

The

TENORSAX

of

COLEMAN HAWKINS

“HAWK” “BEAN”

PART 3

1950 - 1959

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

Introduction:

Although we were in unanimously agreement that Coleman Hawkins had reached his artistic peak in the previous decades, there is no doubt that he was held in high esteem for his recording sessions in the nineteen fifties, and that he still belonged to the greatest jazz tenorsax powers.

History:

Visited Europe again in late 1949-50. During the 1950s did extensive touring with Norman Granz' Jazz at the Philharmonic, including several trips to Europe. Played solo guest-star appearances at Café Society, Terrassi's, etc., also co-led successful quintet with Roy Eldridge. Toured American Service Bases in Europe with Illinois Jacquet's band (autumn 1954). Prolific free-lance recordings; was featured at all major festivals in USA, also appeared in the 'Seven Ages of Jazz' presentations in Canada (ref. John Chilton).

COLEMAN HAWKINS SOLOGRAPHY

Continued from 1950.

COLEMAN HAWKINS ALL STARS

Munich, Jan. 19, 1950

Nat Peck (tb), Hubert Fol (as), Coleman Hawkins, James Moody (ts), Jean-Paul Mingeon (p), Pierre Michelot (b), Kenny Clarke (dm).

Fifteen titles were recorded at concert in Deutsches Museum, nine have CH:

Bean And The Boys / Riff tide	Soli 64 and 64 bars. (FM)
It's The Talk Of The Town	Solo 64 bars to coda. (S)
The Man I Love	Soli 128 and 128 bars. (FM)
Stuffy	Soli 3 and 1 choruses of 32 bars with (dm) and ensemble. Soli 8 and 8 bars. (M)
Disorder At The Border	Soli 10 and 6 choruses of 12 bars. (F)
Sweet Georgia Brown	Solo 3 choruses of 32 bars, first destroyed by announcer. Solo 3 choruses to close. (F)
Body And Soul	Solo 64 bars to long coda. (S)
Sophisticated Lady	Solo 64 bars to long coda. (S)
How High The Moon	Solo 3 choruses of 32 bars. (F)

"Body And Soul" is a good way to enter the fifties, and although the piano accompaniment seems rather lame and insensitive, it seems that CH never tires of his old success and even manages to renew it again and again! Also beautiful versions of "... Town" and "... Lady" to be noted. The faster items are played with energy but however rather noisy and without much charm, and it seems that he tries to exploit his possibilities as a honker, with little success! We can sense the beginning of a regrettable trend towards less musical taste. Finally, a great disappointment is the fact that Hawk and Moody never meet on a single item, who was afraid of whom?

THORE EHRLING'S ORKESTER

Stockholm, Jan. 23, 1950

Thore Ehrling, John Linder, Arnold Johansson, Gösta Törner (tp), George Vernon (tb), Arne Domnerus, Stig Gabrielsson (as), Coleman Hawkins, Harry Arnold (t), Curt Blomqvist (bar), Stig Holm (p), Hans Tellemar (b), Bertil Fryhlmärk (dm).

Concert in Konserthuset. Two titles have survived:

Body And Soul	Solo 64 bars to long coda. (S)
The Man I Love	Solo 2 choruses of 64 bars to 16 bars and fade out. (FM)

This "Body ..." version is lovely and perhaps even better than the one from Munich, more relaxed and with better backing from the piano player, in this case the very competent Stig Holm. And "The Man ..." is a fine alternate to the Danish version three days later, but it fades out before its natural conclusion.

COLEMAN HAWKINS WITH LEO MATHISEN AND HIS BAND

Copenhagen, Jan. 26, 1950

Erik "Skippy" Hansen (tp), Coleman Hawkins, Frank Jensen (ts), Leo Mathisen (p), Erik W. Kirschner (b), Gorm Lertoft (dm).

Concert in Odd Fellow Paleet. Two titles issued on Danish label New York:

NY163	The Man I Love	Solo 3 choruses of 64 bars. (FM)
NY164	Talk Of The Town	Solo 64 bars to coda. (S)

These are feature numbers for tenor sax, and we have no chance of observing any coplaying with the best of Danish jazz forces; it seems however there is little cooperation between Hawk and Leo "The Lion". Nevertheless, these are two good numbers with an inspired visitor.

COLEMAN HAWKINS QUARTET

NYC. May 4, 1950

Coleman Hawkins (ts), unknown (p), (b), (dm).

Broadcast from Apollo Theatre. One title:

Rifftide

Straight 1 to solo 4 choruses of 32 bars.
Solo 32 bars to straight 32 bars. (FM)

A good performance with many interesting details, like the beginning of the second chorus.

