “jazz’s most persistently apocalyptic voice.”²³

Mingus (April 22, 1922–January 5, 1979) was born in Nogales, Arizona, but grew up in the Watts ghetto in Los Angeles. Because his black father was light-skinned and his mother was of Chinese descent, young Charles’s skin tone was such that he was not accepted by either black or white classmates. Being ostracized by both groups left a deep impression on young Charles, and issues of bigotry and racism would become central to his adult life and his music. His mother died when he was an infant. His stepmother gave him an early introduction to black gospel music (against his conservative Methodist father’s wishes) by taking him to the Holiness Church, where “People went into trances and the congregation’s response was wilder and more uninhibited than in the Methodist church. The blues was in the Holiness churches—moaning and riffs and that sort of thing between the audience and the preacher.”²⁴ The undeniable influences from the Holiness Church—shouts, cries, calls and response, the blues—would remain with Mingus and be a constant feature in the music he wrote throughout his life. After starting on the trombone and moving to the cello, young Mingus settled on the bass as a teen, and progressed quickly. After finishing high school, Mingus endured the usual struggles as he worked his way up the local music scene, but by his early twenties was gigging with Louis Armstrong, Lee Young (Lester’s brother), and eventually Lionel Hampton, with whom he played from 1947–1948. Mingus was by this time a much-in-demand sideman who was working in recording studios frequently, and had also begun writing somewhat adventurous music. However, things would occasionally down, and at one point during this time he was forced to briefly take a job as a mailman to make ends meet. His uncompromising nature was also beginning to emerge. He was fired by Hampton after refusing to let the vibist use his



Charles Mingus, “Jazz’s most persistently apocalyptic voice.”

mallets on Mingus's bass as part of the act. He also was instrumental in getting the segregated black and white Los Angeles musicians unions to merge after finding himself often denied job opportunities because of his race. In 1950, Mingus put together a trio with vibist Red Norvo and guitarist Tal Farlow at the Haig (where Gerry Mulligan would soon convene his famous quartet), which garnered him a great deal of exposure and respect. In the summer of 1951, he moved to New York.

The Jazz Workshop

In New York, Mingus soon found himself gigging and recording with Miles Davis and Charlie Parker. His live performances with Parker included the famous May 1953 Massey Hall concert in Toronto and Bird's disastrous final gig at Birdland in March 1955. In 1952, Mingus founded Debut Records with drummer Max Roach, the first of his various business ventures with which he attempted to control his own economic destiny. Soon afterward, Mingus founded the **Jazz Workshop**, which became his working band (and the name of one of his publishing companies) for the duration of his career. The Workshop, usually in the form of a medium-sized ensemble, was a musical laboratory for experimental new compositions. Members were often forced to endure long, demanding rehearsals (causing some to call it a "sweatshop") and the uncompromising standards of its leader. Among those who passed through the Workshop were saxophonists Eric Dolphy, Jackie McLean, Rahsaan Roland Kirk, and John Handy, pianist Jaki Byard, trombonist Jimmy Knepper, and Mingus's longtime drummer, Dannie Richmond. Like Ellington, Mingus wrote specifically with his players' abilities in mind, although he encouraged a much more interactive and spontaneous performance environment. Mingus was also a musical chameleon who refused to settle into a comfort zone with his writing, constantly changing direction by incorporating an endless supply of influences. His rational? "A preacher preaches a different sermon every Sunday. You turn to a different page."²⁵

The next ten years were a period of intensive creative output for Mingus. In 1956, he recorded "Pithecanthropus Erectus," a ten-minute tone poem that was "my conception of the modern counterpart of the first man to stand erect," who "goes out to rule the world, if not the universe"²⁶ and eventually fails and is destroyed. He recorded prolifically in the late 1950s, releasing four LPs in both 1957 and 1959 alone. *The Clown*, from 1957, contains his famous "Haitian Fight Song," an angry diatribe against prejudice and persecution, which contains one of the most sinister bass riffs in the history of jazz. In 1959, Mingus recorded what is often considered his best album, *Mingus Ah Um*, which explores the balance between the spontaneous and the pre-composed, and contains several of his enduring masterpieces: "Better Git It in Your Soul," which captures the raw essence of the Holiness Church meetings through shouts, hollers, hand claps, and calls and response; "Goodbye Porkpie Hat," a bluesy requiem to the recently deceased Lester Young; and "Fables of Faubus," a biting (yet musically comical) critique of Arkansas Governor Orville Faubus's attempt to block the entry of the first black students into Little Rock's Central

