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**From the editor**

The brazen march of the marketeers continues unabated. The ukulele has received enough of a pasting in this column this year but unfortunately it rises again courtesy GHS Strings, who have brought to my attention their "Artist Curated Series of Ukulele Strings" and thus stirred another of the editor's bugbears. I asked the PR exactly how the series' latest endorser, Andrew Molina, qualified to aspire to the elevated position of Curator of the String. Had he taken a degree in metallurgy? Had he burned the midnight oil, sweating over percentages of nickel and millionths of a millimetre? Turns out he had chosen the strings (presumably pre-existing in GHS's line) that best suited his style of playing. Undeterred, said PR sailed blithely on: "Would you like a set to review?" Evidently not a *Jazz Journal* reader. For something that does approach actual curation (i.e., collection and care of old artefacts), refer to this month's My Instruments, where saxophonist Dave O'Higgins talks of his stewardship of venerable instruments once owned by Tony Coe and Joe Henderson.

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From Dexter Gordon and Clark Terry to Archie Shepp and Jan Garbarek, Norwegian singer Karin Krog has bridged old and new, mainstream and modern, as documented in a new 50-year retrospective. Brian Morton takes stock

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Mr O'Higgins, current owner of Joe Henderson's 1957 Mk6, opens his instrument case to Bruce Lindsay

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Leon Nock addresses a singer who followed Billie Holiday, was highly rated by Tatum and Ellington and recorded with Al Cohn, Joe Newman and Ben Webster but never persuaded everyone of her jazz credentials

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The Proms had a Diz concert this year but didn't mark the centenary three years ago of one of Diz's favourites, Roy Eldridge. Alan Luff helps remedy the omission

Cover: Karin Krog by Vidar Ruud



Karin Krog

Rune Møhrre

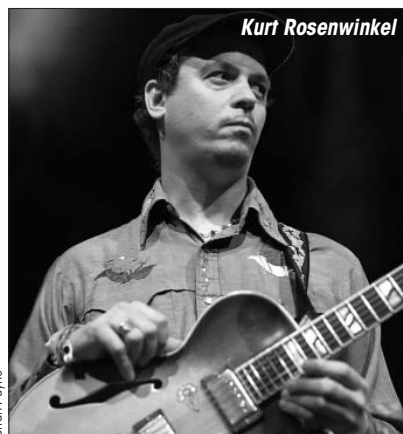


Dave O'Higgins



Count Basie, NYC, 1960

Herb Snitzer



Kurt Rosenwinkel

Brian Payne