

The  
**TENORSAX**  
of  
**COLEMAN HAWKINS**  
**“HAWK” “BEAN”**  
  
**PART 1**  
  
**1922 - 1939**

Born: St. Joseph, Missouri, Nov. 21, 1904  
 Died: NYC. May 19, 1969

*Introduction:*

Foreword to first edition (1968):

When I considered which tenor saxophonists of the thirties worthy of a solography (in my personal opinion, of course), I ended up with about a dozen or so. Of these, the only one who also had made records in the twenties, was Coleman Hawkins. I then had the alternative choice of making a "pre-war" tenor sax solography and include these recordings too. I decided not to do this. One reason was, of course, that a lot of these are very hard to come by, even on tape. However, the decision was not really made upon this argument, but upon my own opinions of the music concerned. I feel like the whole decade was just a period of apprenticeship for Coleman Hawkins. He might rightfully be called the creator of the tenor saxophone in jazz, but his starting point was so primitive, that his first records have not even historical value in my opinion. He improves his technique and melodic ideas, but slowly, and there is nearly ten years between the time of his first records and the time where his music had a lasting quality. It would be unfair to say that he has left nothing of value from before 1930, but to me it is just not worth the trouble to work out the details. I also feel it would serve no purpose to try to do so, because with such a negative attitude, my comments would hardly be of any value!

Foreword to revised edition (1975):

Nobody seems to have had serious complaints about the earlier foreword, except on one particular point: A Coleman Hawkins solography not including "One Hour" by Mound City Blue Blowers, Nov. 14, 1929, is incomplete! I have decided to fulfill this reasonable wish, and I will also give more: I will include the last part of 1929 and thereby capture also the Little Chocolate Dandies session and the McKinney's Cotton Pickers' three sessions. But this is my final decision. Before that time his works are completely safe from me!!

Foreword to this edition (2012):

I am rather embarrassed ..... Being a more mature person, I have learned to appreciate the 1920s and its music, although my heart still is firmly based in the swing era of the 1930s.

The solography, last version of 1996, included in *History of Jazz Tenor Saxophone – Black artists – Vol. 1*, and in 2011 published on *Jazz Archeology*, has now been updated by Mosaic's brilliant "Classic Coleman Hawkins Sessions 1922 – 1947).

Buy it and enjoy also Loren Schoenberg's brilliant liner notes, on a much higher level than this archaeologist is able to write!

*Early history:*

Junior School in St. Joseph and in Kansas City, Missouri, then studied music at Washburn College, Topeka, Kansas, and in Chicago. Originally played piano and cello, tenor saxophone from the age of nine. "Gigged" with school bands at 11, at 16 was playing professionally in and around Kansas City. Was playing in a 12th Street theatre orchestra in Kansas City when signed by Mamie Smith to join her Jazz Hounds (summer of 1921). Did extensive touring with Mamie Smith until early in 1923, left in New York, 'gigged' with various bands and worked at The Garden of Joy with pianist Ginger Jones,, also did free-lance recordings with Fletcher Henderson. Regular member of Fletcher Henderson's orchestra from 1924 until early 1934 – occasionally doubled on bass sax and very occasionally soloed on clarinet. Left Fletcher Henderson to tour Europe as a soloist. Arrived in England on March 29, 1934, remained in Europe until July 1939. During this period worked in Britain, France, Holland, Switzerland, Belgium, Scandinavia (incl. Norway), etc. Various accompaniments included: Jack Hylton's orchestra, Mrs. Jack Hylton's orchestra, The Ramblers, Jean Omer's orchestra, The Berries, Freddy Johnson (Holland), Michel Warlop (France), Benny Carter, Django Reinhardt, etc., also appeared in the British film short 'In Town To-night'. Toured Britain from April 1939, returned to New York in July 1939 (ref. John Chilton).

## COLEMAN HAWKINS SOLOGRAPHY

CH's first recording session was sometime in April-May 1922 with **MAMIE SMITH AND HER JAZZ HOUNDS** for Okeh. One (or two) session(s) resulted in four sides, but there are no CH soli. Also sessions of June/July 1922 have been suggested to include CH, but no trace of anything substantial. Then:

**MAMIE SMITH & HER JAZZ HOUNDS** NYC. ca. **Aug. 15, 1922**

Possibly Johnny Dunn, Bubber Miley (cnt), possibly Herb Flemming (tb), possibly Garvin Bushell (cl, as), possibly Herschel Brassfield (as), Coleman Hawkins (ts), possibly Everett Robbins (p), Sam Speed (bj), unknown (dm), Mamie Smith (vo-70778).

Two titles were recorded for Okeh, one has CH:

70777-B Stuttering In ensemble. (FM)

NYC. ca. **Aug. 22, 1922**

Same, minus Miley. Three titles were recorded for Okeh, one has CH:

70792-A Strut Your Material In ensemble. (SM)

Still nothing which may be called "solo" in the real sense of the word. However, CH is clearly identifiable in the collective work by the Jazz Hounds.

**MAMIE SMITH & HER JAZZ HOUNDS** NYC. ca. **Dec. 20, 1922**

Joe Smith, unknown (cnt), possibly Cecil Carpenter (tb), Buster Bailey or Ernest Elliott (cl), Coleman Hawkins (ts), George Bell (vln), Harvey Brooks (p), Cutie Perkins (dm).

This is the personnel given by Rust, however Blues & Gospel gives: Possibly Johnny Dunn, possibly Bubber Miley (cnt), unknown (tb), Ernest Elliott (cl), Coleman Hawkins, unknown (ts), possibly Leroy Parker (vln), unknown (p), (bj), (woodblocks).

One title was recorded for Okeh:

71112-B I'm Gonna Get You In ensemble.  
Soli 14 and 8 bars. (SM)

Very interesting in a historical perspective but that is all. CH plays carefully in a quavering mode, and he has not yet developed any notable self-assurance. This certainly should not be expected, he is 18 years old and with no teacher, nor predecessors on his instrument. Still one might have felt some potential for greatness, the charisma of many trumpet and clarinet players of the early twenties ...

A fifth **MAMIE SMITH** session on Jan. 9, 1923 produced one title but no CH solo.

**EDNA HICKS ACCOMPANIED BY  
FLETCHER HENDERSON'S ORCHESTRA** NYC. **Aug. 8, 1923**

Elmer Chambers (cnt), probably Teddy Nixon (tb), Don Redman (cl), Coleman Hawkins (ts), Fletcher Henderson (p), probably Charlie Dixon (bj).

One title was recorded for Vocalion, two takes, both have CH:

11815 You've Got Everything A Sweet Mama Needs Prominent  
obligato. (SM)

11816 You've Got Everything A Sweet Mama Needs Prominent  
obligato. Coda. (M)

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. **Aug. 9, 1923**

Personnel as on Aug. 8. Don Redman (cl, as), Coleman Hawkins (ts, bar or bsx), unknown (chimes).

Two titles were recorded for Vocalion:

11817 Dicty Blues In ensemble.  
Soli 12 and 12 bars. (M)

11819 Dicty Blues As above. (M)

11821 Do Doodle Oom Several breaks. (FM)

11822 Do Doodle Oom As above. (FM)

same date

Same personnel with **LENA WILSON** (vo).  
One title:

11823      Afternoon Blues      Coda. (SM)

Already CH is recognizable as a very personal artist, and as he is the only tenorsax performer in jazz at this early date, we should not be too critical. "Dicty ..." is played in a staccato fashion but in a definite jazz idiom even judged with the sophisticated ears of 65 years of jazz experience. There are minor variations between the two takes, enough to make evident that the music is improvised. A certain awe should be registered, knowing that this is CH's first soli with Fletcher Henderson, his cradle for a decade.

**EDNA HICKS****WITH HENDERSON's HOT FOUR**

NYC. Sept. 8-17, 1923

Elmer Chambers (cnt), Coleman Hawkins (ts), Fletcher Henderson (p), Charlie Dixon (bjo). (W. Allen: "Identifications are from aural evidence").

One title was recorded for Ajax:

Just Thinkin'      Duet with (cnt) 12 bars.  
Coda 2 bars. (S)

**FLETCHER HENDERSON & HIS ORCHESTRA**      NYC. Sept. 13, 1923

Elmer Chambers (cnt), probably Teddy Nixon (tb), Don Redman (cl, as), Coleman Hawkins (cl, ts, bar or bsx), Fletcher Henderson (p), probably Charlie Dixon (bjo), possibly Kaiser Marshall (dm).

Two titles were recorded:

81211-3      Dicty Blues      In ensemble.  
Soli 12 and 12 bars. (M)

81212-3      Do Doodle Oom      Several breaks. (M)

This "Dicty ..." has a slightly slower tempo than the preceding ones, and the soli are notably different to those.

**HANNAH SYLVESTER ACCOMPANIED BY**      NYC. Sept. 20-25, 1923

Coleman Hawkins (ts), Fletcher Henderson (p).

Two titles were recorded for Pathe:

70328      Down South Blues      Obbligato. (SM)

70329      I Want My Sweet Daddy Now      Obbligato. (SM)

A somewhat stereotype performance, but there are some interesting details.

**ROSA HENDERSON**

NYC. Sept. 26, 1923

Coleman Hawkins (ts), Fletcher Henderson (p).

Quote Hendersonia: "This record is the first on which Coleman Hawkins' name appeared on a record label".

One title was recorded for Vocalion:

12018      It Won't Be Long      Intro, bridge, 32 bars  
chorus and coda. (M)

A very interesting item! CH and Fletcher swing in a relaxed manner, taking the listener by surprise. It would be an exaggeration to say that we can perceive the greatness of the great Hawk of the thirties and forties, the tenorsax playing is still primitive by most yardsticks. Still, this is a sort of beginning.

**SEVEN BROWN BABIES**

NYC. Oct. 4-11, 1923

Same personnel as FH, Sept. 13, plus Billy Fowler (bsx).

Four titles were recorded for Ajax:

31009-2      Dicty Blues      Solo 14 bars. (FM)

31010-1      Charleston Crazy      Brief breaks. (M)

31011-1      Do Doodle Oom      Brief breaks. (FM)

31012-2      West Indian Blues      Solo 8 bars. (FM)

Nothing in particular.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Oct. 5/6, 1923

Same personnel as SBB above, minus K. Marshall.

Two titles were recorded for Vocalion:

12080	Just Hot	Brief breaks. (M)
12081	Just Hot	As above. (M)
12089	Down South Blues	Possibly (cl) solo 12 bars. Solo 12 bars. (SM)

**NYC. Oct. 27, 1923**

Same plus Kaiser Marshall (dm).

Two titles were recorded, one issued:

12199	You've Got To Get Hot	Solo 16 bars. (Cmel) solo 16 bars. (FM)
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The blues never were CH's battleground, and just for that reason one should note his simple, almost naivistic performance on "Down South ...". In "... Hot" it seems that he feels more comfortable with the Cmel than the tenorsax.

**MATIE HITE ACCOMPANIED BY** NYC. Nov. 20-24, 1923

probably Coleman Hawkins (ts), Fletcher Henderson (p).

Two titles were recorded for Pathe Actuelle, no CH soli, but W. Allen states: "The tenorsax sounds like CH".

**HENDERSON's CLUB ALABAM ORCHESTRA** NYC. Nov. 26-30, 1923

Personnel as Oct. 27. Two titles were recorded for Pathe:

70424	Old Black Joe's Blues	Lead and breaks. (M)
70425	31st Street Blues	Part of intro. Solo 8 bars and breaks. (M)

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Nov. 27, 1923

Elmer Chambers, Howard Scott (cnt), probably Teddy Nixon (tb), two unknown (as), Coleman Hawkins (ts), Fletcher Henderson (p), probably Charlie Dixon (bjo), possibly Billy Fowler (bsx), probably Kaiser Marshall (dm).

Two titles were recorded for Edison, one has tenorsax:

9266-A	Shake Your Feet	With orch 32 bars. Brief breaks. Solo with orch 32 bars. (FM)
9266-B	Shake Your Feet	As above. (FM)
9266-C	Shake Your Feet	As above. (FM)

CH may be present on (bsx) with **FLETCHER HENDERSON** Nov. 30, 1923, (one title: "Charleston Crazy").

**FLETCHER HENDERSON & HIS SAWIN' SIX** NYC. Dec. 14-23, 1923

Elmer Chambers, Howard Scott (cnt), probably Teddy Nixon (tb), Don Redman (cl, as), Coleman Hawkins (ts), probably Billy Fowler (bsx), Fletcher Henderson (p), probably Charlie Dixon (bjo).

Four titles were recorded for Ajax, one has CH:

31023-2	Lonesome Journey Blues	Duet with (bsx) 12 bars. (SM)
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**NYC. Dec. 22, 1923**Same, as **FLETCHER HENDERSON & HIS ORCHESTRA**.

Two titles were recorded for Vocalion:

12482	Old Black Joe's Blues	Brief breaks. (FM)
12483	Old Black Joe's Blues	As above. (M)
12484	Potomac River Blues	Duet with (p) 12 bars. (SM)
12485	Potomac River Blues	As above. (SM)

**NYC. ca. late Dec. 1923**Same, as **HENDERSON's DANCE ORCHESTRA**.

Two titles were recorded for Pathe:

105030	Shake Your Feet	Straight with (bsx). Solo 32 bars. (FM)
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105031 Swanee River Blues Straight 16 and 8 bars. (FM)

**NYC. Jan. 5-15, 1924**

Similar, as **HENDERSON's CLUB ALABAM ORCHESTRA**.

Two titles were recorded for Pathe:

105073 It Won't Be Long Now Straight with (as) 24 bars. (FM)

105074 Warhorse Mamma Straight with (as). Brief breaks. (M)

**NYC. about early Jan. 1924**

Similar, minus H. Scott, plus probably Lonnie Brown (as), Ralph Escudero (tu).

Three titles were recorded for Emerson:

42524-2 Oh! Sister, Ain't That Hot Solo 22 bars. (FM)

42525-2 Steppin' Out Solo 8 bars. (FM)

42526-2 Mamma's Gonna Slow You Down Solo 16 bars. (M)

**NYC. Jan. 2-17, 1924**

Personnel as Dec. 14-23, as **FLETCHER HENDERSON & HIS ORCHESTRA** with unknown (bsx), K. Marshall (dm).

Four titles were recorded for Ajax:

31505 Old Black Joe's Blues Possibly (bsx)-break. (M)

31508 House Rent Ball Duet with (cl) 16 bars. (M)

31510 Darktown Has A Gay White Way Solo 30 bars. (F)

31513 Mistreatin' Daddy Possibly (bsx)-breaks. (M)

**NYC. Jan. 29, 1924**

Same as above plus Ralph Escudero (tu), minus (bsx).

Two titles were recorded for Vocalion but no tenorsax.

**NYC. Feb. 5-9, 1924**

Similar personnel, as **HENDERSON's DANCE ORCHESTRA**.

Two titles were recorded for Pathe Actuelle, but no tenorsax.

**NYC. March 11, 1924**

Same personnel, as **FLETCHER HENDERSON & HIS CLUB ALABAM ORCHESTRA**, plus Allie Ross (vln).

Two titles were recorded for Brunswick:

12684/5/6 Sud Bustin' Blues Brief break. Solo 10 bars. (FM)

12687/8 War Horse Mama (Cmel) solo 20 bars. (FM)

**NYC. March 12-20, 1924**

Same, plus possibly Lonnie Brown (as), minus (vln), (dm).

Three titles are known to have been issued for Ajax, two have CH:

31542 Wish I Had You Brief break. Solo 12 bars. (M)

31544 Just Blues Solo 12 bars. (M)

**NYC. March 17-22, 1924**

Same, plus Kaiser Marshall (dm).

Two titles were recorded for Pathe, one has CH:

105222 Say Say Sadie Brief break. (FM)

**NYC. March 25, 1924**

Same, plus Allie Ross (vln).

Two titles were recorded, no CH.

**NYC. ca. March/April, 1924**

Similar, minus Brown, Ross, Marshall.

