E.E. Grad wants male roommate to share modern, air-cond., 2 bed room apartment near Fresh Pond

June 1 - Sept. 1

call Cliff - Lincoln Labs 381455 or Evenings 547-5906

So, this questionable Fresh Pond sub-project of Operation Target suffered from communications and planning problems. But don't think any of the students who worked at Fresh Pond will be interested in Operation Target next year.

New elective to the Editors: Readers of Jim Smith's columns in your issue of April 20 may be interested to know that the Department of Humanities will offer a new elective next spring on "The Negro, the Ghetto and the Roots of the Sixties," which will be taught by Dr. Robert M. Fogelson, who will come to M.I.T. as Assistant Professor of Humanities and City Planning, from Fogelson, New York, is a member of the research staff of the National Advisory Commission on Civil Disorders.

Professor Robert I. Rotberg will also join the Institute faculty as Associate Professor of History and Political Science, and will teach two elective subjects. One is on American history and politics. All fire subjects are to be taught by Dr. Rotberg and the new two members of the faculty will be included in the new catalogues for those interested in further details.

Advisors: Richard M. Douglass

By Mark Williams

There are two classes of jazz stars. One class is of musicians whose fame (and usually artistic constitution) rise and fall with the emergence of a new breed of jazz stars. Such musicians are often forgotten, since, once their style gives way to a newer approach, their music has little application to the thoughts and feelings of the newer times.

The other class, the jazz super-stars, consists of those musicians who can speak—communicate their artistry—in each of the different idioms as they arise. The message of these all too few musicians transcends mere style. Miles Davis certainly is, an example Armstrong, John Coltrane, and Coleman Hawkins, one of these super-stars.

Davis rose to fame with the beboppers of the early fifties, led, along with Thelonious Monk, Kenny Clarke, and Charlie Parker, was instrumental in developing the trumpet style change from the swing of the early fifties. Davis, not being the first type of jazz stars, continued to mature. From his work came another approach to jazz: Cool jazz. Levi Jones summed it all up when he wrote that Davis was the most influential trumpet player in the fifties.

The early sixties found Davis an established star, accepted by both public and critics. Still, his playing was anything Miles Davis. With his gift of lyricism, Davis transformed popular ballads and show tunes into something exclusively his own, giving even simple melodies emotional weight.

Arms-guard

November, 1956, marked the beginning of still another Miles Davis innovation. The form's jazz starting in the sixties was on the avant-garde. The older styles with their more rigid rules gave way to a freer form. From the synthesis of the Miles Davis and the exploratory mood of jazz came the album "In a Silent Way" (Columbia CS 9190). Starting with "In a Silent Way" Davis launched, as he had done so often before, an entirely new breed of trumpet players.

After a few not so revolutionary albums in 1966, Miles Davis (CS 9401) was released in January, 1967. In "In a Silent Way" Davis' approach to jazz had finally resolved into his current un-fettered style. Above this, Miles was an artistic and financial titan. On its heels has followed "Nefertiti" (CS 9532) and "Bitches' Brew" (CS 9596), two albums that further explore the new sound. The early sixties found Davis an established star, accepted by both public and critics. Still, his playing was anything more. Davis, with his gift of lyricism, transformed popular ballads and show tunes into something exclusively his own, giving even simple melodies emotional weight.

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