High. Mingus's political interest surfaced again in 1960, when he co-staged the "anti-festival" held simultaneously with the Newport Jazz Festival (which is discussed in greater detail later in this chapter). In 1963, he recorded a solo piano album, titled *Mingus Plays Piano*, in which he performs three largely spontaneous improvisations, a practice that Keith Jarrett would expand upon further in the 1970s. Also in early 1963, Mingus recorded *Black Saint and the Sinner Lady*, an epic 37-minute ballet written in the form of a six-part suite. *Black Saint*—arguably Mingus's finest work as composer and arranger—was written for eleven musicians who are at times featured soloists (à la Ellington), at times collectively improvising, and at other times scored in rich, thickly textured orchestration. Mingus created a sense of great emotional tension and release through the use of blues tonalities and the increasing and decreasing of tempos. There are several "open" modal sections where Mingus later overdubbed solos, which along with his liberal use of editing make the recording one of the most advanced of its time in its use of studio technology.

The Town Hall Concert

On October 12, 1962, Mingus attempted one of his most ambitious endeavors, a big band recording in front of a live audience, in what has become known as the **Town Hall Concert**. He was unusually slow in getting the scores to his copyists and in the days leading up to the concert, a general state of frenzied urgency set in. (The day before the concert, an angry Mingus punched copyist/trombonist Jimmy Knepper in the mouth, breaking his tooth; Knepper, whose playing was permanently damaged in the incident later filed a lawsuit—and won.) By show time, with the under-rehearsed music still only partially copied, a team of copyists sat at a table on stage, feverishly copying parts and rushing them to the players as they performed. In the end, the performance was, for the audience at least, a musical train wreck, more of a recording session or rehearsal than a concert. The promoter came on at intermission, offering those in attendance their money back; many took him up on the offer and left. Afterward, producer George Wein managed to salvage the best parts of the more than two-hour recording and release a surprisingly good LP of the concert that received 5 stars when it was reviewed in *Down Beat*.

Mingus often took out his rage on inattentive audiences, castigating those who were too busy socializing to listen to the music. In one well-publicized incident at the Five Spot, he threw his bass across the floor and then stomped it into splinters. His uninhibited emotionalism was also evident in his 1971 autobiography, *Beneath the Underdog: The World as Composed by Mingus*, a bizarre and disturbing book that examines, among other things the relationship between playing jazz and pimping. During the 1970s, Mingus taught at the State University of New York at Buffalo, received several grants and honorary degrees, and was able to get his major works performed on a more regular basis. In 1977, he was diagnosed with amyotrophic lateral sclerosis (Lou Gehrig's disease), which eventually caused his death in 1979 in Mexico, where he had traveled with his fourth wife Susan to receive experimental treatment. His ashes were later scattered in the Ganges River in

India. After his death, a previously unknown two-hour, nineteen-movement suite entitled *Epitaph* was discovered, which was performed for the first time in 1989 and again in April 2007 during the celebration of Mingus's eighty-fifth birthday. It was conducted on both occasions by Gunther Schuller, who called it "the most important prophetic statement in the history of jazz." Today, Mingus's music is kept alive through the legacy bands that regularly perform in New York and around the world: The Mingus Dynasty, The Mingus Orchestra, and The Mingus Big Band.

Freedom Now!

Jazz and the Movement

Charles Mingus was not the only musician of the era who became politically involved. After all, part of the hard bop aesthetic was formed by the political and social realities of being a black musician in the 1950s. As the civil rights movement intensified, so did the rhetoric and activism against segregation in the South. Events that tested Southern compliance with the *Brown vs. Board of Education* ruling included the 1956 Montgomery bus boycott, the 1960 lunch counter sit-ins, and the 1961 freedom rides. Hard bop musicians were keenly aware of the implications of these acts on their music. "Musicians play because of the world around them and what goes on," saxophonist Jackie McLean said. "The civil rights movement. People were screaming. And so the music went that way."²⁷ Within a short time span, black jazz musicians showed their support for the cause by releasing a spate of civil rights-themed recordings that included Sonny Rollins's *The Freedom Suite* (1958), Randy Weston's *Uhuru Africa* (1960), Oliver Nelson's *Afro-American Sketches* (1961), Art Blakey's *The Freedom Rider* (1961), Max Roach's *Percussion Bittersweet* (1961), and Jackie McLean's *Let Freedom Ring* (1961).

