

**DOWNBEAT**  
Jazz, Blues & Beyond  
SINCE 1934

# THE GREAT Jazz INTERVIEWS

A 75<sup>TH</sup> ANNIVERSARY ANTHOLOGY

EDITED AND COMPILED BY  
**FRANK ALKYER  
AND ED ENRIGHT**

*DownBeat – The Great Jazz Interviews: A 75th Anniversary Anthology* was written over the course of 75 years by some of the greatest writers in jazz history – from Nat Hentoff, Ralph J. Gleason and Leonard Feather to Don De Micheal, Howard Mandel and John McDonough. And that's just scratching the surface. *DownBeat – The Great Jazz Interviews* has been prepared with love and care by *DownBeat's* editors, past and present.

## FROM THE PAGES OF DOWNBEAT

Aug./Sept. 1938

"I Created Jazz in 1902, Not W.C. Handy"

by Jelly Roll Morton

Dear Mr. Ripley:

For many years I have been a constant reader of your *Believe It or Not* cartoon. I have listened to your broadcast with keen interest. I frankly believe your work is a great contribution to natural science. In your broadcast of March 26, 1938, you introduced W.C. Handy as the originator of jazz, stomps and blues. By this announcement you have done me a great injustice, and you have also misled many of your fans.

June 3, 1965

Monk on Monk

by Valerie Wilmer

Now it's Monk's time. Times have been bad for the eccentric genius and the work all but nonexistent. But he's famous now. He appears in the slicks, he wears \$150 suits and stays at the best hotels. But as his wife, Nellie, says, "He's no more impressed with himself than he was in the dark days."

"I started to take up trumpet as a kid, but I didn't play it," he began tentatively. "I always wanted to play the piano, and jazz appealed to me. I just like every aspect of it. You can try so many things with jazz. I was about 11 or something like that when I started, and I used to play with all the different side bands when I was a teenager."

Did he ever think he might become a world-famous jazz pianist?

"Well, that's what I was aiming at."

March 1992

The Sound That Launched 1,000 Horns

by Michael Bourne

Joe Henderson is a master, and, like the greats, unique.

When he came along in the '60s, jazz was happening every which way, from mainstream and avant-garde to blues, rock and then some, and everything that was happening he played. Henderson's saxophone became a Triton's horn and transformed the music, whatever the style, whatever the groove, into himself. And he's no different (or, really, always different) today. There's no "typical" Joe Henderson album, and every solo is, like the soloist, original and unusual, thoughtful and always from the heart.

"I think playing the saxophone is what I'm supposed to be doing on this planet," says Joe Henderson. "We all have to do something. I play the saxophone. It's the best way I know that I can make the largest number of people happy and get for myself the largest amount of happiness."

HL00332792



84088 27563

ISBN 078-1-4234-6384-9



5 2499

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## DownBeat — The Great Jazz Interviews

A 75th Anniversary Anthology

Edited and Compiled by  
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Frank Alkyer  
Ed Enright  
Jason Koransky  
Aaron Cohen  
Jeff Cagle

Salute To Benny Goodman

January 12, 1951

OCTOBER 24, 1974

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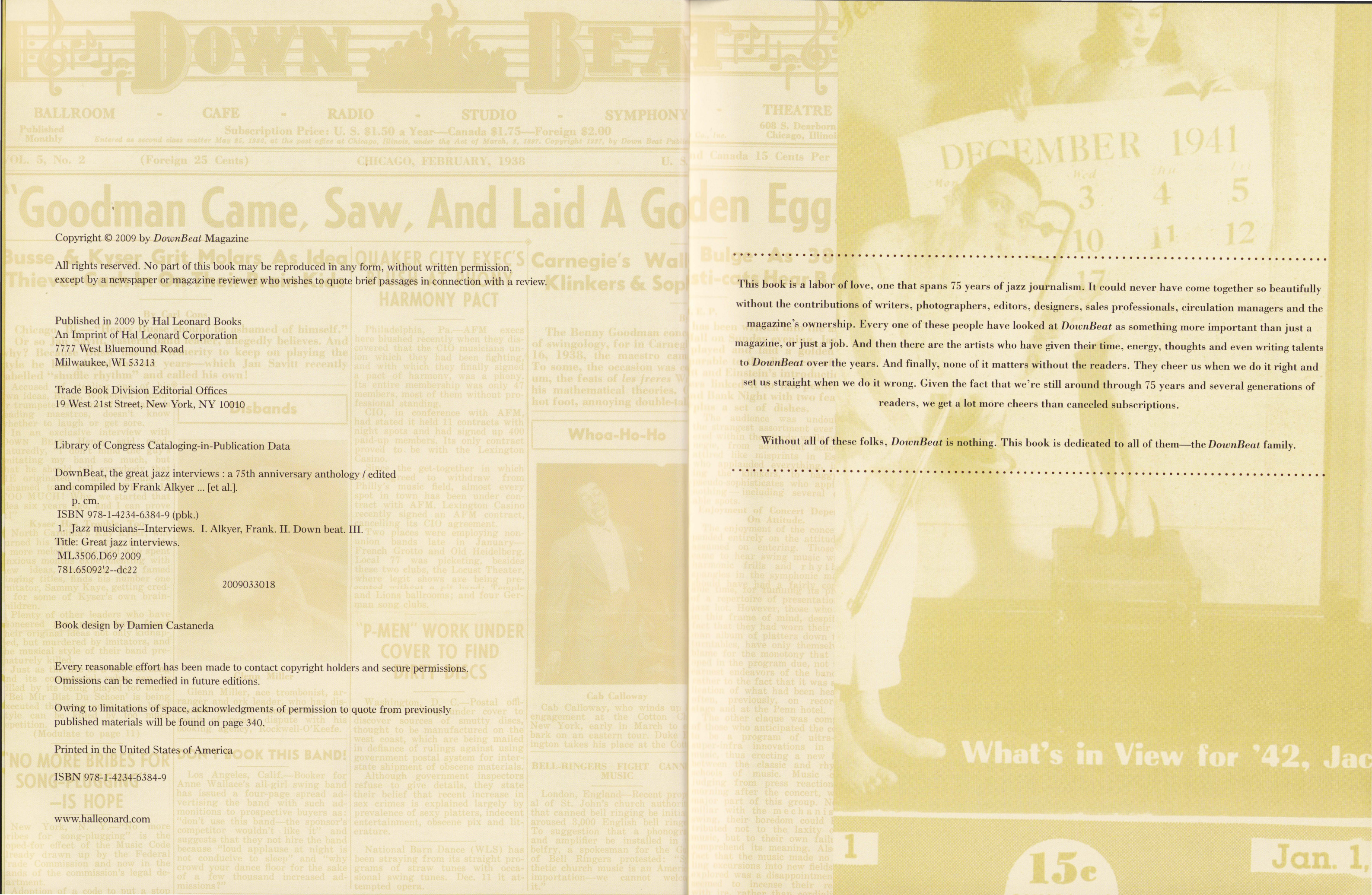
the contemporary  
music magazine