COLEMAN HAWKINS AND HIS QUARTET **NYC. Aug. 25, 1950**

Coleman Hawkins (ts), Billy Taylor (p), John Collins (g), Percy Heath (b), Art Blakey (dm).

Four titles were recorded for Roost (also issued on English Vogue and French Jazz Selection):

1036	You Got Me Crying Again	Solo 2 choruses of 20 bars. (S)
1037	Can Anyone Explain?	Soli 28 and 10 bars to coda. (S)
1038	I Cross My Fingers	Soli 32 and 8 bars to coda. (S)
1039	I'll Know	Solo 40 bars. (S)

Hawk's first studio recording session in the fifties features him in excellent shape. In the best of ballad moods with a perfect modern rhythm section, four lovely items are produced, only constrained by the 3 minutes limit. All items are noteworthy, my favourite is "... Fingers".

COLEMAN HAWKINS QUARTET **NYC. Sept. 16, 1950**

Coleman Hawkins (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dm).

Recorded at JATP concert in Carnegie Hall:

Stuffy	Straight 1 to solo 3 choruses of 32 bars. Solo 1 to straight 1 chorus to duet with dm 1 chorus to straight 1 chorus. (M)
Yesterdays	Solo 64 bars to coda. (S)
Hawk's Tune (Disorder At The Border)	Straight 2 to solo 13 choruses of 12 bars. Solo 3 to straight 2 choruses. (FM)

The slow tempi are CH's main force now, and "Yesterdays" is the center of attraction. However, this is a rather peculiar version with variable tempo, and in my opinion the accompaniment is quite misplaced; instead of giving the soloist firm support, it tries to hang on as best it can, not the way to do it in my opinion. "Stuffy" has some nice soloing in the first part, and there are some blues choruses on "... Tune" to be noted, but in general these upper tempo items are not exciting.

CHARLIE PARKER QUINTET **NYC. Oct. 1950**

Charlie Parker (as) plus quartet as above.
Unknown film soundtrack.

Ballade	Soli 16 and 16 bars. (S)
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After a piano intro, CH takes two exquisite soli separated by an equally unforgettable 16 bars contribution by Bird. Two of the greatest saxophonists in jazz, from different generations and backgrounds, yet fitting perfectly together on this beautiful "Ballade". Do not miss this one!!

COLEMAN HAWKINS QUINTET **NYC. Feb. 10, 1951**

Benny Green (tb), Coleman Hawkins (ts), Kenny Drew (p), Tommy Potter (b), Art Taylor (dm).

Recorded at Birdland.

Jumping With Symphony Sid	In ensemble. (M)
Disorder At The Border (Stuffy)	Solo 5 choruses of 12 bars. Coda. (F)
Body And Soul	Solo 64 bars to long coda. (S)
The Man I Love	Solo 2 choruses of 64 bars. (FM)

This session is below par, never gets relaxed and inspired; therefore these versions of old tunes are easily forgotten. That the tempo of the tape seems to vary adds to the mediocre impression.

COLEMAN HAWKINS AND HIS ORCHESTRA **NYC. Oct. 19, 1951**

Benny Harris, Idrees Sulieman (tp), Matthew Gee (tb), Coleman Hawkins (ts), Cecil Payne (bar), Duke Jordan (p), Conrad Henry (b), Art Taylor (dm).

Two titles were recorded for Decca:

- | | | |
|-------|-----------------------|--------------------------------------|
| 81483 | Sin | Solo 48 bars to long coda. (S) |
| 81484 | And So To Sleep Again | Solo 40 bars to straight 8 bars. (S) |

The first of the five Decca sessions has rather ordinary playing. CH is a master of ballads, but this is rather sluggish, obviously made on order and not too inspired.

HOT LIPS PAGE / COLEMAN HAWKINS **Syracuse, NY. 1951-52**

Hot Lips Page (tp), unknown (tb), Coleman Hawkins (ts), Al Chard (p), unknown (b), Bob Cousins (dm).

Dance at the Syracuse University, ten titles, two have been available:

- | | |
|---------------------|---|
| Rose Room | Duet with (tp) 32 bars to solo 3 choruses of 32 bars. (M) |
| St. James Infirmary | Solo 24 bars. (S) |

The version of "... Room" I have heard has the trombone edited out, and it seems they close by go straight into the ensemble of "In A Mellotone", probably more is missing. This is a remarkable Coleman Hawkins item! His playing here is so relaxed and inspired that I jumped in my chair! Lovely discovery! An unusual and laidback solo on "... Infirmary". This is a session which should be issued in toto!!

