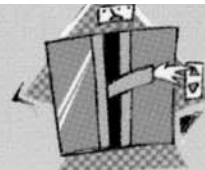


1948 In the U.S., a judge rules that it is illegal for homeowners to refuse to sell to black buyers.

1949 The first training shoe is launched by German sports manufacturer Addas (later renamed Adidas).



1950 attendants have their noses put out of joint as Otis, in Dallas, installs the first passenger elevator with automatic doors.



1948~1959

Jazz Cools Down The Birth of the Cool

Newton's Third Law comes into play here once again. We've already noted one reaction to all-conquering bop—the retrogressive movement that was the New Orleans revival—but there was also a reaction of more long-lasting importance, a move forward, a reaction to the hot of bop with the cool of, obviously enough, Cool. And in at the birth of Cool was trumpeter supreme Miles DAVIS (1926–91).



The Birth of the Cool: seminal arrangements for an all-star group.

We're going to encounter Miles many more times in these pages, but in 1948 he was fresh out of Charlie Parker's band and hanging around with like-minded ex-Parker people looking for new sounds to play. Also looking around were

members of the disbanded Claude Thornhill band—renowned for its advanced arrangements and interesting instrumentation, including tubas and French horns—notably composer and

H I P C A T S

*The Birth of the Cool band was a nonet featuring trumpet, trombone, French horn, tuba, alto sax, baritone sax, piano, bass, and drums. Other than trumpeter Miles Davis and baritone saxophonist Gerry Mulligan, the only two musicians who played on all the three recording sessions were alto saxophonist **Lee Konitz** (b.1927) and tuba player **Bill Barber** (b.1920). Other musicians on one or more of the sessions included trombonists **J. J. Johnson** (b.1924) and **Kai Winding** (1922–83), horn player **Gunther Schuller** (b.1925), pianists **Al Haig** (1924–82) and **John Lewis** (b.1920)—the latter one of the three arrangers—and Parker alumni **Max Roach** (b.1925) and **Kenny Clarke** (1914–85) on drums. Other than Roach and Clarke, few of these musicians were well known at the time, but all would go on to dominate jazz over the next few decades.*

baritone saxophonist *Gerry MULLIGAN* (1927–96) and arranger *Gil EVANS* (1912–88), who both wanted to get “a good little rehearsal band together: something to write for.” With Davis, they rejected the rip-roaring approach of bop in favor of a contemplative, ethereal music, which owed much to the cooler approach of Lester Young. Together they started to flesh out some ideas for a nonet—nine musicians, the smallest number which could best replicate the rich sound of the (much bigger) Thornhill band.