The most significant of these was *We Insist! The Freedom Now Suite*, released in 1960 by drummer Max Roach and singer/civil rights activist Oscar Brown, Jr. The multi-movement suite was inspired by an incident in a Greensboro, North Carolina, Woolworth's lunch counter where four black students were refused service, and the wave of sit-in protests that followed. From that starting point, Roach, who wrote the music, and Brown, who wrote the words, took up the general themes of slavery and emancipation. Roach employed an instrumentation that included three drummers and Nigerian percussionist Olatunji, a horn section that included veteran tenor man Coleman Hawkins, and singer Abbey Lincoln, Roach's future wife. The music is powerful and intense, portraying with great emotion the anger of the time. "Driva Man," about the lookout for escaped slaves, features a scorching solo by Hawkins, "All Africa" features an extended percussion break with Roach and his percussionists. The most electrifying moments in *We Insist!*, however, come in the "Protest" segment of the piece titled "Triptych: Prayer/Protest/Peace," when Lincoln erupts into primal screams accompanied by free form drumming. "Protest" may be the most hair-raising ninety seconds of jazz in existence," states Scott Saul. "Lincoln screams with uninterrupted fury and at high volume, in an act of aggression that doubles as the sound

of hurt.”²⁸ Producer Nat Hentoff called it “a final, uncontrollable unleashing of rage and anger.”²⁹

Anti-Festival

Protest also erupted at the 1960 Newport Jazz Festival, although not all of it was politically motivated. On Saturday night, July 2, the crowd was so large at the festival site in Freebody Park that more than 10,000 young fans were turned away. Angry and to one degree or another drunk, the youths proceeded to riot, throwing beer cans, overturning cars, and smashing windows. The rest of the festival was cancelled. Critics made note of the fact that the festival had been increasingly relying on rock and roll artists like Chuck Berry at the expense of jazz artists to draw crowds. It was also noted that, although most of the concert attendees—and all of the rioters—were white, nearly all of the performers were black. These issues, along with a payment policy that rewarded popular artists over more innovative and ambitious ones were at the heart of the other protest at Newport in 1960, the **Cliff Walk Manor “anti-festival.”** Staged just three blocks away from Freebody Park on the grounds of the Cliff Walk Manor Hotel, this festival was organized by Charles Mingus and Max Roach, who took complete control of building stages, promotion (which included Mingus driving through town shouting “Come to my festival!”), erecting fences, and collecting contributions from the audience. The idea was to sidestep the festival and the entire jazz industry, with its institutional racism and over-commercialization. From Thursday’s opening, which drew ten fans, to Sunday’s finale, which drew more than six hundred—all of whom were peaceful—Cliff Walk Manor was deemed a successful rebuke to the main festival. Artists who appeared over the four days included Roach, Mingus’s Jazz Workshop, Coleman Hawkins, Roy Eldridge, and Jo Jones. Also appearing was a revolutionary performer who had shaken up the jazz world eight months earlier and is who at the heart of the discussion in the next chapter. His name was Ornette Coleman.

Notes

1. Saul, Scott: *Freedom Is, Freedom Ain't*, pg 16
2. Ibid, pg 2
3. Rosenthal, David H: *Hard Bop: Jazz & Black Music 1955–1965*, pgs 44–45
4. Attributed to producer Bob Porter, found in Rosenthal, pg 120
5. NPR interview, 1/23/99
6. Interview with Jeff Forlenza in *Mix* magazine, 5/1/05
7. Quotes from Bobby Watson in Goldsher, Alan: *Hard Bop Academy*, pg xii
8. Ibid
9. Mathieson, Kenny: *Cookin': Hard Bop and Soul Jazz 1954–65*, pg 41
10. Critic Nat Hentoff wrote a flattering 4/54 *Down Beat* article, titled “Clifford Brown—The New Dizzy”
11. Goldberg, Joe: *Jazz Masters of the 50s*, pg 94
12. Both quotes as reported in Nisenson, Eric: *'Round About Midnight: A Portrait of Miles Davis*, pg 104