COLEMAN HAWKINS QUINTET **NYC. Jan. 31, 1952**

Coleman Hawkins (ts), Sanford Gold (p), Al Casamenti (g), Trigger Alpert (b), Norris Shawker (dm), unknown (strings-82231,32,33).

Four titles were recorded for Decca:

- | | | |
|-------|---------------|---|
| 82231 | Spellbound | Soli 16, 12 and 12 bars to long coda. (S) |
| 82232 | Amber | Solo 36 bars to long coda. (S) |
| 82233 | Lost In A Fog | Soli 30 and 12 bars to coda. (S) |
| 82234 | Carioca | Solo 4 choruses of 32 bars. (FM) |

"What kind of commercial music is this?" was my first reaction, mood music with strings for the popular market! That may well be, but by listening closer, I realized that this is a lovely session with CH of great inspiration! Once in a while he breaks away with strong emotional outbursts like in "Amber", and the opening of the second solo of "Spellbound" is surprising. And "Lost ..." is a fine rejuvenation of a CH hit of almost two decades earlier. "Carioca" however does not pass the test, this song is just not very inspiring although he tries, and in fact the strings are badly missed!

COLEMAN HAWKINS AND HIS ORCHESTRA **NYC. Feb. 26, 1952**

Joe Wilder (tp), unknown (as), Coleman Hawkins (ts), Danny Bank (bar), Danny Mendelsohn (cel, cnd), Bill Doggett (p, org), Sam Makia (steel-g), Trigger Alpert (b), Jimmy Crawford (dm).

Four titles were recorded for Decca:

- | | | |
|-------|--------------|---|
| 82327 | Trust In Me | Solo with orch and (steel g) 40 bars. (S) |
| 82328 | Wishin' | Soli with orch and (steel g) 48 and 16 bars. (SM) |
| 82329 | Lonely Wine | Soli 32 and 8 bars. (S) |
| 82330 | Midnight Sun | Soli with (p)/orch 24 and 16 bars. (S) |

Another type of session, mood music without strings, and "Midnight ..." and "Wishin' ..." get in fact quite boring. The same might have been said for "Lonely ..." if it were not for the uncanny presence of steel guitar accompaniment refreshing the atmosphere remarkably in its semi-corny way. Best is "Trust ..." where Makia sets the mood with his intro, and CH obviously enjoys the unusual backing.

COLEMAN HAWKINS SEXTET **NYC. July 30, 1952**

Coleman Hawkins (ts), George Barnes (g), unknown (vib), (p), (b), (dm).

Two titles were recorded for Decca:

- | | | |
|-----------|------------------------|---|
| 83245-A11 | If I Could Be With You | Solo 3 choruses of 18 bars to coda. (S) |
| 83246-A5 | I Can't Get Started | Solo 48 bars. (S) |

A more familiar type of session with two beautiful slow sextet performances. As it seems "... Started" with 1 1/2 chorus only is too brief, the first chorus is also warming

up for the real expression of the beginning of the last 16 bars, "... With You" is the highlight of the session and among the best of the Decca items from 1951-53. Postscript of Oct. 2020: After years of hunting, it turned out that the so-called alternate of "If I Could Be ..." on Br(E) in fact was identical to the well known version. Why do people create such myths, involving other people's time?

COLEMAN HAWKINS QUINTET

NYC. Sept. 4, 1952

Roy Eldridge (tp), Coleman Hawkins (ts), Horace Silver (p), Curley Russell (b), Art Blakey (dm).

Recorded at Birdland, presented as Voice of America Jazz Club USA #47-1:

Disorder At The Border Solo 6 choruses of 12 bars. (F)

Stuffy Solo 3 choruses of 32 bars. (FM)

The first of three versions of "... Border" from Birdland! Postscript of June 2017: And a recently appeared "Stuffy".

COLEMAN HAWKINS QUINTET

NYC. Sept. 6, 1952

Roy Eldridge (tp), Coleman Hawkins (ts), Horace Silver (p), Curley Russell (b), Art Blakey (dm).

Broadcast "Birdland Show".

Disorder At The Border Solo 9 choruses of 12 bars. (F)

The Blue Room Solo 64 bars. (M)

Stuffy Solo 4 choruses of 32 bars. Solo 8 bars. (FM)

Quote Mark Gardner on SPJ 121: "To these ears it seems that whenever Hawk was surrounded by talented young men, he drew inspiration from their enthusiasm and, in consequence, his work took an excitement that is missing from some of the routine mainstream dates which he made later". Agree, the Birdland Shows present Hawk inspired an eager to play. Although I prefer Sept. 13 to 6, here is fine music!

Postscript of June 8, 2017: Note that the dates above have now been corrected, Sept. 6 was in fact Sept. 13 and vice versa.