Two titles were recorded for Emerson:

42586-3 Chattanooga Solo 32 bars. Brief breaks. (M)

42587-2 Ghost Of The Blues Straight 16 bars. Solo 16 bars. (M)

CH is quite well featured with the early Henderson orchestra, and he matures slowly but surely. However, still we rarely get excited by his soloing, only moderate pleasure at best. From the winter of 1924 one may note "Oh!! Sister ..." and "Sud Bustin' ..."

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. April 15, 1924  
Elmer Chambers, Howard Scott (cnt), Teddy Nixon (tb), Don Redman (cl, as), possibly Lonnie Brown (sax), Coleman Hawkins (cl, ts, bsx), Fletcher Henderson (p), Charlie Dixon (bjo), Ralph Escudero (tu), Kaiser Marshall (dm).  
Two titles were recorded for Vocalion:

13024	Tea Pot Dome Blues	Solo 32 bars with (p)/orch breaks. In ensemble. (M)
13027	Mobile Blues	Intro. (bsx) breaks. (M)

**NYC. April 16, 1924**

Same. Two titles were recorded for Columbia:

81691-2	My Papa Doesn't Two-Time No Time	Solo 16 bars. (FM)
81692-3	Somebody Stole My Gal	(bsx) solo with cl 32 bars. (FM)

**NYC. April 24, 1924**

Same plus Allie Ross (vln).  
Two titles were recorded for Edison:

9481-A	Dixie Moon	Straight 32 bars. (bsx) solo 8 bars. (M)
9482-A	My Papa Doesn't Two-Time No Time	Brief breaks. Solo 16 bars. (FM)
9482-B	My Papa Doesn't Two-Time No Time	As above. (FM)

**NYC. May (1-10), 1924**

Same/similar. Two titles were recorded for Pathe, one has CH:

105289	After The Storm	Straight solo with (vln) 16 bars. (FM)
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**NYC. mid May, 1924**

Same/similar. Two titles were recorded for Regal/Apex:

5497-1	Feeling The Way I Do	Brief break. Solo 10 bars. (FM)
5497-2	Feeling The Way I Do	As above. (FM)
5497-3	Feeling The Way I Do	As above. (FM)
5498-1	Red Hot Mama	32 bars' chase with cl (DR). (FM)
5498-2	Red Hot Mama	As above. (FM)

**NYC. May 21, 1924**

Smaller personnel than usual, Coleman Hawkins (bsx), no (tu).  
Two titles were recorded for Vocalion:

13232	I Don't Know And I Don't Care	(bsx) in intro. (SM)
13234	Strutter's Drag	(bsx) in intro. (bsx) solo 18 bars. (M)

**NYC. May 28, 1924**

Usual personnel, Coleman Hawkins (ts), Rosa Henderson (vo).  
Two titles were recorded for Vocalion:

13275	Do That Thing	Solo 12 bars. (M)
13278	Those Broken Busted	Solo 20 bars. (SM)

**NYC. ca. June 16-21, 1924**

Same/similar. Two titles were recorded for Regal, one has CH:

5527-1	Jimminy Gee	Solo 32 bars. (FM)
5527-2	Jimminy Gee	As above. (FM)

**NYC. ca. June 18-21, 1924**

Same/similar. Coleman Hawkins (ts, bsx).  
Two titles were recorded for Apex:

5532-2	Jealous	(bsx) solo 32 bars. (FM)
5533-2	Wait'll You See My Gal	(bsx) breaks. (FM)

**NYC. ca. June 20-28, 1924**

Same/similar. Four titles were recorded for Banner:

5532-3	Jealous	Straight 16 bars. (FM)
5532-4	Jealous	As above. (FM)
5533-4	Wait'll You See My Gal	(bsx) breaks. (FM)
5534-1	I Can't Get The One I Want	(bsx) solo 8 bars. (bsx) breaks. (FM)
5534-2	I Can't Get The One I Want	As above. (FM)
5534-?	I Can't Get The One I Want	As above. (FM)
5535-1	You Know Me, Alabam	(bsx) duet with (as-DR) 32 bars. (FM)
5535-2	You Know Me, Alabam	As above. ( )

**NYC. June 21, 1924**

Same/similar. Two titles were recorded for Columbia:

81838-1	Houston Blues	Brief break. (M)
81839-2	Muscle Shoals Blues	(bsx) solo 12 bars. (M)

I have the impression that CH is adrift in a sax no-man's land. He is inspired by the upper saxes, maybe trying to obtain the flexibility of Don Redman's altosax. On the other hand, he looks to the lower saxes, particularly the bass sax with its rhythm rather than solo function. It seems that he sometimes is more at home with the bass sax; when he ventures to solo on it, the results seem to have more guts! There are many good examples of bass sax from this period, but to highlight some tenorsax, only "... Broken Busted" is a sure winner. This item seems to have the best CH so far; here the opening evidences the authority we have looked for, and the solo has a structure which promises a lot for the future.

**FLETCHER HENDERSON & HIS ORCHESTRA NYC. July 14-18, 1924**

Elmer Chambers, Howard Scott (cnt), Charlie Green (tb), Don Redman (as), Coleman Hawkins (ts, bsx), possibly a third (sax), Fletcher Henderson (p), Charlie Dixon (bjo), Ralph Escudero (tu), Kaiser Marshall (dm).

One title was recorded for Ajax/Regal:

5554-3	Hard Hearted Hannah	(bsx) solo 20 bars. (M)
5554-4	Hard Hearted Hannah	As above. (M)

**NYC. July 21-25, 1924**

Same/similar. Two titles were recorded:

5561-1	Where The Dreamy Wabash Flows	Solo 16 bars. Brief break. (FM)
5561-2	Where The Dreamy Wabash Flows	As above. (FM)
5562-1	The Grass Is Always Greener	Solo 4 bars. (FM)
5562-2	The Grass Is Always Greener	As above. (FM)

**NYC. July 31, 1924**

Same/similar. Two titles were recorded for Vocalion, one has CH:

13450	Hard Hearted Hannah	Solo 20 bars. (SM)
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**NYC. July 28-Aug. 1, 1924**

Same/similar. One title was recorded for Regal/Banner:

5570-1	Charley, My Boy	(Bar) soli 16 and 6 bars. (FM)
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5570-2 Charley, My Boy As above. (FM)

Note "... Hannah" as one of the more prominent CH tenorsax soli from this period.

**BESSIE BROWN** NYC. Aug. 19, 1924  
Coleman Hawkins (ts), Fletcher Henderson (p).  
Two titles were recorded for Columbia:

81916-3 Mississippi Delta Blues Intro. Obligato. (S)  
81924-4 Pork Chop Blues Intro. Solo 12 bars. Obligato. (S)

Particularly "Pork Chop" is an interesting item with an emotional CH solo in slow tempo. "... Delta ..." seems too slow to have any progress.

**CLARA SMITH** NYC. Aug. 19, 1924  
Coleman Hawkins (ts), Fletcher Henderson (p).  
Two titles were recorded for Columbia:

81931-3 Deep Blue Sea Blues Intro 4 bars. Solo 16 bars. (S)  
81932-1 Texas Moaner Blues Intro 4 bars. Obligato. (S)

"Deep Blue ..." is one of the most noteworthy items from the early twenties. Sometimes almost sounding like an altosax, he nevertheless gives a quite strong impression, seeming to thrive in a studio not crowded with people! "Texas ..." is more ordinary.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Aug. 21, 1924  
Same/similar. Two titles were recorded for Columbia:

81948-4 That's Georgia Solo 8 bars. (FM)  
81949-3 You'll Never Get To Heaven With Those Eyes (bsx) solo with orch 24 bars. (FM)

NYC. Aug. 29, 1924  
Same/similar. Two titles, no CH.

NYC. Sept. 8, 1924  
Same/similar. Two titles, one has CH:

81981-3 He's The Hottest Man In Town Solo 30 bars. (FM)

"... Hottest Man ..." is an interesting item with CH to his advantage. However, one is surprised by the way he makes his horn sound like an altosax, I feel not quite sure that he really plays the tenorsax here.

**TRIXIE SMITH** NYC. Sept. 17-20, 1924  
Same/similar (FH). Two titles, no CH.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Sept. 24, 1924  
Same/similar. Two titles were recorded for Vocalion:

13756 Forsaken Blues (bsx) breaks. (bsx) solo 16 bars. (FM)  
13759 Cold Mammass (Burn Me Up) (bsx) solo with goofus and traps 32 bars. (FM)

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Oct. 7, 1924  
Louis Armstrong, Elmer Chambers, Howard Scott (tp), Charlie Green (tb), Don Redman (cl, as), unknown, possibly Cecil Scott (or Buster Bailey) (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Charlie Dixon (bjo), Ralph Escudero (tu), Kaiser Marshall (dm).  
Two titles were recorded for Columbia, both have CH:

140092-3 Manda Solo 8 bars. Brief breaks. (FM)  
140093-2 Go 'Long Mule Two brief breaks. (FM)

NYC. Oct. (10-13), 1924  
Same/similar. Buster Bailey (cl, sax), CH uncertain (unlikely).  
Four titles were recorded for Pathe, one has tenorsax:

105605 My Rose Marie Straight 16 and 8 bars. (FM)

**NYC. Oct. 30, 1924**

Same/similar. Two titles were recorded for Vocalion, one has CH:

13925	Words	Solo 14 bars. (FM)
13926	Words	As above. (FM)

**NYC. Nov. 7, 1924**

Same/similar. Two titles, no CH.

**NYC. ca. Nov. 10-11, 1924**

Same/similar. Two titles were recorded for Regal, one has CH:

5713-1	My Dream Man	Straight 6 bars. (FM)
5713-2	My Dream Man	As above. (FM)

**NYC. Nov. 14, 1924**

Same/similar. Coleman Hawkins also (Cmel)?  
Two titles were recorded for Columbia, one has CH:

140139-3	Naughty Man	Possibly (Cmel) soli 16 and 6 bars. (FM)
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**NYC. Nov. 17-22, 1924**

Same/similar. Two titles were recorded for Regal, one has CH:

5728-1	How Come You Do Me Like You Do?	Solo 4 bars. (M)
5728-2	How Come You Do Me Like You Do?	As above. (M)
5728-3	How Come You Do Me Like You Do?	As above. (M)

**NYC. Nov. 22-25, 1924**

Same/similar. Two titles were recorded for Ajax/Regal::

5748-1	Everybody Loves My Baby	Brief break. (M)
5748-3	Everybody Loves My Baby	As above. (M)
5749-3	Naughty Man	Possibly (Cmel) soli 16 and 6 bars. (FM)

**NYC. early Dec. 1924**

Same/similar. Two titles were recorded for Puritan:

1973-1	Prince Of Wails	Straight in duet with (tp-EC) 12 bars. (FM)
1973-2	Prince Of Wails	As above. (FM)
1973-3	Prince Of Wails	As above. (FM)
1974-1	Mandy Make Up Your Mind	Soli 2, 2 and 2 bars. (FM)
1974-2	Mandy Make Up Your Mind	As above. (FM)

The entry of Louis Armstrong into the Fletcher Henderson orchestra created a new dimension. He must have had an enormous impact on all his fellow musicians. However, to have this result in dramatic new solo activities right away, did not seem to happen. CH seems to have taken a "thinking pause", anyway, he is very sparsely featured at this time, mostly breaks and straight soli. There is in fact not a single interesting CH item in the late autumn of 1924.

**FLETCHER HENDERSON'S ORCHESTRA****NYC. mid Jan. 1925**

Louis Armstrong, Elmer Chambers, Howard Scott (tp), Charlie Green (tb), Buster Bailey, Don Redman (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Charlie Dixon (bjo), Ralph Escudero (tu), Kaiser Marshall (dm).

Two titles were recorded for Regal/Ajax:

5810-1	I'll See You In My Dreams	Straight 16 and 14 bars. (FM)
5811-2	Why Couldn't It Be Poor Little Me?	Solo 14 bars. (FM)

**NYC. prob. a few days later**

Same personnel. Remakes of last session:

5810-5	I'll See You In My Dreams	As above. (FM)
5810-6	I'll See You In My Dreams	As above. (FM)
5811-4	Why Couldn't It Be Poor Little Me?	As take 5. (FM)
5811-5	Why Couldn't It Be Poor Little Me?	(Cmel) solo 14 bars. (FM)
5811-6	Why Couldn't It Be Poor Little Me?	As take 5. (FM)

**NYC. Jan. 23, 1925**

Same, Coleman Hawkins also (Cmel). Two titles were recorded for Columbia:

140356-2	Bye And Bye	Solo 8 bars. (FM)
140357-2	Play Me Slow	Part of intro. (Cmel) solo 16 bars. (M)
140357-3	Play Me Slow	As above. (M)

**NYC. Feb. 2-6, 1925**

Same. Five titles were recorded for Regal/Apex a. o.:

5835-2	Alabamy Bound	Solo 8 bars. (FM)
5835-3	Alabamy Bound	As above. (FM)
5835-4	Alabamy Bound	As above. (FM)
5836-1	Swanee Butterfly	Straight 40 bars. (FM)
5836-2	Swanee Butterfly	As above. (FM)
5836-3	Swanee Butterfly	As above. (FM)
n-105829	Poplar Street Blues	Soli 2 and 10 bars. (FM)
n-105830	12th Street Blues	Solo 18 bars. (FM)
n-105831	Me Neenyah	(Cmel) solo 8 bars. (FM)

**NYC. April 18, 1925**

Same, except Joe Smith (tp) replaces Howard Scott.  
Two titles were recorded for Vocalion, one has CH:

729 w	Memphis Bound	(bsx) solo 16+6 bars, orch on bridge. (FM)
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**BESSIE SMITH ACC. BY  
HENDERSON'S HOT SIX****NYC. May 5/6, 1925**

Tom Lord's discography gives Coleman Hawkins (ts) among the personnel on the two titles: 140585-2 "Cake-Walking Babies From Home" and 140586-1&2 "The Yellow Dog Blues". However, we cannot find any tenorsax present.

**FLETCHER HENDERSON & HIS ORCHESTRA****NYC. May 19, 1925**

Personnel same as April 18, Don Redman also (ts)!  
Two titles were recorded for Columbia:

140616-1	I'll Take Her Back If She WTCB	Solo 8 bars. (FM)
140617-1	Money Blues	Solo 22 bars. (M)
140617-2	Money Blues	As above. (M)

**NYC. May 29, 1925**

Same as April 18. Two titles, "Sugar Foot Stomp" and "What-Cha-Call-Em Blues" were recorded for Vocalion but no CH.

**NYC. Aug. 6, 1925**

Probably same. Rejected session for Columbia, two titles.

**NYC. Oct. 21, 1925**

Same. Two titles:

141170-1	TNT	Solo 4 bars. (FM)
141171-4	Carolina Stomp	(bsx) in intro, several chases and coda. (FM)

Things have improved but not very much, CH is still not a well featured and exciting soloist. However, there are some items to be noted, particularly "12th Street ...". Also "Why Couldn't ...", "Alabamy ..." and "Poplar Street ..." have some merit. One may in fact prefer his bass-sax playing as on "Memphis Bound".

**CLARENCE WILLIAMS' BLUE FIVE** **NYC. Oct. 26, 1925**

Louis Armstrong (cnt), Charlie Irvis (tb), Don Redman (cl, as), Coleman Hawkins (ts), Clarence Williams (p), Buddy Christian (bjo), Eva Taylor (vo-739).

Two titles were recorded for Okeh, one has CH:

73738-A Squeeze Me Solo with ens 8 bars. (S)

Played with intensity but wrapped up in ensemble.

**ETHEL WATERS & HER EBONY FOUR** **NYC. Oct. 28, 1925**

Ethel Waters (vo) accompanied by a group including Coleman Hawkins (bsx).

Three titles, no soli.

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. Nov. 16, 1925**

Elmer Chambers, Russell Smith, Joe Smith (tp), Charlie Green (tb), Buster Bailey (cl, as), Don Redman (cl, as, vo), Coleman Hawkins (cl, Cmcl, ts), Fletcher Henderson (p), Charlie Dixon (bjo), Ralph Escudero (tu), Kaiser Marshall (dm).

