WATCHING JAZZ

Encounters with Jazz Performance on Screen

Edited by BJÖRN HEILE, PETER ELSDON, JENNY DOCTOR
Watching Jazz
Watching Jazz
Encounters with Jazz
Performance on Screen

Edited by Björn Heile,
Peter Elsdon,
and Jenny Doctor
CONTENTS

Illustrations vii
List of Contributors xi
Acknowledgments xv
About the Companion Website xvii

Introduction 1
Jenny Doctor, Peter Elsdon, Björn Heile

PART ONE: Shaping Screen Media
1. Framing Jazz: Thoughts on Representation and Embodiment 37
   Peter Elsdon
2. “All Aboard!”: Soundies and Vitaphone Shorts 57
   Emile Wennekes
3. Assimilating and Domesticating Jazz in 1950s American Variety Television: Nat King Cole’s Transformation from Guest Star to National Host 73
   Kristin McGee
   Jenny Doctor

PART TWO: Gesture and Mediatization
5. “All Sights Were Perceived as Sounds”: Pat Metheny and the Instrumental Image 147
   Jonathan De Souza
6. Jazz Performance on Screen: Mediatization of Gesture, Bodily Empathy, and the Viewing Experience 169
   Paul McIntyre
7. Playing the Clown: Charles Mingus, Jimmy Knepper, and Jerry Maguire 185
   Krin Gabbard
PART THREE: Ontologies of Media

8. Seeking Resolution: John Coltrane, Myth, and the Audiovisual 205
   Tony Whyton

9. Screening the Event: Watching Miles Davis’s “My Funny Valentine” 221
   Nicholas Gebhardt

10. Play It Again, Duke: Jazz Performance, Improvisation, and the Construction of Spontaneity 239
    Björn Heile

Resource List 267
Index 283
ILLUSTRATIONS

FIGURES
1.1 Jimmy Dorsey and His Orchestra 46
1.2 Jimmy Dorsey’s solo 46
1.3a–c Camera cuts between sections of the Dorsey orchestra 48
1.4 Gary Burton and Chick Corea 51
1.5a–c Jim Hall and Red Mitchell 52
1.6a–b Chet Baker 54
2.1 Form of Duke Ellington’s “Cotton Tail” 62
2.2 Hot Chocolate, featuring Duke Ellington’s “Cotton Tail” 63
2.2a Bars 1–4 63
2.2b Bars 5–8 63
2.2c Bars 9–10 63
2.2d Bars 10–11 64
2.2e Bars 13–16 64
2.2f Bars 17–27 64
2.2g Bar 28 65
3.1 Cole sings “Send for Me” on The Nat King Cole Show, July 9, 1957 92
3.2 Mel Tormé and Cole extend their embrace to June Christy on The Nat King Cole Show, July 9, 1957 93
3.3 Cole promotes his all-American family on The Nat King Cole Show, May 20, 1957 96
4.1 Stage diagram for Jazz Is Where You Find It, episode 1, December 2, 1946 (BBC WAC, T12/178/1) 110
4.2 Excerpt from camera script for Jazz Is Where You Find It, episode 1, December 2, 1946 (BBC WAC, T12/178/1) 112
4.3a  *Jazz 625* presenter Steve Race (center) introducing the “In Memoriam Charlie Parker” tribute (November 7, 1964, series 2, screenshot) 133

4.3b  *Jazz 625* presenter Humphrey Lyttelton introducing the Thelonious Monk Quartet (April 21, 1965, series 2, screenshot) 133

4.4a–b  Audience shots from the Ben Webster episode of *Jazz 625* (January 16, 1965, series 2, screenshots) 136

4.5a–c  Subgroup shots from the Bill Le Sage and New Directions in Jazz episode of *Jazz 625*, featuring Johnny Scott (flute), Ronnie Ross (baritone saxophone), and members of the Freddie Alexander Cello Ensemble (June 16, 1964, series 1, screenshots) 137

4.6  Audience shot between numbers in a *Jazz 625* episode featuring the Modern Jazz Quartet (May 19, 1964, series 1, screenshot) 141

5.1  Opening of “Follow Me” 155

5.2  “A Story Within the Story” 156

5.3  “Imaginary Day” 156

5.4  Pat Metheny melodic fragment 160

5.5  Metheny’s Pikasso guitar 162

6.1a–b  Oscar Peterson trio 179

6.2  George Cables performing with Dexter Gordon 183

8.1  John Coltrane’s Classic Quartet, Antibes Juan-les-Pins, 1965 209

8.2  Coltrane and Elvin Jones superimposed 212

8.3  John Coltrane’s Classic Quartet, Comblain-la-Tour, 1965, Coltrane and Jimmy Garrison perspiring 215


### TABLES

0.1 Different Representations of Jazz Screen  9

4.1 *Jazz Is Where You Find It* Episodes, Transmitted December 2, 1946, to July 25, 1947, on BBC TV  108