COLEMAN HAWKINS QUINTET

NYC. Sept. 13, 1952

Howard McGhee (tp), Coleman Hawkins (ts), Horace Silver (p), Curley Russell (b), Connie Kay (dm).

Broadcast "Birdland Show".

Riff tide Solo 3 choruses of 32 bars,
announcer destroys beginning. (FM)

I Can't Get Started Solo 32 bars. (S)

Disorder At The Border Solo 8 choruses of 12 bars. (F)

A very inspired session for all participants. CH plays with amazing power in "... Border", rarely does he master the fast blues as on this date!

COLEMAN HAWKINS SEXTET

NYC. Sept. 16, 1952

Personnel given as: Roy Eldridge (tp), Coleman Hawkins (ts), Milt Jackson (vib), Horace Silver (p), Curley Russell (b), Connie Kay (dm). However, the suggestion of mid-50s with Terry Gibbs (vib), Billy Taylor (p) seems more likely.

Broadcast "Birdland Show", three titles, two have been available:

Sweet Georgia Brown Solo 64 bars. In ens. (F)

King David's Blues In ens. (M)

Ice Cube

"King ..." fades in to Eldridge, Jackson and Silver, presumably Hawk's solo has been lost in the incomplete beginning. "Sweet ..." has a very fast solo of quite ordinary quality. An easily forgotten session, if it was not for the colourful playing by his fellow musicians.

**COLEMAN HAWKINS WITH
PAUL NIELSON's ORCHESTRA**

NYC. April 27, 1953

Coleman Hawkins (ts) accompanied by a large orchestra with 4 (tb), 1 (bar), 4 (rhythm), Candido (cga), Neal Hefti (dir).

Four titles were recorded for Decca:

84387	Ruby	Solo with orch 64 bars to coda. (M)
84388	The Song From Moulin Rouge	Intro and solo with orch 48 bars to coda. (S)
84389	Lucky Duck	Soli with orch 12 and 60 bars. (FM)
84390	Bye'n Bye	Soli 64 and 16 bars to coda. (M)

The least interesting Decca session; although Hefti is involved, the arrangements are not very suited for CH, and he never gets the opportunity to elaborate. There are some nice details here and there, but the main impression is rather boring. "Ruby" is a prominent latin item, something which does not exactly improve the jazz feeling. "... Bye" is the most interesting title, and obviously it is a challenge for Hawk, he struggles to put it together, but the result is quite successful.

COLEMAN HAWKINS

Chi. ca. Aug. 1953

Coleman Hawkins (ts), possibly Les Strand (p, org), Leo Blevins (g), unknown (b), (dm). Date falsely given as May 27, 1954.

Six titles were recorded for Parrot, later sold to Savoy, given mx-numbers and issued as "The Tenorsax Album":

7000	Last Stop (Blues)	Solo 6 choruses of 12 bars to incl. ending. (M)
7001	I'll Follow My Secret Heart	Solo with vocal chorus 16 and 16 bars to coda. (S)
7002	I'll See You Later	Soli 48 and 32 bars to coda. (M)
7003	What A Difference A Day Made	Solo with vocal chorus 40 bars to coda. (S)
	Goin' Down Home (Blue Blue Days)	Soli 24 and 12 bars to coda. (SM)
	On My Way	Solo 6 choruses of 12 bars. (SM)

Chi. ca. Aug. 1953

Coleman Hawkins (ts), Sun Ra (p), unknown (b), unknown (dm).

Date falsely given as May 27, 1954.

Six titles were recorded for Parrot, later sold to and issued by Savoy as above:

6994	Flight Eleven	Soli 4 and 3 choruses of 12 bars. (M)
6995	Modern Fantasy	Straight 32 bars to solo 32 bars. Solo 16 bars. (M)
6996	Confessin'	Soli 64 and 16 bars. (M)
6997	September Song	Solo 48 bars to coda. (S)
6998	They Can't Take That Away From Me	Straight 36 bars. Solo 16 bars to straight 12 bars. (SM)
6999	Should I?	Straight 32 bars to solo 32 bars. Solo 16 bars. (M)

Original comments to the CH-solography, giving date of May 27, 1954: "An enigmatic session, highly uneven, probably privately recorded and never meant for public release. The piano is terribly out of tune, "Confessin'" is disastrous, not to mention the non-swinging "September ...", why Hawk did not turn on his heel and left in disgust is difficult to understand! Nevertheless, he plays generally with guts and fire, and the conception is unusually modern, using double tempo effectively, and particularly titles like "Flight ..." and "... Fantasy" have interesting details. To sum up: The session as a whole is inferior and erratic, but if you accept this and start listening, you will find much of interest, and there is another lesson to be learned about Hawkins' continuous development. Postscript: It seems that the five last titles were omitted from reissue because of quality, here lots of strange things are happening. The blues on "... Home" and "... Way" have a piercing sound not to my taste, as well as some abrupt, violent phrasing rather shocking to our usual CH perception. "... Later" has much of the same thing; but I propose we take this as an evidence of CH's experimental spirit starting in the middle forties. For "old fashioned" listeners, "... Difference ..." and "... Heart" are definitely the items to play here". Postscript of July 2020: Research done by Robert Campbell et al has shown different session information, corrected accordingly above. The comments may easily stand.