Two titles were recorded for Regal/Apex:

6293-1 Sleepy Time Gal (Cmel) solo 16 bars. (FM)

6293-2 Sleepy Time Gal As above. (FM)

6293-3 Sleepy Time Gal As above. (FM)

6297-1 Then I'll Be Happy Solo 16 bars. (FM)

6297-2 Then I'll Be Happy As above. (FM)

"... Happy" is interesting because of its two takes; CH has the solo main structure set but creates quite a lot of different details. Also fine Cmel soloing on the three versions of "... Gal".

**THE DIXIE STOMPERS** **NYC. Nov. 23, 1925**

Joe Smith (tp), Charlie Green (tb), Buster Bailey, Don Redman (cl, as), Coleman Hawkins (cl, bsx), Fletcher Henderson (p), Charlie Dixon (bjo), Kaiser Marshall (dm).

Three titles were recorded for Harmony, two issued:

141301-2 Spanish Shawl (bsx) break. (bsx) soli 16 and 8 bars. (FM)

141302-3 Clap Hands! Here Comes Charley! (bsx) solo 8 bars. (F)

There is now a drive in the bass-sax playing not yet found on the tenorsax!

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. Dec. 7, 1925**

Personnel similar to above. Two titles were recorded for Vocalion:

E-1911/2/3 Peaceful Valley (bsx) coda. (FM)

E-1914/5/6 Hay Foot, Straw Foot (bsx) solo 32 bars. (FM)

CH records with **MA RAINEY** early December 1925. Eight titles, but (bsx) only. There is nothing but four-bar pieces.

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. Dec. 18, 1925**

Similar personnel. Two titles were recorded for Columbia:

141410-1 Nobody's Rose (bsx) solo 32 bars. (FM)

141410-3 Nobody's Rose As above. (FM)

141411-2 Pensacola (bsx) solo 32 bars. (FM)

**THE DIXIE STOMPERS** **NYC. Dec. 22, 1925**

Joe Smith, probably Russell Smith (tp, poss. mellophone), Charlie Green (tb), Buster Bailey (cl, as), Don Redman (cl, as, goofus, vo, poss. tp), Coleman Hawkins (cl, ts, bsx), Fletcher Henderson (p), Charlie Dixon (bjo), Kaiser Marshall (dm).

Four titles were recorded for Harmony:

141305-5 Florida Stomp (bsx) solo 12 bars. (FM)

- 141422-2 Get It Fixed (bsx) solo 16 bars. (M)  
 141423-3 Chinese Blues Solo 8 bars. (FM)  
 141424-3 Panama Solo with orch 16 bars. (F)

Things are loosening up now! "Chinese Blues" has a swinging solo sounding surprisingly modern, and the two bass-sax items are very colorful and attractive.

**CLARENCE WILLIAMS STOMPERS** NYC. ca. Jan. 4, 1926

Thomas Morris, Bubber Miley (cnt), Charlie Irvis (tb), Otto Hardwick (as, bar), possibly Coleman Hawkins (cl, ts), possibly unknown third reed, Clarence Williams (p), Buddy Christian or Leroy Harris (bjo), Cyrus St. Clair (tu). Personnel quoted from Tom Lord.

Two titles were recorded for Okeh, one has possibly CH:

- 73894-B Dinah Unlikely baritonesax solo 32 bars. (FM)

A reasonable suggestion, however reliable sources give Otto Hardwick as a more likely candidate.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Jan. 6, 1926

Russell Smith, possibly Luke Smith, Joe Smith (tp), Charlie Green (tb), Buster Bailey (cl, as), Don Redman (cl, as, goofus), Coleman Hawkins (cl, ts, bsx), Fletcher Henderson (p), Charlie Dixon (bjo), Ralph Escudero (tu), Kaiser Marshall (dm).

Four titles were recorded for Vocalion, three have CH:

- E-2049 Dinah (Bsx) solo 32 bars.  
Solo 32 bars. (FM)  
 E-205? Dinah As above. (FM)  
 E-2055 I Want To See A Little More ... Solo 18+6 bars,  
(tp) on bridge. (FM)  
 E-2056 I Want To See A Little More ... As above. (FM)  
 E-2058 Let Me Introduce You To My Rosie Solo 16+8 bars,  
orch on bridge. (F)  
 E-2059 Let Me Introduce You To My Rosie As above. (F)

Is 1926 the real beginning of Hawk's greatness as a major soloist in jazz? It seems that suddenly everything loosens up and swings! Both "Dinah ...", "I Want To See ..." and "... My Rosie" have this self-assured, authoritative playing which has been found wanting in the previous three years. There is a new dimension to Hawk's music from now on. The take variations are modest but obvious.

**THE DIXIE STOMPERS** NYC. Jan. 20, 1926

Personnel probably same as previous Dixie Stompers session.

Three titles were recorded for Harmony, one has CH:

- 141526-3 I Found A New Baby Solo 8 bars. (FM)

A strong and inspired solo on "... Baby", a vehicle for many great tenorsaxophonists.

CH records on (bsx) with **OZIE McPHERSON** in Chicago, mid Feb. 1926, brief breaks only.

**THE DIXIE STOMPERS** NYC. March 22, 1926

Probably same as previous Dixie Stompers session.

Three titles were recorded for Harmony:

- 141832-2 Tampeekoe Solo 12 bars. (F)  
 141833-1 Hi-Diddle-Diddle Solo 16 bars. (F)  
 141833-2 Hi-Diddle-Diddle As above. (F)  
 141834-3 Hard-To-Get Gertie Solo 32 bars. (F)

**NYC. March 25-31, 1926**

Same, under name of **FLETCHER HENDERSON**.

Two titles were recorded for Gennett:

X-50 Honeybunch Solo 8 bars. (F)  
 X-54 When Spring Comes Peeping Through Solo 24 bars. (F)

**NYC. April 14, 1926**

Same. Three titles were recorded for Harmony, one has CH:

141960-2 Static Strut Solo 16 bars. (F)

With the "Dixie Stompers" - pseudonym for Fletcher's band, things seem to be rolling for Hawk, whose contributions up till now mostly have been rather mediocre, or maybe "primitive" is a better description. Now, he is growing in musical self-confidence, and his soli achieve a much clearer identity than before. Particularly "... Gertie" is a convincing example of what is happening, and while "Tampeekoe" and "... Peeping Through" may have a rather staccato and heavy phrasing, they nevertheless seem to support my general statements.

**FLETCHER HENDERSON & HIS ORCHESTRA NYC. May 14, 1926**

Russell Smith, Joe Smith, Rex Stewart (tp), Bennie Morton (tb), Buster Bailey, Don Redman (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Charlie Dixon (bjo), Ralph Escudero (tu), Kaiser Marshall (dm).

Two titles were recorded for Columbia, one has CH:

142205-3 The Stampede Soli 24 and 4 bars. (FM)

The rise of CH as the major tenorsax innovator is now evident! The solo here is powerful and well constructed. The lessons from Louis Armstrong have now been well assimilated, and he is ready to go on his own.

**THE DIXIE STOMPERS NYC. Oct. 20, 1926**

Joe Smith, Rex Stewart (tp), possibly Bennie Morton (tb), Buster Bailey (cl, as), Don Redman (cl, sop, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Charlie Dixon (bjo), Kaiser Marshall (dm).

Three titles were recorded for Harmony, one has CH:

142845-3 Off To Buffalo Solo 8 bars. (F)

Another virile and inspired solo by the rising Hawk!

**FLETCHER HENDERSON & HIS ORCHESTRA NYC. Nov. 3, 1926**

Russell Smith, Joe Smith, Tommy Ladnier (tp), Bennie Morton (tb), probably Buster Bailey, Don Redman, Coleman Hawkins (reeds), Fats Waller (p, org), Charlie Dixon (bjo), June Cole (tu), Kaiser Marshall (dm).

Two titles were recorded for Columbia, but no CH.

**CLARENCE WILLIAMS' BLUE SEVEN NYC. Nov. 16, 1926**

Tommy Ladnier (cnt), Jimmy Harrison (tb), unknown (cl, as), probably Coleman Hawkins (ts), Clarence Williams (p), probably Leroy Harris (bjo), Eva Taylor (vo).

Two titles were recorded for Okeh, one has tenorsax:

80215-A Scatter Your Smiles Solo 20 bars. (FM)

Arville Harris has been suggested as the tenorsaxophone soloist on this session, but he seems to be unmistakably CH.

**FLETCHER HENDERSON & HIS ORCHESTRA NYC. Nov. 19, 1926**

Personnel as Nov. 3, except Fletcher Henderson (p).

Two titles were recorded for Columbia:

143125-4 Sweet Thing Solo 4 bars. (FM)

143126-2 I Need Lovin' (Bar) solo 6 bars. (FM)

**NYC. Dec. 8, 1926**

Same. Two titles were recorded for Vocalion:

E-4182 Clarinet Marmalade Part of intro. Brief breaks.  
Solo 16 bars. (FM)

E-4183 Clarinet Marmalade As above. (F)

E-4184 Hot Mustard Part of intro and coda. (M)

In "... Marmalade" it seems that he is roughin' it up too much in the early, traditional way.

**CLARENCE WILLIAMS' BLUE SEVEN** **NYC. Dec. 10, 1926**

Tommy Ladnier (tp), Jimmy Harrison (tb), Buster Bailey (cl, as), possibly Coleman Hawkins (cl, ts), Clarence Williams (p), Leroy Harris (bjo), Cyrus St. Clair (tu).  
Two titles were recorded for Okeh, one has tenorsax:

74444-B Senegalese Stomp Possibly tenorsax duet  
with (tp) 8 bars. (FM)

Although CH's presence is not proved, the tenorsax playing here bears great resemblance, note for instance the final tag on the tu/ts-duet.

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. Dec. 13, 1926**

Personnel as Dec. 8, June Cole also (vo). One title was recorded for Columbia:

143125-6 Sweet Thing Solo 4 bars. (FM)

**NYC. Jan. 19, 1927**

Same plus Jimmy Harrison (tb), Evelyn Preer Thompson (vo).

Two titles were recorded for Vocalion, two alternate takes have not been available:

E-4394 Baby Won't You Please Come Home Solo 14 bars. (F)

E-4395 Baby Won't You Please Come Home As above. ( )

E-4397 Some Of These Days Solo 17 bars. (FM)

E-4398 Some Of These Days As above. ( )

The up-tempo "Baby ..." and the more easy-swinging "Some Of ..." are noteworthy CH performances. The alternate versions have not been available.

**THE DIXIE STOMPERS** **NYC. Jan. 20, 1927**

Joe Smith, Tommy Ladnier (tp), possibly Bennie Morton (tb), Buster Bailey, Don Redman (cl, as), Coleman Hawkins (cl, ts, bar), Fletcher Henderson (p), Charlie Dixon (bjo), Kaiser Marshall (dm).

Three titles were recorded for Harmony, two have CH:

143333-2 Ain't She Sweet? Solo 8 bars. (FM)

143334-2 Snag It Soli 2 and 2 bars. (SM)

A good but not remarkable solo on "... Sweet", while "Snag It", a beautiful item, only has a few, rather arranged bars.

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. Jan. 21, 1927**

Personnel as Jan. 19, 1927. Don Redman also (vo-345).

Two titles were recorded for Columbia:

143344-3 Rocky Mountain Blues Soli 8 and 6 bars. (FM)

143345-4 Tozo! Solo 16 bars. (F)

**NYC. Jan. 22, 1927**

Same. Two titles were recorded for Vocalion, one has tenorsax:

E-4404 Stockholm Stomp Solo 14 bars. (F)

Colorful soli on these dates, with "Stockholm ..." as an exciting highlight, note the harmonic changes!

CH records on (cl) with **BESSIE SMITH AND HER BAND** in NYC. March 2, 1927, but he takes no soli on the four titles.

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. March 11, 1927**

Personnel as Jan. 19, 1927. Two titles were recorded, one issued, no tenorsax.

**NYC. March 19, 1927**

Same, minus Bennie Morton. Two titles were recorded for Brunswick:

E-22025 Fidgety Feet Solo 16 bars. (F)

E-22026 Fidgety Feet As above. (F)

E-22029 Sensation Solo with orch 16 bars.  
Brief break. (FM)

Here the stop-time chorus on "... Feet" should be noted.

**THE DIXIE STOMPERS** **NYC. March 23, 1927**

Joe Smith, Tommy Ladnier (tp), Jimmy Harrison, Bennie Morton (tb), Buster Bailey or Carmelo Jejo (cl, as), Don Redman (cl, as, vo), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Charlie Dixon (bjo), June Cole (tu), Kaiser Marshall (dm).  
Three titles were recorded for Harmony:

143637-1	Wabash Blues	Solo 16 bars. (M)
143638-3	The Wang Wang Blues	Soli 4 and 34 bars. (F)
143639-2	St. Louis Shuffle	Solo 14 bars. Brief break. (FM)

"Wabash ..." has a slower tempo than usual for this recording era, and CH almost does not believe it, creating a piece of fast fingering; quite impressive but also showing that he still has a long way to go towards the magnificent, balanced masterpieces of the middle thirties. "... Wang Wang ..." and "... Shuffle" are good but not remarkable.

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. ca. April, 1927**

Personnel similar to below.

Two titles were recorded for Paramount, one has tenorsax:

2828-2	Off To Buffalo	Solo 8 bars. (F)
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An efficient, to-the-point solo of 8 bars, just the way things could be said simply in the good old days!

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. April 27, 1927**

Russell Smith, Joe Smith, Tommy Ladnier (tp), Jimmy Harrison, Bennie Morton (tb), Buster Bailey, Don Redman (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Charlie Dixon (bjo), June Cole (tu, vo), Kaiser Marshall (dm).

Three titles were recorded for Victor, two issued:

38496-1	St. Louis Shuffle	Soli 14 and 2 bars. (FM)
38496-2	St. Louis Shuffle	As above. (FM)
38496-3	St. Louis Shuffle	As above. (FM)
38497-1	Variety Stomp	Solo 8 bars. (F)
38497-2	Variety Stomp	As above. (F)
38497-3	Variety Stomp	As above. (F)

**NYC. April 28, 1927**

Same, with June Cole (tu) only. Two titles were recorded for Columbia:

144063-2	P.D.Q. Blues	Solo 16 bars. (M)
144064-3	Livery Stable Blues	Soli 2 and 8 bars. (M)

**NYC. May 11, 1927**

Same, except Fats Waller (p) added. Two titles:

144132-2	Whiteman Stomp	Soli with orch 16, 2, 8 and 8 bars. (FM)
144133-3	I'm Coming Virginia	Soli with orch 4 and 4 bars. (FM)

The Victor session is certainly the most interesting of the above; both "... Shuffle" and "Variety ..." have excellent soli for this period, and it is exciting to have three takes of each to be able to compare. Of the other items, "Livery ..." is most notable.

**THE DIXIE STOMPERS** **NYC. May 12, 1927**

Same as May 11 (FH), minus Bennie Morton and Fats Waller.

Three titles were recorded for Harmony, two have tenorsax:

144134-2	Cornfed!	Soli with orch 8, 4 and 4 bars. (F)
144135-3	Variety Stomp	Solo 8 bars. (FM)

Particularly "... Stomp" has nice CH in the bridge of a Joe Smith trumpet solo.

**THE LOUISIANA STOMPERS** **NYC. ca. Oct. 1927**

Joe Smith, possibly Russell Smith (tp), possibly Bennie Morton (tb), Buster Bailey (cl, as), Don Pasquall (as), Fletcher Henderson (p), Charlie Dixon (bjo), Coleman Hawkins (bsx).

Two titles were recorded for Paramount:

2859-1	Hop Off	Prominent (bsx) in ensemble. (FM)
2860-2	Rough House Blues	Prominent (bsx) in ensemble. (SM)

Although not a tenorsax session, I think it should be highlighted here, because CH's bass-sax playing is very prominent, particularly on "Hop Off", and quite interesting too.

**THE DIXIE STOMPERS** **NYC. Oct. 24, 1927**

Russell Smith, Tommy Ladnier (tp), Jimmy Harrison (tb), Buster Bailey, Don Pasquall (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Charlie Dixon (bjo).

