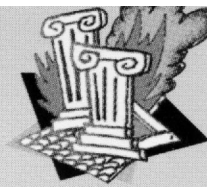


the first woman to have a number-one hit on the U.K. charts with *How Much Is That Doggy in the Window?*

ends, and ration books are burnt across the U.K. The last items to come off rationing are bacon and sugar.



A fire breaks out in the Cinecittà studios in Rome, destroying the sets for director Carmine Gallone's *Carthage in Flames*.



This band-in-progress was still ill-prepared when it was hired for a two-week residency in September 1948 at New York's Royal Roost Club. It was billed as "The Miles Davis Band: arrangements by Gerry Mulligan, Gil Evans, and John Lewis," thereby setting a jazz precedent in crediting experimental, virtually unknown arrangers. Remember these three movers and shakers; we'll meet them all again soon. In reality, the band was a group of equals, although Miles took charge—and later the credit, much to Gerry Mulligan's disgust. The residency only

lasted a week and was heard by a mere handful of people; the band might have folded had not an enthusiast from Capitol Records gotten them into a studio for three sessions in 1949–50 to record 12 tracks.

ALL THAT JAZZ

The Real Birth of the Cool (Bandstand): live broadcasts from the Royal Roost Club, New York, September 1948; *The Birth of the Cool* (Capitol): 12 numbers recorded in studio sessions from January and April 1949, and March 1950.

GERRY MULLIGAN—*Re-birth of the Cool* (GRP): a 1992 remake of the original sessions with some of the original musicians, unfortunately not including Miles, who had died the previous year.

According to the history books, what was performed in the Royal Roost and then later recorded has become the stuff of legend. For these sessions mark the birth of "cool jazz," which was to dominate jazz throughout the 1950s, win it a huge audience, and make Davis, Mulligan, and many more into major jazz stars.

Leave the history books aside and listen to the music, and you may well wonder what all the fuss is about. Fifty years on, the pieces sound almost commonplace, the mellow brass, reeds, and piano all too smooth for their own

good. Emotionally restrained and musically refined, yes, but sophisticated? So what are we talking here—rated or overrated, cool or just dull? I leave it to you to decide. But think on this: cool jazz—it might seem trite now, but you heard it here first. Just because it doesn't shout, doesn't mean it doesn't count.

Miles Davis: no other jazz performer was to go through so many changes—and no one makes more separate appearances in this book!