BUCK CLAYTON JAM SESSION**NYC. Aug. 13, 1954**

Buck Clayton, Joe Newman (tp), Urbie Green, Trummy Young (tb), Lem Davis (as), Coleman Hawkins (ts), Charlie Fowlkes (bar), Billy Kyle (p, cel), Freddie Green (g), Milt Hinton (b), Jo Jones (dm).

Four titles were recorded for Columbia:

51245	Jumpin' At The Woodside	Break to solo 3 choruses of 32 bars, last chorus with ens. (F)
52505-4	Don't Be That Way	Solo 32 bars. (M)
52505-6	Don't Be That Way	As above. (M)
52506-2	Undecided	Spliced solo totalling 32 bars. (FM)
52506-3	Undecided	Solo 56 bars. (FM)
52507-1	Blue And Sentimental	Solo 18 bars. Solo 8 bars to coda. (S)

Note: The only existing issue of "... Woodside" is a splice between the take made on March 31, 1954 session not having CH, and the take made on Aug. 13. This disgusting idea works surprisingly well, though!

While "... Woodside" is quick and easy, nor particularly remarkable, "Blue ..." is extremely interesting. After having heard Evans and Tate perform this number, Hawk uses a different approach, his timing makes the whole first solo have a new feeling. Two good versions of "... That Way" while "Undecided" is more ordinary.

SIR CHARLES THOMPSON AND HIS BAND**NYC. Aug. 16, 1954**

Emmett Berry (tp), Benny Morton (tb), Earl Warren (as), Coleman Hawkins (ts), Sir Charles Thompson (p), Steve Jordan (g), Aaron Bell (b), Osie Johnson (dm).

Five titles were recorded for Vanguard:

It's The Talk Of The Town	Solo 64 bars to coda. (S)
Fore!	Solo 4 choruses of 12 bars. (FM)
Dynaflow	Solo 32 bars. (FM)
Under The Sweetheart Tree	Solo 64 bars to long coda. (S)
Ready For Freddie	Solo 18 bars. (M)

The Vanguard sessions represented a refreshing experiment to renew the swing tradition, having for a decade been overshadowed by modern jazz developments. Most of them were from moderately to very successful, and this one is no exception, but CH's strength is not in the blowing titles in up-tempo like the blues in "Fore!" or standard in "Dynaflow", where the soli are comparatively brief, but in the loveliest of slow tempi. A friend of Hawk will with great interest listen to a modern version of the great Henderson-vehicle "... Town". It is difficult to compare, there is something undefinable and immortal in the old version which is lacking here, but the playing is certainly beautiful and inspired, showing that CH still is among the greatest of jazz tenorsax performers thirty years after his recording debut. But "... Sweetheart Tree", this is really something!! Being a Sir Charles composition of exceptional qualities, played slow but four-beats-a-bar, it seems to inspire Hawk to one of his most memorable recordings from the middle fifties. Note this beautiful title!!!

COLEMAN HAWKINS ORCHESTRA**Stockholm, Oct. 2, 1954**

Probably Russell Jacquet (tp), Matthew Gee (tb), Coleman Hawkins (ts), Edmond Gregory (bar), Adrian Acea (p), Al Lucas (b), Osie Johnson (dm).

Concert at Konserthuset, one title has been available:

Body And Soul	Solo 64 bars to long coda. (S)
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Almost five years have passed since the previous Stockholm version of "... Soul", and if you play them sequentially, you will note there are notable differences. The sound has become sharper, and the phrasing is more abrupt, you may also call it more dramatic. CH is moving continuously away from the swing era, not rapidly by incrementally being more influenced by the modern jazz around him. It would be incorrect to insinuate any quality differences, and this is a beautiful piece of music, but if you feel more comfortable with the previous version, it is easy to understand you.

COLEMAN HAWKINS ORCHESTRA**Copenhagen, Oct. 5, 1954**

Personnel as Oct. 2 plus Sarah Vaughan (vo).
Concert.