Three titles were recorded for Harmony:

144896-2	Black Maria	Soli 8 and 10 bars. (F)
144897-2	Goose Pimples	Soli 4, 4 and 24 bars. (F)
144898-2	Baltimore	Solo 16 bars. (M)

An excellent tenorsax session, in fact, CH plays incredibly advanced, considering that the thirties are still far away. "Baltimore" is my swinging favorite, but the other items are also mighty impressive, note for instance the strong opening of the last solo on "Black ..." and the last solo on "Goose ...".

**CLARENCE WILLIAMS' ORCHESTRA** **NYC. ca. Oct. 1927**

Ed Allen (cnt), Jimmy Harrison (tb), Buster Bailey (cl, as), Coleman Hawkins (ts), Clarence Williams (p), Cyrus St. Clair (tu).

Two titles were recorded for Paramount:

2887-2	Shake 'Em Up	Duet with (cl) 16 bars. (FM)
2888-2	Jingles	Solo with ens 16 bars. Solo 8 bars. (FM)

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. Nov. 4, 1927**

Russell Smith, Joe Smith, Tommy Ladnier (tp), Jimmy Harrison (tb, vo), Bennie Morton (tb), Buster Bailey, Don Pasquall (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p), Charlie Dixon (bjo), June Cole (tu), Kaiser Marshall (dm).

Two titles were recorded for Columbia, one has tenorsax:

144955-3	Hop Off	Soli 8 and 4 bars. (FM)
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**NYC. Nov. 26, 1927**

Probable personnel as given above, except Bobby Stark (tp) replaces Ladnier, Jimmy Harrison not present, Andy Razaf (vo).

Three titles were recorded for Regal/Banner, one has tenorsax:

7638-3	Sorry	Solo 8 bars. (FM)
7638-4	Sorry	As above. (FM)

Brief tenorsax pieces of high quality.

**CLARENCE WILLIAMS' JAZZ KINGS** **NYC. Jan. 12, 1928**

Ed Allen (cnt), Ed Cuffee (tb), Buster Bailey (cl, as), Coleman Hawkins (cl, ts), Clarence Williams (p), Leroy Harris (bjo), Cyrus St. Clair (tu).

Two titles were recorded for Columbia, one has CH:

145521-1	Dreaming The Hours Away	Solo 16 bars. (FM)
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A strong and good performance.

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. March 14, 1928**

Personnel as Nov. 4, 1927, except Bobby Stark (tp) replaces Ladnier.

Two titles recorded for Columbia, one has tenorsax:

145763-3	King Porter Stomp	Solo 16 bars. (M)
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A good solo in a slower tempo than usual, but not necessarily of the most noteworthy of the era.

**THE DIXIE STOMPERS****NYC. April 6, 1928**

Rex Stewart, Bobby Stark (tp), Charlie Green (tb), Buster Bailey (cl, as), Coleman Hawkins (ts), Don Pasquall (bsx), Fletcher Henderson (p), Charlie Dixon (bjo), Kaiser Marshall (dm).

Three titles were recorded for Harmony, all have tenorsax:

145975-1	Oh, Baby!	Soli 8, 16 and 8 bars. In ensemble. (F)
145976-1	Feelin' Good	Soli 16 and 6 bars. Brief break. (M)
145977-2	I'm Feelin' Devilish	Soli 16 and 6 bars. (FM)

While "... Good" is straight and of slight interest, the other two items have excellent tenorsax soloing. "Oh, Baby!" is one of my favorites from this period, tough playing in up-tempo, and note the exciting opening of "... Devilish"!

**FLETCHER HENDERSON & HIS ORCHESTRA****Chi. Sept. 14, 1928**

Personnel as March 14, except possibly Charlie Green (tb) replaces Harrison.

Two titles were recorded for Brunswick, one issued:

C 2315	Hop Off	Solo acc. (dm) 8 bars. Soli 16 and 4 bars. (FM)
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Inspired soloing on this item!

CH records on (bsx) with **HENDERSON'S HAPPY SIX ORCHESTRA** in Nov. 1928, one title but no solo.

**FLETCHER HENDERSON & HIS ORCHESTRA****NYC. Dec. 12, 1928**

Rex Stewart, Bobby Stark (tp), possibly Charlie Green (tb), Buster Bailey (cl, as), Benny Carter (as, vo), Coleman Hawkins (ts), Fletcher Henderson (p), Clarence Holiday (bjo), June Cole (tu), Kaiser Marshall (dm).

Two titles were recorded for Columbia, both have tenorsax:

147421-3	Come On, Baby!	Solo 8 bars. (FM)
147422-2	Easy Money	Solo 6 bars. (M)

Brief pieces but very nice, and particularly the relaxed and swinging "... Money" should be noted as top 1928 vintage.

There is a rejected **FLETCHER HENDERSON** session of March 13, 1929.

**BESSIE BROWN, COMEDIENNE****WITH ORCHESTRA****NYC. late March/early April 1929**

Bessie Brown (vo) acc. by the following possible personnel: Rex Stewart or Bobby Stark (tp), Charlie Green (tb), Harvey Boone (cl), Coleman Hawkins (ts), Fletcher Henderson or Porter Grainger (p), Clarence Holiday (bjo), Del Thomas (tu).

Two titles were recorded for Brunswick, one has tenorsax:

E 29532	He Just Don't Appeal To Me	Solo 16 bars. (SM)
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A long, quite elaborate solo, but the rhythm backing is much too heavy to lift the performance out of the ordinary.

**HENDERSON'S ROSELAND ORCHESTRA****NYC. ca. April 1929**

Rex Stewart, Bobby Stark (tp), Jimmy Harrison, possibly Charlie Green (tb), Buster Bailey, Harvey Boone (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p), Clarence Holiday (bjo), possibly Del Thomas (tu).

Two titles were recorded for Cameo:

3798-B	Freeze And Melt	Soli with orch 16+8 bars, (tb) on bridge. (FM)
3799-A	Raisin' The Roof	Soli 16+8 bars, (cl) on bridge. (FM)

"Freeze ..." is not particularly exciting, but "... Roof" has a simple but impressive and very swinging solo.

**BESSIE BROWN, COMEDIENNE  
WITH ORCHESTRA****NYC. early April, 1929**

Bessie Brown (vo) acc. by unknown (tp), possibly Charlie Green (tb), Buster Bailey (cl), Coleman Hawkins (ts), Fletcher Henderson (p), possibly Porter Grainger (p).  
Two titles were recorded for Brunswick, one has tenorsax:

E 29539 The Blues Singer From Alabam Soli 4, 4 and 4 bars. (M)

Brief pieces, but active tenorsax playing and not at all uninteresting.

**FLETCHER HENDERSON & HIS ORCHESTRA****NYC. May 16, 1929**

Russell Smith, Rex Stewart, Bobby Stark (tp), Jimmy Harrison, possibly Charlie Green (tb), Harvey Boone, possibly Arville Harris (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p), Clarence Holiday (bjo), possibly Del Thomas (tu), Kaiser Marshall (dm).

Two titles were recorded for Columbia:

148540-2 Blazin' Part of intro.  
Soli 4, 2, 8 and 4 bars. (FM)

148541-3 The Wang Wang Blues Solo 18 bars. (FM)

The last Henderson session for almost 1 1/2 years, and CH does not get the opportunity to stretch out properly. "Blazin'" is rather fragmented, although competent enough, and "... Wang Wang ..." is nice without reaching for the limit.

Note: Now we enter the solography period originally written several years ago. The perspective is now changed to that of the thirties, and the performances of the twenties, which have been evaluated above as creative, exceptional and unique in the general tenorsax environment of the decade, now are considered somewhat primitive compared to what will soon happen.

**THE LITTLE CHOCOLATE DANDIES****NYC. Sept. 18, 1929**

Leonard Davis (tp), J. C. Higginbotham (tb, vo), Don Redman, Benny Carter (cl, as, vo), Coleman Hawkins (ts), Fats Waller (p), unknown (bjo), Cyrus St. Clair (tu), Georges Stafford (dm).

Two titles were recorded for Okeh, but no CH.

Postscript of June 2018: K.-B. Rau gives a slightly different personnel and argues that Coleman Hawkins is not present, which absolutely makes sense:

Leonard Davis (tp), J. C. Higginbotham (tb, vo), Don Redman, Benny Carter (cl, as, vo), unknown (Robert Carroll?) (ts), Fats Waller (p), possibly Dave Wilborn (bjo), possibly Billy Taylor (tu), Georges Stafford (dm).

**McKINNEY'S COTTON PICKERS****NYC. Nov. 5, 1929**

Joe Smith, Sidney de Paris, Leonard Davis (tp), Claude Jones (tb), Benny Carter (cl, as), Don Redman (cl, as, bar, vo), Coleman Hawkins, Theodore McCord (cl, ts), Fats Waller (p, cel), Dave Wilborn (bjo), Billy Taylor (tu), Kaiser Marshall (dm), John Nesbitt (arr).

Two titles were recorded for Victor, one has CH:

57064-2 Plain Dirt Soli 4, 4 and 4 bars. (F)

**NYC. Nov. 6, 1929**

Same. Three titles were recorded, all have CH:

57066-2 I'd Love It Solo 8 bars. (FM)

57067-1 The Way I Feel Today Solo 8 bars. (FM)

57068-2 Miss Hannah Solo 8 bars. (FM)

**NYC. Nov. 7, 1929**

Same. Two titles were recorded, one has CH:

57140-2 Wherever There's A Will, Baby Soli 28 and 4 bars. (FM)

57140-3 Wherever There's A Will' Baby As above. (FM)

None of these tracks are particularly exciting where Hawkins is concerned, he still has a long way to go to achieve his position as a great soloist. I feel that "Miss Hannah" is the best, having a quite charming melodic construction. Also "... Baby" with its long solo and two alternates deserves attention.

**MOUND CITY BLUE BLOWERS** **NYC. Nov. 14, 1929**

Red McKenzie (comb), Glenn Miller (tb), Pee Wee Russell (cl), Coleman Hawkins (ts), Eddie Condon (bjo), Jack Bland (g), Pops Foster (b), Gene Krupa (dm).

Two titles were recorded for Victor:

57145-3	Hello, Lola	Solo 64 bars. (FM)
57146-3	One Hour	Intro. Solo 18 bars. In ens 6 bars. (S)

"One Hour" may be called the first great tenor saxophone solo in recorded jazz. In a slow tempo, Hawkins constructs a beautiful solo whose musical value has survived to this day. None of his "beginner's problems" which manifest themselves so clearly in faster tempi and in my opinion almost disastrously in "Hello, Lola", spoils "One Hour" with its relaxed and charming improvisation.

**JACK PURVIS & HIS ORCHESTRA** **NYC. April 4, 1930**

Jack Purvis (tp, vo), J. C. Higginbotham (tb, vo), Coleman Hawkins (ts), Adrian Rollini (bsx), Frank Froeba (p), Will Johnson (g, vo), Charles Kegley (dm).

Three titles were recorded for Okeh:

403891-A	Dismal Dan	Solo 8 bars. (M)
403892-A	Poor Richard	Solo 6 bars. (SM)
403893-B	Down Georgia Way	Solo 8 bars. (SM)

In the previous edition of the Coleman Hawkins Solography starting in 1930 and having the Purvis session as the first session, I wrote the following: "Where Hawkins is concerned, these sides are rather uninteresting, in fact they supported my decision not to start the solography at an earlier date. There is not much suggestion of a great soloist here. Even in the comparatively slow tempo on "... Richard" and "Down ..." his playing is restless and rhapsodical, and without much musical value from a viewpoint almost 40 years later.

I later received a letter from Michael Brooks, New York City, who had some very interesting information to give. This information came from Bob Stephens, studio manager at Okeh and responsible for organizing virtually all the Okeh race sessions. Stephens stated in connection with the Purvis sides: "Hawk wasn't on those. We used another guy who played like him - Castor McCord. I was organizing the Blue Rhythm at the time, and I just hired him because we wanted a rival attraction to get business away from Henderson".

The truth of this statement I am not in a position to verify. Repeated listening to the tenorsax soli has been of no help, my ears are simply not discriminate enough. The readers are invited to give their comments!

Postscript of May 2018: This matter was discussed recently at a radio program from Lincoln Center with a panel consisting of Vincent Pelote, Phil Schaap, Joel Wenhardt and yours truly Jan Evensmo. The panel unanimously agreed that the tenorsax player was Coleman Hawkins.

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. Oct. 1930**

Russell Smith, Bobby Stark (tp), Rex Stewart (cnt), Jimmy Harrison, Claude Jones (tb), Benny Carter (cl, as, arr), Harvey Boone (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson, (p, cel, ldr, arr), Clarence Holiday (bjo, g), John Kirby (b, tu), Walter Johnson (dm), John Nesbitt (arr). Harrison, Jones, Carter also (vo-858).

Two titles were recorded for Columbia:

150857-1	Chinatown, My Chinatown	Solo 34 bars. (F)
150858-3	Somebody Loves Me	Solo 6 bars. (FM)

There are several good things to be said about the music here. "Chinatown ..." has inspired playing, the drive is good, there is force behind the phrasing, and several passages have a really successful execution. Other passages are, however, more staccato and edgy, giving the solo a more primitive mark. The main impression therefore is rather mixed, but the music is absolutely full of promise. "Somebody ..." has a really good melodic start, but the necessary technique is lacking, and his sound is rather rugged and without any traces of the later beauty.

**McKENZIE'S MOUND CITY BLUE BLOWERS** **NYC. Oct. 30, 1930**

Red McKenzie (comb, vo), Benny Goodman (cl, as), Coleman Hawkins, Bud Freeman (ts), Fats Waller (p), Eddie Condon (bjo), Josh Billings (dm).

One title:

10194-3 Girls Like You Were Meant For Solo 16 bars. (M)  
Boys Like Me

A nice, but simple solo which makes no lasting impression.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Dec. 2, 1930

Personnel as Oct. 3, 1930.

Two titles were recorded for Columbia:

150997-2 Keep A Song In Your Soul Soli 4 and 4 bars with orch. (FM)

150998-2 What Good Am I Without You? Soli 16 and 8 bars. (M)

One hears melodic playing of good quality on "What Good ...", the medium tempo obviously suits him well, and there is authority and experience in this music. "Keep A Song ..." deserves no attention, Hawkins is almost stifled by the orchestra.

**THE CHOCOLATE DANDIES** NYC. Dec. 3, 1930

Rex Stewart (tp), Jimmy Harrison (tb, vo), Benny Carter (cl, as, vo, arr), Coleman Hawkins (ts), Horace Henderson (p), Benny Jackson (g), John Kirby (b).

Two titles were recorded for Columbia, one issued:

404566-A Goodbye Blues Solo 16 bars. (SM)

For comments, see Dec. 31, 1930.

There is a rejected **FLETCHER HENDERSON** session on Dec. 8, 1930, two titles probably lost forever.

**THE CHOCOLATE DANDIES** NYC. Dec. 31, 1930

Personnel as Dec. 3, 1930, except Bobby Stark (tp) replaces Stewart.

Four titles were recorded for Columbia:

404596-B Cloudy Skies Solo 32 bars. (M)

404597-B Got Another Sweetie Now Intro 4 bars. Solo 20 bars. (M)

404598-B Bugle Call Rag Soli 12 and 16 bars. (FM)

404599-B Dee Blues Solo 12 bars. (SM)

The "Chocolate" sessions contain several pieces of very high quality, and the soli are on the average better than those with Henderson at this time. "Dee Blues" is really successful, containing an original and well balanced solo, and "Goodbye Blues", also in slow medium tempo, lies not far behind, but lacks a little balance. It is unnecessarily hectic. "Bugle ..." is surprisingly well played and charming, the tempo being rather fast, and particularly the last solo is very good. "... Now" has a pleasant solo, well fitted to the medium tempo. The remaining title "Cloudy ..." is of no great interest, Hawkins is heard in the beginning of the record, and plays rather straight in a bombastic and sentimental way.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Feb. 5, 1931

Personnel as Oct. 3, 1930. Lois Deppe (vo).

