

# 'Fans' To Hear Coltrane Chords

By CLAUDIA LEVY

It has been said that one of John Coltrane's fondest desires is to play a chord on the tenor sax, critic John Tyran once remarked in his jazz notes, "Take Five," in Down Beat Magazine. "It is also said that he does play chords," Tyran added.

Coltrane brings his off-beat style to Schwab at 8 Saturday night in a Jazz Club-sponsored concert.

Adoration and disclaim have followed jazzman John Coltrane since his early days with Miles Davis and Thelonious Monk. He has made more of an impression since 1960, when he broke with Davis and organized a group of his own.

THE TERM "grapeshot" has been applied to his runs on the tenor sax — often irregular and abstract in sound. The rhythm section may maintain ground contact by establishing a generally tonal and consistently rhythmic chord pattern, but Coltrane and Eric Dolphy, fellow saxophonist, themselves feel bound by no restrictions of time or space and no great obligation to the beat.

This style, often taking casually the requirements of a certain number of beats per bar and bars per composition, has caused Coltrane to feel the blunt of musical criticism.

Tyran labelled the Coltrane-Dolphy sound as "anti-jazz in 1961. Their "musical nonsense" indicated a growing anti-jazz trend in avant garde music, he said.

"Actually," Leonard Feather commented in a jazz column in Show Magazine, "by current anti-jazz standards, they are conservative. Only the Coltrane-Dolphy form, which holds contact with tonality, has gained any appreciable acceptance."

COLTRANE TOOK his first impressions from Lester Young, later Johnny Hodges and Charlie Parker, classing him with others at his time — Monk, Davis and many others — who have been greatly influenced by the sax sounds of

"Bird" Parker. Coltrane has recorded with Davis and Monk, among others, and has cut his own sounds since the formation of his group.

Nat Hentoff notes in his book Jazz Life that harmonically, Coltrane is influencing many jazzmen to improvise on more complex combinations of chords. Coltrane himself has said that the sounds of the ordinary chords in the accompaniment give him a limited background against which to work.

"I just have to more of a blueprint," he says.

MILES DAVIS commented, "What Coltrane does, for one example, is to play five notes of a chord and then keep changing it around, trying to see how many different ways it can sound."

Hentoff has also said that because of Coltrane, younger musicians have begun to realize increasingly that changes in their style have to occur in all three divisions of the music — harmony, melody and rhythm — or else lopsidedness results.

Coltrane, winner of Down Beat's Jazzman of the Year award, will be making his first appearance at the University in Saturday's concert.

# Campus Censorship Attacked

Censorship at state university campuses was widespread in 1962, especially in the Midwest, according to an article by William W. Van Alstyne, professor at Ohio State University Law School.

Alstyne's article, which appears in the January issue of the University of Pennsylvania Law Review, considers the extent to which the Constitution restricts the right of state university officials to bar controversial speakers from college campuses.

"A considerable number of guest lecturers, formally invited to state university campuses by recognized student organizations, have been turned away by members of the administration. It is significant that those to whom the student were forbidden to listen were often unpopular figures," Alstyne writes.

The author also says that certain organizations, such as the American Civil Liberties Union, the National Student Association, and the American Association of University Professors, have objected to such actions by university administrations.

THE NSA and the AAUP have based their arguments on policy grounds, not constitutional rights, according to the article. The American Bar Association's Committee on the Bill of Rights, however, "is of the opinion that 'no question of the Bill of Rights is involved' where university officials decide that spokesmen for the Communist party shall be denied access to university facilities ordinarily available for guest speakers."

Van Alstyne argues that much of what the NSA and AAUP urge on policy grounds is supported by the Constitution. He writes

that "the ABA Committee's position with regard to Communist speakers is wrong. Settled principles of constitutional law require a liberality in state university rules dealing with guest speakers far beyond what that Committee suggests or what currently prevails on many campuses."

Universities have difficulty with the Supreme Court test dealing with the suppression of speech, Van Alstyne writes. "They have improperly identified the kinds

of evils that are constitutionally within their power to prevent, and have failed to develop conclusive standards by which to isolate speakers whose presence on campus will probably incite violence."

VAN ALSTYNE says state universities bar speakers on the basis of their affiliations rather than the content of speeches they plan to deliver. He argues that a ban should be based on speech content, not the speaker's background.

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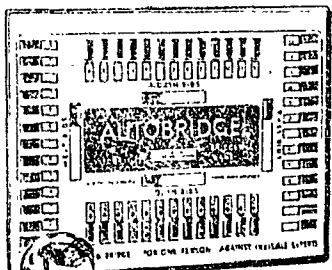
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