Perdido

Incomplete version available,
solo 4 bars only. (M)**Same date**

Coleman Hawkins (ts), Mary Lou Williams (p), unknown (b), (dm).

Body And Soul

Solo 64 bars to long coda. (S)

COLEMAN HAWKINS QUARTET**Düsseldorf, Oct. 18, 1954**

Coleman Hawkins (ts), Illinois Jacquet (ts-"Lover ..."), Adrian Acea (p), Al Lucas (b), Osie Johnson (dm).

Concert, not available.

Disorder At The Border

Body And Soul

Stuffy

Lover Come Back To Me

COLEMAN HAWKINS ORCHESTRA**probably Europe, Autumn 1954**

Coleman Hawkins (ts), Illinois Jacquet (ts-"Bean ..."), unknown (p), (b), (dm) (possibly as Oct. 18).

Concert.

Disorder At The Border

Straight 2 choruses to solo 11
choruses of 12 bars. Solo 7 choruses
to straight 2 choruses to coda. (FM)

Yesterdays

Solo 64 bars to long coda. (S)

Bean And The Boys

Soli 16, 4, 128, 8 and 4 bars. (F)

It is interesting to note that Hawk's sound and style has changed slightly from the Birdland shows only two years ago. Even in these concert surroundings he sounds different, in a way it is difficult to explain how; I only know I prefer the old Hawk. He does not, however, at all play badly, and particularly "Yesterdays" is a nice piece of music. But "... Border" and "Bean ..." have been played more convincingly before.

COLEMAN HAWKINS' BAND**NYC. Nov. 8, 1954**

Emmett Berry (tp), Eddie Bert (tb), Coleman Hawkins (ts), Billy Taylor (p), Milt Hinton (b), Jo Jones (dm).

Six titles were recorded for Jazztone:

Lullaby Of Birdland

Intro 4 bars to 16+8 bars in
ens, solo 8 bars on bridge. Solo 32
bars. 16+8 bars in ens, solo 8 bars
on bridge, to coda. (M)

Get Happy

Solo 64 bars. (F)

Out Of Nowhere

Solo 32 bars. (SM)

Blue Lou

Soli 8, 64 and 8 bars. (F)

Stompin' At The Savoy

Solo 64 bars. (F)

Just You, Just Me

Soli 8, 32 and 8 bars. (M)

same date

Personnel as above minus Berry and Bert.

Six titles were recorded for Jazztone:

If I Had You

Soli 32 and 16 bars to coda. (S)

Ain't Misbehavin'

Soli 64 and 32 bars to coda. (S)

Cheek To Cheek

Solo 3 choruses of 80 bars.
2 choruses 4/4 with (p/dm)
to solo 1 chorus to coda. (F)

Undecided

Soli 4 and 2 choruses of 32 bars. (FM)

Honeysuckle Rose

Solo 64 bars. (SM)

Time On My Hands

Soli 64 and 32 bars to long coda. (S)

I remember when I heard this session for the first time, a few years after it was recorded, and I disliked it intensely! Being hooked up on CH's masterpieces of the thirties and forties, I had great problems with accepting his modernized style here. I also reacted negatively to the sharp sound of his horn. A third of a century later I can understand some of my emotions, but I feel I have a better perspective. The bucket-like, quasi-echo sound of the session is terrible, there is no coherence in the musical styles, the piano accompaniment on the slow titles seems in another dreamy world giving Hawk little foothold, and the tenorsax style in general is hard, abrupt, defiant and unbeautiful. Nevertheless he plays with inspiration, all his capabilities are intact, and I am willing to accept his music as being experimental. Note the excellent tenorsax and also piano soloing on "Cheek ...", or "... Misbehavin'" in a surprising slow tempo, an "... Hands" as a lovely ballad. There just is no doubt; CH is still one of the most important and creative jazz tenorsax artists on his 50 years anniversary!!

BUCK CLAYTON JAM SESSION

NYC. March 15, 1955

Buck Clayton (tp), Ruby Braff (cnt), Bennie Green, Dicky Harris (tb), Coleman Hawkins, Buddy Tate (ts), Al Waslohn (p), Steve Jordan (g), Milt Hinton (b), Jo Jones (dm), Jack Ackerman (tap dancing - 52630).