Four titles were recorded for Columbia:

151274-2 I've Found What I Wanted Solo 4 bars. (FM)

151275-1 My Gal Sal Soli 4 and 10 bars. (FM)

151276-2 My Pretty Girl Break. Soli 8 and 8 bars. (FM)

151277-2 Sweet And Hot Soli 10 and 4 bars. (FM)

Like "Chinatown ..." from a previous session, "... Sal" is a mixture of good and bad, the inspiration and the ideas are present, but the phrasing is edgy and primitive. The result is absolutely interesting, but far from really great jazz music. "... Girl" is quite good, but slightly too fast to make any impression. "Sweet ..." lacks balance, and "... Wanted" is too brief to arouse any comments.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. March 19, 1931

Personnel as last session except Russell Procope (cl, as) replaces B. Carter, Benny Morton (tb) replaces J. Harrison, Horace Henderson (p, arr) replaces F. Henderson on 151443, 44.

Four titles were recorded for Columbia, three have CH:

151441-2 Clarinet Marmalade Solo 16 bars. (bsx) breaks. (FM)

- 151442-1 Sugar Foot Stomp Solo 22 bars. (FM)  
 151442-2 Sugar Foot Stomp As above. (FM)  
 151443-1 Hot And Anxious (cl) solo 12 bars. (M)

Several good things occur at this date, both "... Stomp" and "... Marmalade" are well arranged and have deft phrasing in several passages. It seems that his playing is loosening up now, and the main impression is good. Even if some details are still rather primitive, the music has got more meaning. It is also very interesting to note the clarinet solo in "Hot ...". Technically it is good enough, and judging from the musical contents, Hawkins is definitely a good clarinet soloist.

**FLETCHER HENDERSON & HIS ORCHESTRA NYC. March/April 1931**

Personnel as March 19, 1931. Unknown (vo).

Four titles were recorded for Crown, three have CH:

- 1230-2 After You've Gone Solo 6 bars. (FM)  
 1232-3 Tiger Rag 32 bars' 4/4 with (tp). (F)  
 1233-3 Somebody Stole My Gal Solo 22 bars. Brief breaks. (FM)

"Somebody ..." is the best title from this session, containing a good solo, a little tame and cautious, but it swings well and is at times rather inventive. "Tiger Rag" is quite ordinary.

**CONNIE'S INN ORCHESTRA NYC. April 10, 1931**

Personnel as March 19, 1931.

Four titles were recorded for Melotone, three have CH:

- E-36454-A I'm Crazy 'Bout My Baby Solo 16 bars. (FM)  
 E-36455-A Sugar Foot Stomp Solo 22 bars. (F)  
 E-36456-A Just Blues Duet with (tp) 12 bars. (SM)

The playing is improving. The edginess is not as marked as earlier, and the melodic vein is noticeable, particularly when the tempo is not too fast, like "Just ..." and "... Baby". "... Stomp" is played faster than on March 19, and not as successfully.

**CONNIE'S INN ORCHESTRA NYC. April 29, 1931**

Personnel as March 19, 1931. George Bias (vo-53067, 68).

Four titles were recorded for Victor, two have CH:

- 53066-1 Sugar Foot Stomp Solo 22 bars. (F)  
 53066-2 Sugar Foot Stomp As above. (F)  
 53068-1 Moan, You Moaners Solo 2 bars. (M)  
 53068-2 Moan, You Moaners As above. (M)

Two more versions of "... Stomp", both of them full of drive. A little staccato and primitive perhaps, but inspired and definitely rather pleasant.

**MOUND CITY BLUE BLOWERS NYC. June 30, 1931**

Red McKenzie (comb, vo), Mugsy Spanier (cnt), Jimmy Dorsey (cl, as), Coleman Hawkins (ts), Jack Russin (p), Eddie Condon (bjo), Jack Bland (g), Al Morgan (b), Josh Billings (dm).

Four titles were recorded for Okeh:

- 404966-C Georgia On My Mind Soli 16 and 2 bars. (S)  
 404967-B I Can't Believe That Intro 4 bars. Solo 16 bars. (S)  
 You're In Love With Me  
 404994-A The Darktown Strutters Ball Solo 42 bars. (F)  
 404995-A I'll Be Glad When You're Dead, Solo 16 bars. (FM)  
 You Rascal You

Obviously Hawkins is happy about this rather informal date, making really excellent music. Most prominent is the slow "Georgia ...", relaxed and beautiful, the overall atmosphere is very emotional, and Hawkins is performing his part well, perhaps better than on any previous record. "I Can't ..." is also of first rate quality if not as memorable as "Georgia ...". "... Ball" is fresh and swings madly with a forceful drive, and is definite proof of Hawkins becoming a great tenor saxophonist,

even if he does not master this fast tempo yet, working too hard and playing on the rhythm instead of along with it. "... Rascal ..." is more on the ordinary side, being a little too forced.

**CONNIE's INN ORCHESTRA** **NYC. July 17, 1931**

Personnel as March 19, 1931, except Edgar Sampson (cl, as, vln), replaces H. Boone. Rex Stewart (vo-36928).

Four titles were recorded for Melotone, two have CH:

E-36926-A The House of David Blues Solo 16 bars. (SM)

E-36928-A You Rascal, You Solo 16 bars. (FM)

"... David ..." has a really remarkable solo and one of the most beautiful from this period. It has real stature, and in spite of the still present tendency to overembroidering and sentimentality, it is melodic and promising. "You ..." is quite simple rhythmically, but with an authority, a more beautiful sound and an easier flow, which makes the playing more interesting than earlier.

**FLETCHER HENDERSON**  
**& HIS CONNIE's INN ORCHESTRA** **NYC. July 31, 1931**

Bobby Stark, Rex Stewart (tp), Claude Jones (tb), Russell Procope (cl, as), Edgar Sampson (as, vln), Coleman Hawkins (ts), Fletcher Henderson (p, dir), Clarence Holiday (g), John Kirby (b), Walter Johnson (dm), Dick Robertson (vo).

Four titles were recorded for Victor:

70140-1 Oh! It Looks Like Rain Intro 4 bars. Soli 16+8 bars,  
(vln) on bridge. (F)

70141-1 Sweet Music Solo 18 bars. (M)

70142-1 My Sweet Tooth Says "I Wanna" Soli 2 and 1 bars. (FM)

70143-1 Malinda's Wedding Day Solo 16 bars. (FM)

"Sweet Music" is a big surprise, being melodic and inspired and swinging more than ever before. The rhythm section is employed more consciously than usual. "Oh ..." and "Malinda ..." are also good driving pieces, in spite of fast tempi and staccato phrasing.

**CONNIE's INN ORCHESTRA** **NYC. Aug. 1931**

Personnel as July 17, 1931 except J.C. Higginbotham (tb), replaces B. Morton. C. Jones (vo-1431).

Four titles were recorded for Crown, two have CH:

1431-2 You Rascal, You Solo 16 bars. (FM)

1431-3 You Rascal, You As above. (FM)

1433-3 Sugar Foot Stomp Solo 22 bars. (FM)

Rather ordinary playing. "... Stomp" commences well, but evolves in a primitive direction, and the listener's attention fades after a while. The same goes for "You ...", Hawkins exerts himself, formally cuts himself forward through a thick forest, but the playing is technically not good enough to give his soli necessary freedom.

**CONNIE's INN ORCHESTRA** **NYC. Oct. 1931**

Personnel as Aug. 1931 minus C. Jones.

Two titles were recorded for Crown, one has CH:

1502-2 Twelfth Street Rag Solo 16 bars. (FM)

"... Rag" is fine, quiet and restrained, swinging pleasantly, he is getting closer to the right thing here.

**FLETCHER HENDERSON & HIS ORCHESTRA** **NYC. Oct. 15, 1931**

Personnel as Oct. 1931. Les Reis (vo).

Two titles were recorded for Columbia:

151845-1 Singin' The Blues Soli 8 and 4 bars. (M)

151846-3 It's The Darnedest Thing Solo 16 bars. (FM)

"... Blues" has drive and spirit, but his sound is not good, and the solo has a touch of incompleteness. "... Thing", however, is a very pleasant surprise, played with an extraordinary inspiration, and the melodic construction is firm and without loose ends. In fact, his solo seems several years before its time. Also rhythmically,

Hawkins sounds more free than usual. A charming construction and one of the best with Henderson.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Oct. 16, 1931

Personnel as Oct. 15, 1931.

Three titles were recorded for Columbia, two have CH:

151847-1 Blues In My Heart Solo 8 bars. (SM)  
151851-1 Business in F Soli 16, 16 and 8 bars. (FM)

"... F" contains a lot of Hawkins, but most of it straight playing, only the shortest solo is a real improvisation, and not better than the ordinary. "Blues ..." sounds more interesting, though, containing good music in a suitable tempo.

**CONNIE'S INN ORCHESTRA** NYC. March 10, 1932

Russell Smith, Bobby Stark, Rex Stewart (tp), J.C. Higginbotham, Sandy Williams (tb), Russell Procope (cl, as), Edgar Sampson (as, vln), Coleman Hawkins (ts), Fletcher Henderson (p, dir), Clarence Holiday (g), John Kirby (b), Walter Johnson (dm), John Dickens, Baby Rose Marie, Harlan Lattimore (vo).

Six titles were recorded for Victor, four have CH:

71938-1 Strangers Solo 16 bars. (M)  
71939-1 Take Me Away From The River Solo 16 bars. (M)  
71942-1 I Wanna Count Sheep Part of intro 2 bars. Soli  
16+10 bars, (tp) on bridge. (M)  
71943-1 Poor Old Joe Solo 8 bars. Coda  
in ensemble. (FM)

On this session there are several examples containing musical value. "Strangers" is nearly equilibristic and cleverly played. The completeness is perhaps suffering a little, but he is not overplaying and the technique is steadily improving. "... River" is emotional and fascinating, but rather straight. "... Sheep", however, is really remarkable, very logical and very original, and it is fully accomplished. "... Joe" is brief and intense. The rhythm section is used consciously and the result is, of course, more swing. One gets the impression that Hawkins discovered the importance of rhythmic support at about this time in his career...

**CONNIE'S INN ORCHESTRA** NYC. March 11, 1932

Personnel as March 10, 1932, except possibly Leora Henderson (tp) replaces R. Smith.

Four titles were recorded for Melotone et al, all have CH:

11445-A Casa Loma Stomp Solo 16 bars. (F)  
11446-A Blue Moments As below? ( )  
11446-B Blue Moments Solo 14 bars. (M)  
11447-A How Am I Doin', Hey Hey Intro 4 bars. Solo 16 bars.  
Brief breaks. (FM)  
11447-B How Am I Doin', Hey Hey As above. (FM)  
11448-A Goodbye Blues Solo 16 bars. (F)

These are good soli, particularly "Blue ...", which is outstanding. The few technical defects are more than countered by the originality and inspiration behind the music, and in addition it swings eminently.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Dec. 9, 1932

Personnel as March 10, 1932 except Hilton Jefferson (as), Freddy White (g), replace E. Sampson and C. Holiday. Katherine Handy (vo-152362).

Three titles were recorded for Columbia:

152324-1 Honeysuckle Rose Solo 32 bars. (FM)  
152325-1 New King Porter Stomp Solo 16 bars. (FM)  
152326-1 Underneath The Harlem Moon Solo 6+6 bars, (tp) on bridge.  
Solo 2 bars. Coda. (SM)

"Underneath ..." has absolutely the best solo on this session, being powerful and well thought out. However, it must be mentioned that the phrasing is often

overembroidered, and that the majestic tranquility of the playing of the middle thirties is not yet achieved. Briefly, one may say that half the notes would have doubled the musical effect. "... Stomp" is quite good, particularly during the first half, but also this one is too restless. "... Rose" is definitely disappointing, having Hawkins walking in a blind alley, he does not swing but fusses about, producing a strained sound. Obviously he is trying to be "modern" and say as much as he can in 32 bars, however, with very little success.

**HENRY ALLEN - COLEMAN HAWKINS  
& THEIR ORCHESTRA**

**NYC. March 27, 1933**

Henry Allen (tp), Dicky Wells (tb), Russell Procope (cl, as), Coleman Hawkins (ts), Don Kirkpatrick (p), Lawrence Lucie (g), John Kirby (b), Walter Johnson (dm).  
Two titles were recorded for Brunswick, both have CH:

- 13183-A Someday Sweetheart Intro 4 bars. Solo 32 bars.  
In ens 8 bars. (SM)
- 13184-A I Wish I Could Shimmy Like My Sister Kate Solo 36 bars.  
In ens 10 bars. (M)

Certainly Hawkins is moving in the right direction by now. Particularly "... Kate" shows him mastering the rhythm much better. It swings directly, but relaxed and masterful. The first half is most prominent, and the melodic construction is excellent. This solo belongs to his best recorded ones up to this moment. "Someday ..." is somewhat overplayed, but the atmosphere is fine and the music is sensitive and worthy of a great musician.

**SPIKE HUGHES & HIS NEGRO ORCHESTRA**

**NYC. April 18, 1933**

Shad Collins, Leonard Davis, Bill Dillard (tp), Wilbur de Paris, George Washington, Dicky Wells (tb), Benny Carter, Wayman Carver, Howard Johnson (cl, as), Coleman Hawkins (ts), Rod Rodriguez (p), Lawrence Lucie (g), Ernest Hill (b), Kaiser Marshall (dm), Spike Hughes (dir, arr), Benny Carter (vo-13258).  
Four titles were recorded for English Decca:

- 13257-A Nocturne Solo 16+8 bars, (cl) on bridge. (SM)
- 13258-A Somebody Stole Gabriel's Horn Solo 16+8 bars, (tb) on bridge. (FM)
- 13259-A Pastoral Solo 8 bars. (M)
- 13260-A Bugle Call Rag Solo 16 bars. (F)

The positive development of Hawkins' playing is again manifesting itself. There is quite another serenity and self restraint than a year earlier. Note particularly the emotional "Nocturne", where he plays more legato and with a more mellow sound than on previous dates, the first 8 bars are masterly performed. "... Gabriel" is also very good, swingy and relaxed, the rough edges are disappearing. On these two tracks we hear first-rate tenorsax playing, and it must be allowed to say that Hawkins, at this time, rises high above his contemporaries on the tenorsax. "Pastoral" is well constructed, but a little too sentimental, and "... Rag", while moving along quickly, still shows reminiscences of the primitive epoch.

**SPIKE HUGHES & HIS NEGRO ORCHESTRA**

**NYC. May 18, 1933**

Personnel as April 18, 1933 except Henry Allen (tp), Luis Russell (p), Sid Catlett (dm) replace Collins, Rodriguez and Marshall, Chu Berry (ts) added.  
Four titles were recorded for English Decca:

- 13352-A Arabesque Soli with orch 32 bars  
and 16 bars to coda. (M)
- 13353-A Fanfare Solo 12 bars (2<sup>nd</sup>(ts)-solo). (FM)
- 13354-A Sweet Sorrow Blues Soli 12 and 4 bars. (SM)
- 13355-A Music At Midnight Solo 16 bars (2<sup>nd</sup> (ts)-solo). (FM)

Same date. Henry Allen (tp), Dicky Wells (tb), Wayman Carver (fl), Benny Carter (as), Coleman Hawkins, Chu Berry (ts), Rod Rodriguez (p), Lawrence Lucie (g), Spike Hughes (b), Sid Catlett (dm).

One title:

- 13356-A Sweet Sue, Just You Solo 32 bars. (F)

Several excellent soli here too, particularly "... Midnight" is properly balanced and filled with swing. Chu Berry is completely outplayed. However, it is unjust to do

any general comparison, their musical development being at different stages. "Sweet Sorrow ..." has a wonderful atmosphere, observe the majestic introduction. There are, however, some passages in the upper register of the instrument which might have been better, the sound control is not completely mastered. "Sweet Sue ..." is surprisingly successful, though the primitive way of playing upon the rhythm makes one smile. "Arabesque" features Hawkins a lot, but his playing has the character of an arrangement rather than of soloing. The execution is excellent, though too sentimental. "Fanfare" is of even quality.