4.2 *Jazz Session* Episodes, Transmitted July 9, 1957, to December 19, 1957, on BBC TV  118

4.3 *Jazz 625*, Season 1 Episodes, Transmitted April 21, 1964, to December 8, 1964, on BBC2 TV  126

4.4 *Jazz 625*, Season 2 Episodes, Transmitted October 3, 1964, to June 16, 1965, on BBC2 TV  128

4.5 *Jazz 625*, Season 3 Episodes, Transmitted October 13, 1965, to August 24, 1966, on BBC2 TV  131

5.1 Pieces and Guitars from *Imaginary Day* DVD  157

5.2 Performances of “Into the Dream”  164

5.3 Durations of Sections for Selected Performances of “Into the Dream”  166

9.1 Table of Shots: Time Coded and with Bar Numbers  236

10.1 Programs of the Duke Ellington Orchestra in 1969 and 1971  247

10.2 Programs of the Giants of Jazz in Spring 1971  262
LIST OF CONTRIBUTORS

Jonathan De Souza is an Assistant Professor in the Don Wright Faculty of Music at the University of Western Ontario. He received a PhD in music theory and history from the University of Chicago, where his work was supported by the Social Sciences and Humanities Research Council of Canada and the Mellon Foundation. His research looks at interactions between musical instruments and players’ bodies, drawing on music theory, cognitive science, and philosophy.

Jenny Doctor is an Associate Professor in the S. I. Newhouse School of Public Communications and the Director of the Belfer Audio Archive at Syracuse University. Prior to that, she was Reader in Music at the University of York in the United Kingdom. Jenny’s research focuses on British broadcasting in relation to music, leading to *The BBC and Ultra-Modern Music, 1922–36* (Cambridge University Press, 1999); *The Proms: A Social History*, coeditor (Thames & Hudson, 2007); *Silence, Music, Silent Music*, coeditor (Ashgate, 2007), and a number of articles, including those focusing on interactions between the BBC and Elgar, Vaughan Williams, Britten, Grace Williams, and Elizabeth Maconchy. Jenny’s current teaching and research center on British music history, history of recorded sound, and music on British and American radio.

Peter Elsdon is Senior Lecturer in Music at the University of Hull. His book on Keith Jarrett’s *Köln Concert* was published by Oxford University Press in 2013, and he has also published work on jazz recordings, gesture in music, and the music of Icelandic band Sigur Rós. He works as a jazz pianist and directs an ensemble at the University of Hull called The Jazz Æsthetic.

Krin Gabbard is Adjunct Professor of Comparative Literature and English at Columbia University. Since 1971, he has taught courses in cinema studies, the cultures of jazz, and the history of literature. He is the author of *Hotter than That: The Trumpet, Jazz, and American Culture* (Farrar, Straus & Giroux, 2009); *Black Magic: White Hollywood and African American Culture* (Rutgers University Press, 2004); *Jammin’ at the Margins: Jazz and the*

**Nicholas Gebhardt** is Professor of Jazz and Popular Music Studies at Birmingham City University. He has published widely on jazz and popular music in American culture, and currently leads the Jazz Research program within the Birmingham Centre for Media and Cultural Research. His publications include Going for Jazz: Musical Practices and American Ideology (2001) and Music Is Our Business: Popular Music, Vaudeville and Entertainment in American Culture, 1880–1929 (forthcoming), both published by the University of Chicago Press. He is also a coeditor of the Routledge book series Transnational Studies in Jazz and the Routledge Companion to New Jazz Studies.

**Björn Heile** is Reader in Music since 1900 and Head of Music at the University of Glasgow. He is the author of The Music of Mauricio Kagel (Aldershot: Ashgate, 2006), the editor of The Modernist Legacy: Essays on New Music (Aldershot: Ashgate, 2009), and coeditor (with Martin Iddon) of Mauricio Kagel bei den Darmstädter Ferienkursen für Neue Musik: Eine Dokumentation (Hofheim: Wolke, 2009). He is currently preparing a large collaborative research project on the performance practice of Mauricio Kagel’s experimental music.