Four titles were recorded for Columbia:

52630-2	Rock-A-Bye Basie	Soli 32 and 4 bars. (M)
52630-3	Rock-A-Bye Basie	As above. (M)
52631-1	Out Of Nowhere	Acc. tp 16 bars. Solo 32 bars. (SM)
52631-2	Out Of Nowhere	As above. (SM)
52632-1	Blue Lou	Part of intro 4 bars. Soli 8, 64 and 8 bars. (FM)
52632-R	Blue Lou	As above. (FM)
52633-1	Broadway	Soli 32, 4, 4 and 8 bars. (FM)
52633-2	Broadway	As above plus 8 and 8 bars. (FM)

Hawk is entering the late fifties as an "ordinary" participant in a jam session, and what a session! Even without tenorsax players this would have been a memorable occasion, now it is one of the mainstream highlights. He plays with great charisma, showing that if age should represent any decline, he would fight it to the end. His versions of "... Nowhere" are very strong, although he produces recorded tenorsax' greatest fluff in bar 28 of take 1! On "Blue Lou" take 1, a rather unprepared take in general, he enters rather late but goes strongly for it in the second chorus. Strong playing also on "... Basie" and "Broadway". Impressing performances!

TEDDY WILSON TRIO WITH GUESTS

NYC. April 1955

Buck Clayton (tp-"One ..."), Coleman Hawkins (ts), Teddy Wilson (p), Milt Hinton (b), Jo Jones (dm). Date also given as early 1956.

AFRS Transcription Teddy Wilson No. 7, three titles, "I'm Confessin'" not issued but:

Body And Soul	Solo 48 bars to long coda. (S)
One O'Clock Jump	Solo 24 bars. (M)

NYC. April 23, 1955

Dizzy Gillespie (tp-"How High ..."), Coleman Hawkins (ts), Teddy Wilson (p), Walter Page (b), Jo Jones (dm).

AFRS Transcription No. 13, two titles:

Lover Come Back To Me	Solo 3 choruses of 64 bars, although piano on last bridge. (F)
How High The Moon	Duet tp/ts 32 bars. Solo 64 bars. (F)

Teddy Wilson with guests have a nice time, although the piano player himself takes a quite modest role. Hawk's "Body ..." is another fine version, one can never get enough of them (not me that is!), while "One ..." is rather ordinary. The uptempo items are ok, but we have heard these titles more exciting.

COLEMAN HAWKINS ALL STARS

NYC. May 10, 1955

Ernie Royal (tp-items 1-4), Eddie Bert (tb-items 1-4), Coleman Hawkins (ts), Earl Knight (p, org-items 3-4), Sidney Gross (g), Wendell Marshall (b), Osie Johnson (dm).

Eight titles were recorded for Urania:

Blue Room	Soli 8, 64 and 8 bars. (FM)
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My Own Blues	Solo 5 choruses of 12 bars to soli 4, 4 and 4 bars in 4/4 chase. (M)
When Your Lover Has Gone	Soli 32 and 64 bars. (M)
What's New?	Soli 8 and 32 bars to long coda. (S)
Running Wild	Soli 3 and 2 choruses of 32 bars. (F)
The Breeze And I	Soli 2 and 1 choruses of 36 bars to coda. (M)
I'll String Along With You	Soli 16 and 48 bars to long coda. (S)
I'll Never Be The Same	Soli 64 and 32 bars to long coda. (S)

This session shows how Hawk managed to reaffirm his position as a major tenorsax performer with the change of time. Particularly his strong, abrupt playing in uptempo as on "... Wild" and "... Room" is far, far away from the thirties, even the forties, but nevertheless fascinating and of great musical value. This and similar rhythm sections blend the old tradition with updated harmonies and let him swing freely in a new way, although sometimes his expression is almost too tough, note for instance the opening of the third chorus on "... Lover ...". Old Hawk lovers will certainly prefer the slow titles, feeling more at home, "... String Along ..." is an exciting example, but also these have changed profoundly. Play "... The Same", my favourite item from this session and note how many more notes he uses on the average per bar compared to earlier periods. But there is still much softness in the ballads, and the complex nature of Hawk's personality is more evident as he gets older.

COLEMAN HAWKINS / ROY ELDRIDGE Newport, RI. July 15, 1955

Roy Eldridge (tp), Coleman Hawkins (ts), Nat Pierce (p), John Beal (b), Jo Jones (dm), Joe Turner (vo).

Two titles were recorded at the Newport Jazz Festival, unissued?:

I Surrender Dear
Wee Baby Blues

MUSIC 55 NYC. Sept. 13, 1955

Coleman Hawkins, Illinois Jacquet (ts), Lou Stein (p), Jimmy Raney (g), Oscar Pettiford (b), Buddy Rich (dm). On "Blues ..." add Dizzy Gillespie, Jimmy Nottingham (tp), Ella Fitzgerald (vo), the Stan Kenton orchestra.