**SPIKE HUGHES & HIS NEGRO ORCHESTRA** NYC. May 19, 1933

Personnel as May 18, 1933 except Rod Rodriguez (p) replaces L. Russel, Howard Scott (tp) replaces Davis or Dillard. Benny Carter also (sop). Henry Allen (vo-13363).

Four titles were recorded for English Decca:

13359-A	Air In D Flat	Solo 16 bars. (M)
13360-A	Donegal Cradle Song	Solo 16+8 bars, orch on bridge. (SM)
13361-A	Firebird	Solo 16 bars. (SM)
13362-A	Music At Sunrise	Solo 8 bars. (M)

Same. Personnel as May 18, 1933, 13356 - "Sweet Sue ...". One title:

13363-A	How Come You Do Me Like You Do?	Solo 16 bars. (M)
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This is the best of the Spike Hughes sessions, and the most beautiful tenor sax playing is found on "Donegal ...". It is exceptionally inspired and masterly performed. The sound is soft and emotional, and the phrasing is most beautiful. Some minor objections are completely drowned by our admiration. Really great jazz music, where he demonstrates his "embroidering" style in the most positive sense. In addition to this masterpiece, one finds a very attractive and swinging solo in "Air ...", also here the sound is pleasant and soft. "How Come ..." is rather lazy, a little extra effort towards the end might have improved the quality. The overall impression is good, though. "... Sunrise" has a rather stiff opening, but improves through some elegant passages at the end. Lastly, "Firebird", unpretentious but swinging and without unnecessary complications. The total result from the Spike Hughes sessions: Coleman Hawkins' definite breakthrough as a main soloist in jazz.

**HENRY ALLEN - COLEMAN HAWKINS & THEIR ORCHESTRA** NYC. July 21, 1933

Henry Allen (tp), Dickie Wells (tb), Hilton Jefferson (as), Coleman Hawkins (ts), Horace Henderson (p), Bernard Addison (g, bjo), John Kirby (b, tu), Walter Johnson (dm).

Four titles were recorded for Melotone:

13616-1	The River's Taking Care Of Me	In ens 16 and 8 bars. (SM)
13617-1	Ain't Cha Got Music?	Solo 16+8 bars, (tb) on bridge. Solo 8 bars. (FM)
13618-1	Stringin' Along On A Shoestring	Solo 26 bars. (M)
13619-1	Shadows On The Swanee	Soli 4, 4, 4 (all straight) and 8 bars. (SM)

Quote Mosaic's Coleman Hawkins set: "Alternate takes (-2) exist for both "Stringin' Along On A Shoestring" and "Shadows On The Swanee", however, they are known to exist only on a poor sounding cassette tape dub that came from the collection of Henry Allen. In addition to the poor quality, the solos by Hawkins are very similar to that of the master takes". I have heard these, and I am not even confident they are alternates

"Ain't Cha ..." has by far the most distinguished solo, following up the expectations from the Spike Hughes sessions. The playing is very melodic and inventive with no problems of any kind. The only possible objection might be a slightly monotonous rhythm. "... Shoestring" is a mixed pleasure. Much good music is to be heard, but the piece is marred by some tasteless passages and too much sentimentality. The two remaining sides present Hawkins in a more peripheral role. One hears a lot of sound with a good feeling, but there is not much improvisation.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Aug. 18, 1933

Henry Allen, Russell Smith, Bobby Stark (tp), Dicky Wells (tb), Sandy Williams (tb-13829,30), Russell Procope, Hilton Jefferson (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p), Bernard Addison (g), John Kirby (b), Walter Johnson (dm). Four titles were recorded for Vocalion:

13827-1	Yeah Man	Soli 32 and 8 bars. (F)
13827-2	Yeah Man	As above. (F)
13828-1	King Porter Stomp	Solo 16 bars. (FM)
13828-2	King Porter Stomp	As above. (FM)
13829-1	Queer Notions	Soli 4, 10, 2, 2 and 8 bars. (M)
13830-1	Can You Take It?	Solo 32 bars. (FM)
13830-2	Can You Take It?	As above. (FM)

Maybe I am wrong, but to me it seems that Hawkins is hampered by the big band arrangements on this session. The best tune is "Can ...", which moves along nicely most of the time, but even here some continuity and completeness are lacking. The two takes are very similar, and only small differences in detail can be pointed out. In "Queer ..." his part is arranged, and we find no improvisation. The execution is fine, though. "Yeah ..." and "King ..." are unimpressive, they do not swing much, and there is something immature about them, particularly the latter.

**FLETCHER HENDERSON & HIS ORCHESTRA** NYC. Sept. 22, 1933  
 Personnel as Aug. 18, 1933, except Claude Jones (tb) replaces S. Williams, Horace Henderson (p) replaces F. Henderson, unknown (vib-265138). Henry Allen (vo-265138).  
 Four titles were recorded for Columbia:

265135-2	Queer Notions	Soli 4, 10, 2, 2 and 8 bars. (M)
265136-2	It's The Talk Of The Town	As below. (SM)
265136-3	It's The Talk Of The Town	Solo 32 bars. (SM)
265137-2	Night Life	Part of intro 1 bar. Soli 18 and 8 bars. (FM)
265138-2	Nagasaki	Intro 2 bars. Solo 8 bars. (F)

"... Town" is by far the better side where Hawkins is concerned. The solo is very beautiful, typical of the time, with lovely embroiderings which now and then are almost pushed too far, but pulled back home. The phrasing is mainly legato, while some passages are still markedly staccato. The overall impression is that this is one of the most outstanding tenorsax soli of the early thirties, characterized by soul and nerve. "Night Life" and "Nagasaki" contain quick, easyflowing, but not particularly remarkable soli, while "Queer ..." has the same arrangement as the recording on August 18, and differs insignificantly. Postscript: Incredible, but an alternate from John Hammond's collection has been unearthed. The differences are magnificent!!

**COLEMAN HAWKINS & HIS ORCHESTRA** NYC. Sept. 29, 1933  
 Henry Allen (tp), J.C. Higginbotham (tb), Hilton Jefferson (cl, as), Coleman Hawkins (ts), Horace Henderson (p), Bernard Addison (g), John Kirby (b), Walter Johnson (dm).  
 Three titles were recorded for Columbia:

265143-2	The Day You Came Along	Solo 32 bars. Long coda. (SM)
265144-1	Jamaica Shout	As below. (FM)
265144-2	Jamaica Shout	Soli 2, 16, 32 and 4 bars. Also prominently in ensemble. (FM)
265145-2	Heartbreak Blues	Soli 32 and 8 bars. (SM)

The two slowest tunes offer very beautiful tenorsax soloing. Especially "... Along" is really heartfelt and moving. The atmosphere is a little sad. Objections against overembroidering are definitely valid, but seem so unimportant in the light of the magnetic personality which is the source of the music. "... Blues" is also a very inspired piece, a little sentimental and close to the theme, but beautiful and pleasant. Also the fast "... Shout" has good playing worthy of interest. A small band session with fine music. Postscript: Incredible, but another alternate from John Hammond's collection, now on CD!! Very interesting but the right take was chosen for original issue.

**HORACE HENDERSON & HIS ORCHESTRA**

NYC. Oct. 3, 1933

Personnel as Fletcher Henderson, Sept. 22, 1933.

Six titles were recorded for Columbia:

265150-2	Happy Feet	Solo 6 bars. (F)
265151-1	Rhythm Crazy	Solo 32 bars. (FM)
265152-1	Ol' Man River	Solo 16+6 bars, orch on bridge. (F)
265153-2	Minnie The Moocher's Wedding Day	Solo 16+8 bars, (tp) on bridge. (FM)
265154-1	Ain't Cha Glad?	Solo 8 bars. (M)
265155-1	I've Got To Sing A Torch Song	Solo 56 bars to coda. (SM)

Above all, one notices "... Torch Song", a really wonderful piece of music, inspired and highly inventive, revealing a dynamic musician full of ideas. The solo is typical of Hawkins' way of attacking the music in the early thirties. He starts quietly and well balanced, then puts on more force by embroidering around the theme, increases the intensity more and more, and at the end he goes too far, towards overplaying. The main impression is more than good enough, though. Apart from this, there are also other items of high quality. "... Glad" is unusually fresh and spirited, "Rhythm ..." is above average in relaxation, and the melodic vein is particularly rich here. The tempo should have been somewhat slower. "Happy ..." contains a daring little bit, and also "... River" and "... Wedding Day" have a high quality. Observe especially the original opening to the "... River" solo.

**HENRY ALLEN - COLEMAN HAWKINS & THEIR ORCHESTRA**

NYC. Nov. 9, 1933

Henry Allen (tp, vo), Benny Morton (tb), Ed Inge (cl, as), Coleman Hawkins (ts), Horace Henderson (p), Bernard Addison (bjo, g), Bob Ysaguirre (b), Manzie Johnson (dm).

Four titles were recorded for Melotone/Banner:

14282-1	Hush My Mouth	Solo 16 bars. In ens 8 bars at the end. (M)
14283-1	You're Gonna Lose Your Gal	Soli 24 and 2 bars. In ens 12 bars. (FM)
14283-2	You're Gonna Lose Your Gal	As above. (FM)
14284-1	Dark Clouds	Solo 30 bars. (SM)
14285-1	My Galveston Gal	Soli 2, 1 and 8 bars. (M)
14285-2	My Galveston Gal	As above. (M)

Nothing of particular interest happens. "You're ..." has the best soli, and there are clear differences between the takes. "Hush ..." is more ordinary, and "... Galveston ..." is near to carelessness. In addition one may hear Hawkins in the introduction to "... Clouds", relatively straight with simple variations to the theme, quite pleasant.

**BENNY GOODMAN & HIS ORCHESTRA**

NYC. Feb. 2, 1934

Mannie Klein, Charlie Margulis (tp), Sonny Lee (tb), Coleman Hawkins (ts), Benny Goodman (cl), Arthur Schutt (p, arr), Dick McDonough (g), Artie Bernstein (b), Gene Krupa (dm), Mildred Bailey (vo).

Four titles were recorded for Columbia:

152701-3	Georgia Jubilee	Soli 16 and 8 bars. (FM)
152702-2	Junk Man	Part of intro 2 bars. Sporadic obbl. parts. (SM)
152702-3	Junk Man	As above. (SM)
152703-2	Ol' Pappy	Soli 8 and 16 bars. (M)
152704-2	Emaline	Solo 16+6 bars, orch on bridge. (SM)

Only one solo is really outstanding. That is his first one in "Georgia ...", which is quite original and melodic. The second is far less interesting. "Ol' Pappy" is good, but overplayed. It seems that Hawkins does not trust the rhythm section completely

and feels unsure. "Emaline" presents him relatively straight at the beginning, nothing particular to note. Same goes for "Junk Man". In all, not an important session where Hawkins is concerned.

**FLETCHER HENDERSON & HIS ORCHESTRA NYC. March 6, 1934**

Henry Allen, Russell Smith, Joe Thomas (tp), Keg Johnson, Claude Jones (tb), Buster Bailey (cl), Russell Procope (cl, as), Hilton Jefferson (as), Coleman Hawkins (ts), Fletcher Henderson (p), Bernard Addison (g), John Kirby (b), Vic Engle (dm), Charles Holland (vo-81789).

Four titles were recorded for Victor:

81787-1	Hocus Pocus	Solo 32 bars. (FM)
81787-2	Hocus Pocus	As above. (FM)
81788-1	Phantom Fantasie	Solo 12 bars. (M)
81788-2	Phantom Fantasie	As above. (M)
81789-2	Harlem Madness	Part of intro 2 bars. Soli 8+16 bars, orch inbetween. (M)
81790-1	Tidal Wave	Solo 32 bars. With orch 4 and 4 bars. (F)
81790-2	Tidal Wave	As above. (F)

Several very pleasant things occur here, particularly on take 1 of "Hocus Pocus". Obviously Hawkins' tenorsax playing is relaxing, he swings more than ever, the overembroidering has almost disappeared, and melodically the solo is unusually attractive and with a clever modern touch. Not a perfect work, but very remarkable, though. Take 2 is rather different throughout, quite good, but it lacks some of the completeness of take 1 and is also less swingy. "Harlem ..." is in style and melody resembling "Hocus ...", but is more untidy and not quite worthy of comparison. "Tidal Wave" is very fast, and one must after all admire how successful the solo is, it flows easily along in a legato way. First half is the best part, and the very first 4 bars are wonderful indeed. "Phantom ..." is quite ordinary, and the two takes are almost identical. Postscript: The recently excavated alternate of "Tidal ..." shows a quite different tenorsax solo, great!

**COLEMAN HAWKINS TENOR SAXOPHONE**

**SOLI ACCOMPANIED BY**

**NYC. March 8, 1934**

Buck Washington (p).

Three titles were recorded for Columbia:

265172-1	It Sends Me	As below. (SM)
265172-2	It Sends Me	Soli 32 and 32 bars to coda. (SM)
265173-2	I Ain't Got Nobody	Soli 32 and 64 bars. (FM)
265175-1	On The Sunny Side Of The Street	Long intro with following solo 32 bars. Another solo of 32 bars, first half in (FM). (SM)
265175-2	On The Sunny Side Of The Street	As above. (FM/SM)

In the first edition of the Solography I wrote: "This is a really catastrophic session. The whole idea in itself is to me rather risky, with a lonely piano accompaniment it is difficult to achieve a rhythmic tension. Accordingly, Hawkins swings less than he has done both earlier and later, and his futile attempts at filling the musical emptiness only makes it worse. "... Nobody", the fastest side, is completely nonsense. The slower ones are somewhat better, but full of bad taste, and the music is almost a parody. The only point of merit is the first solo in "It Sends ...", where he presents the theme and takes it easy with some pleasant results, but to make it up, the last part is really bad". I have been seriously criticized for this comment. Somebody even said that I clearly could not stand Coleman Hawkins' music as a whole! As if I then would have used evening upon evening playing his records. Well, maybe I was too condescending, but I still do not like the session, whether I compare it to the neighbouring ones or not. And the idea of a lonely piano accompaniment is risky. That Armstrong and Hines made it in a magnificent way is no counterproof, is it? Postscript of 2012: It is highly interesting and rather embarrassing to read these old-time evaluations. Obviously I was, as a young man, hung up with a certain opinion of how Hawk was supposed to sound, and a duo format was simply not emotionally acceptable at the time. Listening to the session again now, with alternate takes, it shows how advanced CH was in his music, and how creative and courageous he was. More than any other jazz musician he took on

new challenges, playing with anybody regardless of style. This duo session is simply the first example of this attitude. Read also Loren Schoenberg's informative liner notes on this session!

**COLEMAN HAWKINS ACCOMPANIED BY** **London, Nov. 18, 1934**  
Stanley Black (p), Albert Harris (g-6739,40), Tiny Winters (b-6739,40).  
Four titles were recorded for English Parlophone:

CE-6739-1	Lullaby	Soli 32 and 16 bars. (S)
CE-6740-1	Lady Be Good	Soli 32 and 64 bars. (FM)
CE-6741-1	Lost In A Fog	Solo 48 bars to coda. (S)
CE-6742-1	Honeysuckle Rose	Soli 64 and 32 bars. (M)

The total impression here is somewhat mixed. Also on this date a real good rhythmic base is often lacking, but certainly the music is better than on the previous session. "Lullaby"'s first solo is rather straight, while the second is improvised. The atmosphere is tight, but the playing is not very remarkable. It is nice but somewhat bombastic. In "Lady ..." and "... Rose" there are positive purposes. Obviously a new period is drawing near, the sound is bigger and more mature than before, and the playing is smoother. However, it easily becomes persistent; when Hawkins has to do everything almost alone, the balance disappears. The ballad "... Fog" is the best side, and even though this one is also rhythmically somewhat loose, it is beautiful and charming as a whole. No jazz with real strength, but definitely much of value, and the session must not be mistaken for the preceding one.