**Kristin McGee** is an Associate Professor of Popular Music in the Arts, Culture, and Media Department at the University of Groningen in the Netherlands. She is also the current Chair of the Board of the International Association for the Study of Popular Music Benelux. She has written on the subjects of jazz, gender, popular music, and audiovisual media within a variety of articles and books, including her book Some Liked It Hot: Jazz Women in Film and Television (Wesleyan University Press, 2009). She is currently completing a manuscript on the crossover jazz scenes of the Netherlands. She is also a saxophonist and sometimes popular and experimental music composer.

**Paul McIntyre** is a Lecturer in Music at Dundalk Institute of Technology in Ireland. His PhD studies at the University of Ulster focused on contemporary jazz piano performance and development of an individual improvisational style within the context of a jazz trio. He explored the blues aesthetic and multifarious theoretical concepts in the analysis of his performance practice. On being appointed as Research Fellow at the University of Sussex on the AHRC-funded project titled The Use of
Audiovisual Resources in Jazz Historiography and Scholarship Performance, Embodiment and Mediatised Representations, he commenced studies that have culminated in his contribution to this anthology. While continuing his interests both in his own practice as a jazz pianist and in jazz scholarship, he is currently developing his research on idiosyncratic approaches to performance practice by some of the great jazz pianists.

**Emile Wennekes** is Professor of Post-1800 Music History in the Department of Media and Culture Studies of Utrecht University in the Netherlands. He has published on diverse subjects, including Amsterdam’s Crystal Palace, Bernard Haitink, Bach and Mahler reception, music and media, and contemporary music in the Netherlands; some books are available in translation (six European languages and Chinese). Wennekes previously worked as a music critic for the Dutch dailies *NRC Handelsblad* and *de Volkskrant* and as an artistic adviser and orchestral programmer before concentrating on his academic career. His current research, undertaken within the University and under the auspices of the International Musicological Society, for which he chairs the Study Group Music and Media (MaM), focuses primarily on *Mediatizing Music*. For details, see [http://www.uu.nl/gw/medewerken/EGJWennekes](http://www.uu.nl/gw/medewerken/EGJWennekes) and [http://Studygroupmam.com](http://Studygroupmam.com).

**Tony Whyton** is Professor of Jazz Studies at Birmingham City University. His publications include *Jazz Icons: Heroes, Myths and the Jazz Tradition* (Cambridge University Press, 2010); *Beyond a Love Supreme: John Coltrane and the Legacy of an Album* (Oxford University Press, 2013); and the coedited collection *The Cultural Politics of Jazz Collectives: This Is Our Music!* (Routledge, 2014). From 2010 to 2013, Whyton worked as the project leader for the HERA-funded *Rhythm Changes: Jazz Cultures and European Identities* project, a transnational research program that explored the history and practices of jazz in different European contexts. Whyton is the coeditor of the *Jazz Research Journal* (Equinox) and the “Transnational Studies in Jazz” series (Routledge).
ACKNOWLEDGMENTS

The beginnings of the project of which this book is the conclusion can be traced to 2008 or 2009, when John Altman donated the Altman Koss Collection consisting of several thousand VHS tapes with audiovisual recordings of jazz to the University of Sussex, where one of the editors, Björn Heile, was based at the time. Without Altman’s generosity or his eloquent advocacy, this project would never have been started. To advertise the collection and research it systematically, the editors made an application to the scheme “Beyond Text” under the auspices of the Arts and Humanities Research Council (AHRC). Without the support of the AHRC, this book would not have come into being, and without the inspiration provided by the Beyond Text community, headed by the Programme Director Evelyn Welch and the Programme Coordinator Ruth Hogarth, it would not have become what it is now.

One of the project’s milestones was a conference held at the University of Glasgow in February 2011, during which many of the contributions in this book were first presented and debated. We would like to thank everyone who made the conference a success. As the project’s Research Fellow, Paul McIntyre contributed a lot of hard work behind the scenes in making the collection accessible, assisting the project team and many of the remaining authors, and providing inspiration and expertise.

We are indebted to three anonymous reviewers who made numerous invaluable suggestions, which forced us to think again and think harder. Last but not least, we would like to thank Norman Hirschy and Lisbeth Redfield of Oxford University Press, whose expertise, support, and patience proved vital.
ABOUT THE COMPANION WEBSITE

www.oup.com/us/watchingjazz

Username: Music4
Password: Book2497

As this volume is concerned with jazz on screen, we have taken the opportunity to use the web to provide readers with access to some of the materials discussed by our contributors. On the companion website, a number of authors have provided excerpts from material directly addressed in their chapters. These examples are indicated in the book’s text with Oxford’s symbol 📖. As we make clear in the introduction to this volume, a vast amount of material is already available on the web, and we would encourage the interested reader to explore further. We hope you find this resource helpful.
Watching Jazz