HAL•LEONARD®

An Imprint of Hal Leonard Corporation  
New York





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Published Monthly Subscription Price: U. S. \$1.50 a Year—Canada \$1.75—Foreign \$2.00

Entered as second class matter May 25, 1938, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1937, by Down Beat Publications, Inc.

Co., Inc.

608 S. Dearborn  
Chicago, Illinois

VOL. 5, No. 2

(Foreign 25 Cents)

CHICAGO, FEBRUARY, 1938

U. S.

and Canada 15 Cents Per

# Goodman Came, Saw, And Laid A Golden Egg

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Published in 2009 by Hal Leonard Books  
An Imprint of Hal Leonard Corporation  
7777 West Bluemound Road  
Milwaukee, WI 53213

Trade Book Division Editorial Offices  
19 West 21st Street, New York, NY 10010

Library of Congress Cataloging-in-Publication Data

DownBeat, the great jazz interviews : a 75th anniversary anthology / edited  
and compiled by Frank Alkyer ... [et al].  
p. cm.

ISBN 978-1-4234-6384-9 (pbk.)

1. Jazz musicians--Interviews. I. Alkyer, Frank. II. Down beat. III.

Title: Great jazz interviews.

ML3506.D69 2009

781.65092'2--dc22

2009033018

Book design by Damien Castaneda

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Owing to limitations of space, acknowledgments of permission to quote from previously  
published materials will be found on page 340.

Printed in the United States of America

ISBN 978-1-4234-6384-9

www.halleonard.com

## HARMONY PACT

Philadelphia, Pa.—AFM execs here blushed recently when they discovered that the CIO musicians union which they had been fighting, and with which they finally signed a pact of harmony, was a phony. Its entire membership was only 47 members, most of them without professional standing.

CIO, in conference with AFM, had stated it held 11 contracts with night spots and had signed up 400 paid-up members. Its only contract proved to be with the Lexington Casino.

Since the get-together in which CIO agreed to withdraw from Philly's music field, almost every spot in town has been under contract with AFM. Lexington Casino recently signed an AFM contract, cancelling its CIO agreement.

Two places were employing non-union bands late in January—French Grotto and Old Heidelberg. Local 77 was picketing, besides these two clubs, the Locust Theater, where legit shows are being presented without a pit band; Temple and Lions ballrooms; and four German song clubs.

## "P-MEN" WORK UNDER COVER TO FIND DIRTY DISCS

Washington, D. C.—Postal officials are working under cover to discover sources of smutty discs, thought to be manufactured on the west coast, which are being mailed in defiance of rulings against using government postal system for interstate shipment of obscene materials.

Although government inspectors refuse to give details, they state their belief that recent increase in sex crimes is explained largely by prevalence of sexy platters, indecent entertainment, obscene pix and literature.

National Barn Dance (WLS) has been straying from its straight programs of straw tunes with occasional swing tunes. Dec. 11 it attempted opera.

The Benny Goodman concert of swingology, for in Carnegie 16, 1938, the maestro came. To some, the occasion was common, the feats of les freres W. his mathematical theories. C. hot foot, annoying double-tal-

## Whoa-Ho-Ho



Cab Calloway

Cab Calloway, who winds up engagement at the Cotton Club, New York, early in March to embark on an eastern tour. Duke Ellington takes his place at the Cotton

## BELL-RINGERS FIGHT CANNED MUSIC

London, England—Recent proposal of St. John's church authority that canned bell ringing be initiated aroused 3,000 English bell ringers. To suggestion that a phonograph and amplifier be installed in belfry, a spokesman for the Guild of Bell Ringers protested: "Synthetic church music is an American importation—we cannot welcome it."

## Bulge As 38

This book is a labor of love, one that spans 75 years of jazz journalism. It could never have come together so beautifully without the contributions of writers, photographers, editors, designers, sales professionals, circulation managers and the magazine's ownership. Every one of these people have looked at *DownBeat* as something more important than just a magazine, or just a job. And then there are the artists who have given their time, energy, thoughts and even writing talents to *DownBeat* over the years. And finally, none of it matters without the readers. They cheer us when we do it right and set us straight when we do it wrong. Given the fact that we're still around through 75 years and several generations of readers, we get a lot more cheers than canceled subscriptions.

Without all of these folks, *DownBeat* is nothing. This book is dedicated to all of them—the *DownBeat* family.

What's in View for '42, Jac

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Jan. 1,



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ORGE DUKE:

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