**COLEMAN HAWKINS ACCOMPANIED BY**  
**HOWARD JACOBS' ORCHESTRA** **London, Nov. 1934**  
Benchy Sartell, Ted Jepson (tp), George Ferrie (tb), Coleman Hawkins (ts), Cecil Norman (p), Georges Panton (g), Don Stuteley (b), Syd Hieger (dm).  
Two titles, "On The Sunny Side Of The Street" and "Sweet Sue" were recorded and filmed for "In Town Tonight". However, it is not certain that the items were actually used in the released film, and also the film does not any longer exist. The music is probably lost forever.

**COLEMAN HAWKINS ACC. BY THE RAMBLERS** **Haag, Feb. 4, 1935**  
George van Helvoirt, Henk Hinrichs (tp), Marcel Thielmans (tb), Wim Poppink (cl, as, bar), Andre van den Ouderaa (cl, ts, vln), Coleman Hawkins (ts), Theo Uden Masman (p, dir), Jack Pet (g), Tony Limbach (b), Kees Kranenburg (dm), Annie de Renver (vo).  
Five titles were recorded for Dutch Decca (matrix 152 is not with CH):

AM 148-1	Some Of These Days	As below. (FM)
AM 148-2	Some Of These Days	Soli 32 and 64 bars. (FM)
AM 149-1	After You've Gone	Soli 40 and 8 bars. (SM)
AM 149-2	After You've Gone	As above. (SM)
AM 150-1	I Only Have Eyes For You	Solo 36 bars. Coda. (M)
AM 150-2	I Only Have Eyes For You	As above. (M)
AM 151-1	I Wish I Were Twins	Soli 32 and 32 bars. (FM)
AM 151-2	I Wish I Were Twins	As above. (FM)
AM 153-1	Hands Across The Table	Solo 16 bars. Solo with orch 16 bars and coda. (S)
AM 153-2	Hands Across The Table	As above. (S)

This is the first really great European session. For the first time we hear Hawkins in full flower, without any of the rough edges and shortcomings from the past. There is a perfect tranquility and a majestic serenity which makes him unique among the tenor saxophonists of the thirties. His phrasing is calm, deliberate and unusually melodious. "After ..." is a real masterpiece, it swings beautifully and relaxed. The tempo is the very best and his sound is big and expressive. "... Twins" is also marvellous, he plays in a less complicated way than usual, straight to the point, often directly on the beat, and with a colossal drive from the very first note. Indeed it is unnecessary and almost impossible to rank these masterly sides. With regard to any tempo the result is equally successful. Obviously these surroundings fit Hawkins excellently, and in my opinion, several comments in jazz literature about the European sidemen are very unjustified. They function as backups to the maestro, they do it well, and the truth is that most of Hawkins' immortal soli are

made in Europe, particularly Belgium and France. The different takes are all of equal importance and demonstrate clearly the originality of the improvisations. There is a fountain of different details which surprise and please. Postscript: By now, there are alternate takes of all the five sides. This only adds to the importance of the session. There are variations in abundance, and in my opinion, of such high quality that the originally rejected takes could easily have been issued without getting customer complaints!!

**COLEMAN HAWKINS  
WITH THE RAMBLERS**

**Hilversum, Feb. 12, 1935**

Personnel probably as Decca recording session of Feb. 4.

Three titles from Dutch Radio:

Hands Across The Table	Weak obligato parts. Solo 16 bars. Solo with ens 16 bars to long coda. (SM)
I Wish I Were Twins	Solo 32 bars. (M)
Some Of These Days	Solo 28 bars (NC). Solo 64 bars to coda. (FM)

What a surprise and what a discovery!!! One thing is to find an old broadcast in scratchy sound on somebody's homemade acetate, another thing is to find a whole library of treasures!!! The three first titles are all interesting variations on the Decca recordings. Only "Hands ..." is complete and like an alternate take of the studio recording, while "... Twins" has only Hawk's solo. "... Days" fades into Hawk's solo, lets him play, then omitting the vocal to include the long tenorsax solo at the end. It will be the latter title which will impress you the most, a delightful thing that will teach you a lot about Hawk's way of thinking, compared to the studioversion!

**COLEMAN HAWKINS**

**Haag, 1935**

Coleman Hawkins (ts), Leo De La Fuente (p).  
Movieshort.

I Wish I Were Twins	Solo 64 bars. (M)
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I never imagined that I one day would look into CH's smiling face, introducing himself, and after a brief piano intro play two fine choruses on "I Wish That I Were Twins", as he states it! Now the day has come, and the experience adds another dimension to the "golden age". Musically the 78 rpm. versions are possibly slightly better, but it is a shame to compare really; the opportunity to watch Hawk in his prime and study his technique is just unique!

**COLEMAN HAWKINS ACC. BY**

**MICHAEL WARLOP & HIS ORCHESTRA**

**Paris, March 2, 1935**

Michel Warlop (dir), Arthur Briggs, Pierre Allier, Noel Chiboust (tp), Guy Paquinet (tb), Andre Ekyan, Charles Lis-e (as), Alix Combelle, Coleman Hawkins (ts), Stephane Grappelli (p), Django Reinhardt (g), Eugene d'Hellemmes (b), Maurice Chailloux (dm).

Three titles were recorded for French HMV:

346-1	Blue Moon	Solo 32 bars. With orch at the end. Coda. (SM)
347-1	Avalon	Solo 64 bars. Coda. (F)
348-1	What A Difference A Day Made	Soli 30 and 12 bars. In orch at the beginning. Coda. (SM)

Coleman Hawkins (ts), Stephane Grappelli (p), Django Reinhardt (g), Eugene d'Hellemmes (b), Maurice Chailloux (dm).

One title:

349-1	Star Dust	Soli 32 and 32 bars. (SM)
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A very high musical standard is also evident here. "Stardust" in particular is really wonderful, but the other three sides as well contain restrained and mature playing. Now and then he verges on sentimentality, and a rhythm section which surprisingly does not quite go together, particularly on "... Moon" and "... Made", makes the total impression a little less overwhelming than the previous session. In "Avalon" one notes that the first chorus is by far the best. Being partly straight, it has a perfect balance, but when the improvisations commence, the tempo suddenly seems too fast.

**COLEMAN HAWKINS  
ACC. BY THE RAMBLERS**

**Laren, Aug. 26, 1935**

Personnel as Feb. 4, 1935 except Jack Bulterman (tp), Nico de Rooy (p) and Toon Diepenbrock (b) replace H. Hinricks, T.U Masman and T. Limback.

Four titles were recorded for Dutch Decca:

AM 177-1	Chicago	Soli 32, 32 and 8 bars. (FM)
AM 177-2	Chicago	As above. (FM)
AM 178-1	Meditation	As below. (SM)
AM 178-2	Meditation	Soli 16, 14 and 14 bars. Coda. (SM)
AM 179-1	What Harlem Is To Me	Vocal intro. Solo 32 bars. In ens several occasions. (SM)
AM 179-2	What Harlem Is To Me	As above. (SM)
AM 180-1	Netcha's Dream	Solo 16+8 bars, orch on bridge. In ens on several occasions. (SM)
AM 180-2	Netcha's Dream	As above. (SM)

The second Ramblers session also contains several wonderful soli, though perhaps not quite as even and ultimate as the first one. "Meditation" is the most remarkable side, beautiful and very well constructed. "Chicago" is full of force, and contains several charming details, but lacks balance somewhat. He nearly stumbles a little now and then. "... Harlem" is the most original piece, the style is somewhat special, perhaps more "sexy" than usual, and more directly on the beat, and our thoughts suddenly go to Chu Berry! Also "... Dream" is of first rate melodic quality. Note again the presence of several alternate masters, which demonstrate how much spontaneous creation these soli contain, and the depth of Hawkins' playing. There is now really another dimension to his music compared to two years ago, not to speak of three years ago. Postscript: Also from this session we now have alternate takes of all items, and in particular the 'new' "Meditation" is a beautiful surprise.

**COLEMAN HAWKINS  
WITH THE RAMBLERS**

**Hilversum, prob. Aug. 1935**

Personnel probably as Decca recording session of Aug. 26.

Two titles from Dutch Radio:

Netcha's Dream	Solo with ens 16 bars to solo 16 bars. Solo with ens 10 bars to coda. (SM)
Some Of These Days	Solo 60 bars (NC). (M)

Two more "alternates" in better sound than the previous radio session! "... Dream" is a treasure, but the real thing is this version of "... Days", tougher and rougher and swingier and slower than the previous session, listen to the first half of the second chorus, too bad it fades out before the end, this is what swing was all about, new and fresh and straight to our marrow bones after 70 years!!

EMIL KRAINZ claims to have recorded "Major's Dream" and "Trumpet Call" for Dutch Decca with Coleman Hawkins and the Ramblers in 1936. Not confirmed.

**COLEMAN HAWKINS ACC. BY THE BERRIES**

**Zurich, April 1936**

Ernst Høllerhagen (cl, as), Hugo Peritz or Omer de Cook (cl, ts), Coleman Hawkins (ts, vo), Ernest Berner (p), Billy Toffel (g), James Gobalet (b-1075), Fred Jacquillard (b-1077,78), Berry Perlitz (dm).

Four titles were recorded for Swiss Parlophone:

BB1075-1	Love Cries	Vocal 32 bars. Solo 8 bars concludes the record. (SM)
BB1076-2	Sorrow	Solo 64 bars, first half behind (cl). (SM)
BB1077-1	Tiger Rag	Solo 152 bars. (F)
BB1078-1	It May Not Be True	Solo 96 bars. (M)

Much good music is also to be heard from Zurich but with no attempt to degrade it, it must be added that the immortal level of the preceding sessions is not reached. "... True" is the most charming side, and Hawkins is featured all through, playing easily and unpretentiously in a pleasant medium tempo. "Tiger Rag" has never in my opinion been a very convenient musical vehicle, but this version is definitely one of the better. Technically the ultra-fast improvisation rolls along well and several

passages are improving and definitely worth listening to. "Sorrow" has a relaxing start, but towards the end the sentimentality is too dominating and he forces the notes in a rather tasteless way. "Love Cries" is edgy, nothing much to consider, and Hawkins is certainly no singer!

**COLEMAN HAWKINS** **Zurich, April 1936**

Coleman Hawkins (ts-1, 2, 5, 8, p-3, 4, 6, 7, vo-3, 4, 5, 6, 7, 8), Joe Turner (p-1, 2, 5, 8).

The recordings are from two private sessions, presumably one before and one after the Berries session.

1	Tiger Rag	Soli 64 and 64 bars. (F)
2	Russian Lullaby (NC)	Solo appr. 60 bars. (S)
3	I Can't Give You Anything But Love I (NC)	Vocal 32 bars (S) and appr. 28 bars. (SM)
4	I Can't Give You Anything But Love II	Vocal 32 bars (SM) and 32 bars. (M)
5	I Got Rhythm (NC)	Solo 68 bars. Vocal 34 bars. Solo appr. 28 bars. (F)
6	Rhythm In My Nursery Rhymes	Vocal appr. (NC) 60 bars. (SM)
7	Love Cries I	Vocal with (p), intro + 32 bars (S) + 32 bars. (SM)
8	Love Cries II	Solo 32 bars. Vocal 32 bars. Solo 16 bars. (SM)

These sessions are of course of great historical interest, Hawkins being in the beginning of his perhaps most creative period and having the opportunity to express himself more informally than at an ordinary recording session. However, the informality seems perhaps somewhat exaggerated. It is quite interesting to observe Hawkins as a vocalist with own piano accompaniment, but the effect is not lasting, in fact the result is quite amateurish. Although he definitely has got charm, one quickly concentrates on the tenorsax tracks, of which there are only four out of a total of eight. A solitary piano is a scarce rhythmic background, and the big swing is absent. Some good music is produced, however. Particularly in the fast "I Got Rhythm" we catch a glimpse of the great Hawk, and "Love Cries", though very badly recorded is certainly noteworthy. "Tiger Rag" is more ordinary, and "Russian Lullaby" is much too slow for my taste. In all, an interesting collection but perhaps not quite up to expectations.

**MORRIS & HIS MUSIC** **Geneva, Oct. 15, 1936**

Gustave "Gugu" Dupuis (tp), Max Oberle (cl), Coleman Hawkins (ts), Rene van Dyke (p), Roger Mazuit (b), Morris Einhorn (dm, ldr).

Broadcast from Club "Mac Mahon".

Limehouse Blues	Fade in to solo 64 bars. (F)
Anything For You	Solo 32 bars to fade out. (FM)

**same**

Coleman Hawkins (ts) with (rhythm) as above.

I'm In The Mood For Love	Solo 64 bars. (SM)
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Very valuable broadcasts these from Switzerland! To have "Limehouse ..." is a great surprise, this song is not associated with Hawk but rather with his great competitor. Nevertheless Hawk gives a memorable version, or what's left of it. "Anything ..." is more in Hawk's line, and the solo is very, very nice before it is faded away. Nevertheless, it is "... Love" which is the highlight of the broadcast, a magnificent version, keys to be switched between the choruses, one to play again and again and make one wonder where Hawk got that bottomless musicality, inspiration and charisma from?

**same**

Postscript of Feb. 2015: There are four additional titles in this broadcast (the sound seems to indicate that all titles are from the same program) (which might be from early 1937); "Between The Devil And The Deep Blue Sea" and "Unidentified Tune" have not been available, but:

Queer Notions	In ens to solo 32 bars to ens. (M)
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Georgia On My Mind (NC) Solo 32 bars to acc. (tp)  
24 bars (NC). (SM)

Two valuable additions to the Coleman Hawkins vintage treasure chest! Quite surprising and interesting to hear that "Queer ..." is part of the repertoire, quoting from "Hendersonia": "And Hawkins later said that "Queer Notions" presaged the types of chord changes later used by the bopsters". Finally a delicate tenorsax solo on "Georgia ...", just the kind that has emotional impact even today, almost eighty years later.

**COLEMAN HAWKINS ACC. BY Bern, Switzerland, 1937**

probably Ernest Berner or possibly Joe Turner (p), Rene Bertschi (b).  
Two titles privately recorded by the "Krompholz Music Store", "Tea For Two" was rejected and probably does no longer exist but:

FK 103-A I'm In The Mood For Love Solo 64 bars. (S)

It is difficult to have any definite opinion of this solo. On the one hand, it is beautiful and relaxed, typical of Hawkins and highly personal in construction. On the other, several things are doubtful. An exaggerated sentimentality and tendencies towards overplaying give me the impression that the whole thing is a little superficial, or shall we say, exhibitionism instead of emotion? But it sounds fine too! The test pressing is off center, which probably accounts for the side never having been issued commercially.

**COLEMAN HAWKINS ACC. BY THE RAMBLERS Hilversum, Holland, 1937**

Jack Bulterman (tp, arr), George van Helvoirt (tp), Sem Nijveen (tp, vln), Marcel Thielemans (tb, vo-"When ..."), Wim Poppink (cl, as, bar), Sal Doof (cl, as, vln), Andre van der Ouderaa (cl, ts, vln), Coleman Hawkins (ts), Theo Uden Masman (p), Frits Reinders (g, cl, ts), Jaap Pet (b, g), Kees Kranenburg (dm).  
Broadcasts, different dates? LP lists "When Did You ..." as being recorded at Hotel Hamdorff, seven titles:

Ohio Serenade	Unlikely solo 16+6 bars, (tp) on bridge. (FM)
Smiles	Solo 30 and 26 bars. (M)
Consolation	Soli with orch 8 and 8 bars. Solo 32 bars. Solo with orch 8 bars to coda. (SM)
Boston Tea Party	Solo 14 bars. (M)
When Did You Leave Heaven?	Solo 32 bars. Some faint obligato. (S). Duet with tp 16 bars. (FM)
Farewell Blues	Solo 32 bars. (M)

These valuable discoveries supplement the impression made by the Dutch Panachord recordings. There are three notable items. "Smiles" and "Consolation" have their 78 rpm. counterparts but compete quite successfully. Particularly the long solo on "Consolation" is worth the whole LP issue. The third, "Farewell Blues", is a very great surprise, a very groovy and dynamic piece of action, an item off the main track. "... Heaven" is not too exciting, slow but rather straight, and "Boston ..." is rather anonymous. So is "Ohio ..." to such an extent that I doubt Hawkins' presence. Play "Ohio ..." and "Smiles" in sequence, and you will perhaps share my doubts. (The Dutch Jazz Blues Discography does not list CH on "Ohio ...").

**COLEMAN HAWKINS ACC. BY THE RAMBLERS Laren, April 26, 1937**

George Van Helvoirt, Jack Bulterman (tp), Marcel Thielemans (tb), Sal Doof, Wim Poppink, Andre van den Ouderaa (as, cl), Coleman Hawkins (ts), Frits Reinders (g), Nico de Rooy (p), Jack Pet (b), Kees Kranenburg (dm).  
Five titles were recorded for Dutch Decca:

AM 376-1 I Wanna Go Back To Harlem	Intro 4 bars and solo with orch 16+8 bars, orch on bridge. Soli 32 and 2 bars. (SM)
AM 376-2 I Wanna Go Back To Harlem	As above. (SM)
AM 377-1 Consolation	Soli with orch 2x8 bars at the

		beginning and same at the end. Solo 32 bars. Coda. (SM)
AM 377-2	Consolation	As above. (SM)
AM 378-1	A Strange Fact	Solo 64 bars, partly with orch. (SM)
AM 378-2	A Strange Fact	As above. (SM)
AM 379-1	Original Dixieland One-Step	Soli 32 and 32 bars. With ens at the beginning. (F)
AM 379-2	Original Dixieland One-Step	As above. (F)
AM 380-1	Smiles	Soli 32 and 24 bars. (FM)
AM 380-2	Smiles	As above. (FM)

Coleman Hawkins (ts), Freddie Johnson (p), Frits Reinders (g), Jack Pet (b), Kees Kranenburg (dm).

One title was recorded:

AM 381-1	Something Is Gonna Give Me Away	Soli 64 and 36 bars. (M)
AM 381-2	Something Is Gonna Give Me Away	As take 1 plus vocal comments to piano solo! (M)

This is one of the finest recording sessions Hawkins ever made. His playing is near perfection on every track, whether the tempo is comparatively slow as in "Consolation", or fast as in "... One-step". At times the music is mostly straight as at the beginning of the records where the themes are presented. At other times the most delicious ornaments are produced with perfect technical command. We hear a little lazy and sovereign playing as in "... Harlem" switching to rhythmic precision and restrained intensity as in "Smiles". In my opinion "Smiles" is perhaps the very best item, containing a long succession of luxurious details, completely original and surprising. The weakest side is definitely "Something ..." backed by only rhythm section. Even if it outranks earlier recordings of the same kind, it lacks drive. The first solo is rather straight, and the last one is the most interesting. Here also one has the exquisite pleasure of having several alternate takes and two of each are not too much, the variations are so meaningful that one has to surrender. As a total conclusion for the Ramblers' sessions, I will say that they are the best and most even that Hawkins made, and are probably transcended (yes, that is the word) only by the following:

#### COLEMAN HAWKINS WITH THE RAMBLERS

Hilversum, prob. April 1937

Personnel probably as Decca recording session of April 26.

Three titles from Dutch Radio:

Original Dixieland One-Step	Breaks. Soli 32 and 32 bars to coda. (F)
A Strange Fact	Soli 36 and 18 bars to coda. (SM)
I Wanna Go Back To Harlem	Intro 4 bars and solo with ens 16+8 bars, ens on bridge. Soli 32 and 2 bars. (SM)

More Rambler "alternates", perhaps not the most exciting music material for Hawk's inexhaustible inspiration, but note in particular his dynamic chorus on "... One-Step"! And "I Wanna Go Back ...", but you are there, man, Harlem is a Dutch city!!!

#### COLEMAN HAWKINS

Hilversum, prob. April 1937

George van Helvoirt (tp), Coleman Hawkins (ts), Theo Uden Masman (p), Toon Diepenbrock (b), Kees Kranenburg (dm), Marcel Thielemans (vo).

One title from Dutch Radio:

When Did You Leave Heaven?	Solo 32 bars. Weak obligato parts. (SM). Duet with tp 16 bars to coda. (FM)
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Exciting to have a tune not recorded by Hawk before! Call it sweet or schmaltzy, whatever you like, just listen to that lovely tenorsax sound, when did you hear that live last time .....

**COLEMAN HAWKINS  
& HIS ALL-STAR JAM BAND****Paris, April 28, 1937**

Benny Carter (tp-1744,45, as-1742,43), Andre Ekyan (as), Alix Combelle (cl-1744,45, ts-1742,43), Coleman Hawkins (ts), Stephane Grappelli (p), Django Reinhardt (g), Eugene d'Hellemmes (b), Tommy Benford (dm).

Four titles were recorded for Swing:

1742-1	Crazy Rhythm	Solo 64 bars. (F)
1743-1	Honeysuckle Rose	Solo 64 bars. (M)
1744-1	Out Of Nowhere	Solo 64 bars. (SM)
1745-1	Sweet Georgia Brown	Soli 32 and 32 bars. In ens 64 bars. (F)

In my opinion Hawkins' very best solo in medium tempo is to be found on this session, and it is also one of the most famous tenorsax soli in jazz, namely "Honeysuckle Rose". For the first time in Hawkins' career the rhythm section disproves any arguments, it forms a foundation for the improvisations which is as solid as a rock. And what improvisations! The musical logic is so perfect that one is really frightened. The solo has an enormous drive, the opening is daring and surprising, and the sparks gush from his horn. The strongest part is the middle of the second chorus. Never before or later is Hawkins heard playing with such a rhythmic elegance and ease. The flip side, "Crazy Rhythm", is a dangerous competitor in quality. The tempo is faster, but all the same it is treated with utter mastery. Also here the logic is wonderful. Note, for instance, how he starts building up the solo with 8 bars which are melodically somewhat expectant, but rhythmically intense, and later hits hard with several original and daring phrases. "... Brown" also contains good soli and is one of Hawkins' best records, but lacks some of the luxury which characterizes the two first-mentioned. The first chorus is the best, and the collective improvisation at the end seems somewhat unnecessary and uninteresting. At last another magnificent solo, "Out Of Nowhere". In particular, the first chorus is quite overwhelming and with a rhythm section of maximum proficiency, it swings relaxed and majestically, emotional and very beautiful. In comparison the second is "only" of top quality! As a whole, Hawkins' most memorable session! Postscript: Some of my friends tell me that "Crazy Rhythm" is the very best side, and that "Out Of Nowhere" is magnificent to the very last bar. We are all happy together just the same!

**COLEMAN HAWKINS****The Hague, prob. May 1937**

Coleman Hawkins (ts), Martin Roman (p), possibly Theo Koppes (dm), Anny Xhofleer (vo).

One title from Dutch Radio:

Some Of These Days	Solo 8 bars (NC). Solo 64 bars to coda. (F)
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A third version of "... Days", only the final part of the first solo, but then the complete thing with vocal and everything, faster than the other versions, swinging just like that!! Just to make it clear, these broadcasts are extremely valuable historical discoveries, and not only that, the music is still alive, belonging to classic jazz but alive forever.

**COLEMAN HAWKINS' QUARTET****Haag, May 23, 1937**

Coleman Hawkins (ts), Martin Roman (p), Theo Koppers (g), unknown (dm), Annie Xhofleer (vo-item 1).

Private recordings from the Dolf Dienske sound studio. One title has been available:

Some Of These Days	Incomplete start, last part of solo 8 bars. Obbligato parts. Solo 64 bars to coda. (F)
I May Be Wrong	
It Had To Be You	
China Boy	

The sound quality is not quite that of the 78 rpm. version two years earlier, but the setup is the same, and the music compares favorably. Hawk's style has not at all changed, and he plays with great inspiration and inventiveness. For a highlight, note the strong 8 bars conclusion, yeah!!

**COLEMAN HAWKINS ACC. BY****Hilversum, May 26, 1937**

Freddy Johnson (p).

Two titles were recorded for Dutch Decca:

AM 382-1	Lamentation (Jammerklacht)	As below. (S)
AM 382-2	Lamentation (Jammerklacht)	Tenor sax solo the whole record through. (S)
AM 383-1	Devotion	As below. (S)
AM 383-2	Devotion	Tenor sax solo the whole record through. (SM)

As said before, it is not a good idea to give Hawkins a single piano as accompaniment. The proficiency of the pianist is not to be disputed, but the rhythmic base is too fragile, and the intensity disappears. Everything seems so lame and formless. In this case the tempi are luckily rather slow and there are enough fine details to please the listener, but this is just why the limitations are a pity, because one is all the time reminded of the great Hawkins. Postscript: This seems very negative!! Particularly when new alternates are discovered, with a far better sound than the originals, one is inclined to be much more positive, feeling a more inspired atmosphere than earlier perceived.

**BENNY CARTER & HIS ORCHESTRA** **Haag, Aug. 18, 1937**  
 Benny Carter (tp, as), George Chisholm (tb), Jimmy Williams (cl, as), Coleman Hawkins (ts), Freddy Johnson (p), Ray Webb (g), Len Harrison (b), Robert Montmarche (dm).

Four titles were recorded for Dutch Decca:

AM 397-1	Somebody Loves Me	Solo 64 bars, last 8 in ens. (FM)
AM 397-2	Somebody Loves Me	As above. (FM)
AM 398-3	Mighty Like The Blues	Solo 16 bars. (SM)
AM 399-1	Pardon Me, Pretty Baby	In ens 32 bars at the beginning. 4/4 with (tp) 32 bars. (FM)
AM 399-2	Pardon Me, Pretty Baby	As above. (FM)
AM 400-1	My Buddy	Solo 32 bars. In ens 8 bars at the end. (FM)
AM 400-2	My Buddy	As above. (FM)
AM 400-3	My Buddy	As above. (FM)

Based upon the original issues I wrote many years ago: "Here "My Buddy" stands for itself. It is an individual solo, very rhythmically inclined. All the time, the playing is on the beat without the staccato which marred this type of solo some years earlier. The sound has a tendency towards roughness which is new, and points towards a somewhat different style than the one that by now is well established during his European stay. The other soli cannot quite compete with "My Buddy", the nearest is "Pardon Me, ...", which is very rough, though. The sound is unusual and nearly too coarse, but the playing contains drive and inspiration. "Mighty ..." has good details but seems only half finished and a little edgy, possibly on purpose, but the result is anyway not 100% successful. "Somebody ..." seems like a work of haste, and does not rise above the ordinary".

So what is the situation today, four alternate takes later? In passing I will mention that "Somebody ...", both takes, seems more interesting by far than I thought, and that Hawk plays better on the old "Pardon Me, ..." than on the new one. However, it is "My Buddy" which is the really heavenly event on this session! For years I dreamed of an alternate, but two ..!!! And they are more than just ordinarily different. The tempi are more dissimilar than usual, changing the atmosphere. The well-known take 1 is just on the brink of medium tempo, and the choice of this one for issuing is quite natural as a whole and for the dynamic Hawk solo. On take 2, issued on Panachord, the tempo goes up and Hawk is roughing it up a bit, but still plays magnificently. On take 3, not yet released, the tempo is still faster and Hawk's approach is now almost "avant garde". Evidently this was a kind of rehearsal take (B. Carter fluffs!), and it seems that Hawk was advised to cool it down a little. I love this rough, out-of-place take 3. Played in sequence, these three items are really a gigantic pleasure!! (Note the lovely trombone, particularly on take 2!).

**COLEMAN HAWKINS ACC. BY** **Hilversum, Aug. 18, 1937**  
 Freddy Johnson (p).

Four titles were recorded for Dutch Panachord, two issued:

- AM 401-2 Star Dust Solo 64 bars. (SM)  
 AM 402-1 Well, All Right Then As below. (FM)  
 AM 402-2 Well, All Right Then Soli 64 and 32 bars. (FM)

Most of the comments which were made about the session of May 26, 1937 are still valid. There are many good details to be found, in both tempi, but the balance is inferior because of lack of rhythmic support. It seems that Hawkins himself feels the great emptiness, and tries to fill it by playing more notes in a bar than really necessary. Here as well as in the previous session, the sound is rougher than usual, and obviously the style is changing from a romantic approach to a harder, more expressive one. The total impression is somewhat mixed. Postscript: Again, I feel I have been unnecessarily harsh! A fine, recently discovered alternate of "... Then" is certainly a very important historical document.

**COLEMAN HAWKINS TRIO Laren, June 14, 1938**

Coleman Hawkins (ts), Freddy Johnson (p), Maurice van Cleef (dm).

Six titles were recorded for Dutch Panachord:

- AM 488-1 Blues Evermore Intro 6 bars. Soli 18 and 16 bars. (SM)  
 AM 488-2 Blues Evermore As above. (SM)  
 AM 489-1 Dear Old Southland As below. (F)  
 AM 489-2 Dear Old Southland Soli 48 and 76 bars. (F)  
 AM 470-1 'Way Down Yonder In New Orleans Intro 10 bars. Soli 28 and 56 bars. Riffs. (FM)  
 AM 490-2 'Way Down Yonder In New Orleans As above. (FM)  
 AM 491-1 I Know That You Know As below. (FM)  
 AM 491-2 I Know That You Know Soli 64 and 64 bars. (FM)  
 AM 492-1 When Buddha Smiles As below. (F)  
 AM 492-2 When Buddha Smiles Intro 8 bars. Soli 64 and 64 bars. (F)  
 AM 493-1 Swinging In The Groove As below. (F)  
 AM 493-2 Swinging In The Groove Soli 64 and 96 bars. (F)

In the first edition of the Solography I wrote: "After having been acquainted with a couple of sessions with fragile and insufficient rhythm sections, one is very pleasantly surprised at what happens here. Every side contains excellent music though the tempi, with one exception, are fast and challenging. I will not say that piano and drums are enough, but rather that Hawkins is in his very best form. It is not possible to make flawless masterpieces, but so many charming details are present that the whole session must be considered important. Take for instance "... Groove" which is so extremely fast that one would not expect him to carry it through, but where the phrasing at times is brilliant and where the drive is powerful. The best side is "I Know ...", sparkling and inventive, and he swings wonderfully, even if the rhythm section here sounds quite "demoralizing". Note the funny opening of the second solo. With a better rhythmic foundation this would have been a first rate session". It was a big and pleasant surprise to be confronted with a new take of each of these six items. I do not feel that the quality differences between the "old" and "new" takes are perceivably different, however, the musical differences are unmistakable. Still, it is necessary to say something which may be considered disagreeable by many listeners: The discovery of alternates does not seem so important after a while as when I first heard them. For some reason, I cannot quite explain it, this session does not have the identity which makes comparisons of alternates so fascinating at times. After the first shock is over, one slips easily back to normal and realizes that the Hawkins library has grown by six items. I know that the feeling would have been quite different if it had been the session of April 28, 1937!

**JACK HYLTON & HIS ORCHESTRA London, May 26, 1939**

George Swift, Stanley Howard, Stan Roderick (tp), Woolf Phillips, Jack Bentley (tb), Benny Daniels, Leslie Gilbert (cl, as), Freddie Schweitzer, Joe Grossman (cl, ts), Coleman Hawkins, Billy Tement (ts), Andre Bridegery, Red Cole, Les Maddox (vln), Billy Hill (p), Al Thomas, Ulrich Neumann (g), Bruce Trent (b), Lew Stevenson (dm), Fletcher Henderson (arr), Jack Hylton (dir).

Two titles were recorded British HMV:

- 7953-1 The Darktown Strutters Ball Soli 40 and 20 bars. (FM)

7954-2 My Melancholy Baby

Soli 32 and 40 bars. (FM)

Four and a-half years have passed since the first Hawkins session in Europe, and time is ripe for parting. The style has clearly changed. As mentioned earlier, the romantic and somewhat sentimental mark has disappeared completely, and a rougher, perhaps less charming, but more aggressive one has come instead. These two sides are good and worthy representations of Hawkins' music and remind one of "My Buddy", the first solo of this new style. They are no sensations but attractive, no quality difference of importance, but a little plus to "... Ball".

Returned to New York in July 1939.

To be continued in Part 2.

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