Two titles were recorded on CBS TV Show "Music 55":

Lover Come Back To Me	Soli 16, 32 and 8 bars. (F)
Music 55 (Blues In B Flat)	Solo 12 bars. 24 bars 4/4 with IJ. (FM)

Strong encounter between two tenorsax giants, but they do not get more than minimum blowing space. Nevertheless, these two items are quite interesting, "Blues ..." also with strong trumpet.

COLEMAN HAWKINS NYC. Oct. 7, 1955

Coleman Hawkins (ts), unknown (tp, (tb), (p), (b), (dm).

Two titles were recorded at "Tonight" TV Show:

Lady Be Good	Straight 32 bars to solo 64 bars to solo/straight 32 bars. (F)
Body And Soul	Solo 48 bars to long coda. (S)

An easy uptempo swinging and very successful "Lady ..." and another strong but delicious version of "... Soul"!

COLEMAN HAWKINS QUARTET NYC. Nov. 7, 1955

Coleman Hawkins (ts), Hank Jones (p), Wendell Marshall (b), Shadow Wilson (dm), Al "Jazzbo" Collins (mc).

Three titles were recorded at concert in the Pythian Temple, issued on Coral/Brunswick/MCA:

88967	The Man I Love	Soli 3 and 2 choruses of 64 bars to coda. (FM)
88968	Foolin' Around	Unaccompanied solo 2:20. (S)

88969 Time On My Hands Soli 64 and 16 bars to coda. (S)

Interesting concert with a swinging "... Love" as one highlight, a mixture of old and new tenorsax style, modern piano backing and pushing brush drums, and with five inspired choruses. The unaccompanied "... Around" is also quite noteworthy, not many jazz performers could perform alone so easily as Hawk. And on "Time ..." note a small mistake in the opening, quite unusual! The tempo is slower than usual, and it seems the laidback rhythm section here is working differently from Hawk's more active conception of how the tune should be played. Note also the "angry" opening of the second solo.

**COLEMAN HAWKINS WITH
BILLY BYERS AND HIS ORCHESTRA**

NYC. Jan. 17, 1956

James Nottingham (tp), Billy Byers (tb, arr, cnd), Urbie Green, Jack Sattersfield, Fred Ohms, Tom Mitchell (tb), Julie Baker (fl), Coleman Hawkins (ts), Hank Jones (p), Barry Galbraith (g), Milt Hinton (b), Osie Johnson (dm), six (violins, cellos).

Four titles were recorded for Victor:

0868-1	There'll Never Be Another You	Solo with orch. (SM)/(M)
0868-3	There'll Never Be Another You	As above. (SM)/(M)
0868-8	There'll Never Be Another You	As above. (SM)/(M)
0869-1	Little Girl Blue	Solo with orch. (S)
0869-3	Little Girl Blue	As above. (S)
0870-2	Dinner For One Please, James	Solo with orch. (SM)
0870-3	Dinner For One Please, James	As above. (SM)
0871-2	I Never Knew	Solo with orch. (SM)/(M)
0871-5	I Never Knew	As above. (SM)/(M)

CH returns to the RCA studios after nine years, and this first date is the best of the three. The titles have a duration of appr. that of a 78 rpm. side on this and the following session. In a beautiful blend of strings and trombones, he plays with strength and emotion, not a bit inferior to that of one or two decades earlier, particularly on "... Another You".

**COLEMAN HAWKINS WITH
BILLY BYERS AND HIS ORCHESTRA**

NYC. Jan. 18, 1956

Bernie Glow, Lew Oles, Ernie Royal, Charlie Shavers, Nick Travis (tp), Urbie Green, Fred Ohms, Jack Sattersfield, Chauncey Welsh (tb), Hal McKusick, Sam Marowitz (as), Al Cohn, Zoot Sims, Coleman Hawkins (ts), Sol Schlinger (bar), Hank Jones (p), Barry Galbraith (g), Milt Hinton (b), Osie Johnson (dm), Marty Wilson (perc), Billy Byers (ldr, arr).

Four titles were recorded for Victor:

0872	His Very Own Blues	Solo 7 choruses of 12 bars to long coda. (FM)
0873	39" - 25" - 39"	Solo with orch. (FM)
0874	The Bean Stalks Again	Solo 6 choruses of 12 bars. (M)
0875	I'm Shooting High	Solo with orch. (M)

In spite of a first class rhythm section and orchestra, Hawk "does not really get into this match" as we put it in soccer language. Particularly "... High" seems quite passive, and also "39 ...", a well known Hawkins vehicle from the previous decade. In fact, the two blues items are the most interesting simply because blues and Hawk is a rare combination.

**COLEMAN HAWKINS WITH
BILLY BYERS AND HIS ORCHESTRA**

NYC. Jan. 20, 1956

Julie Baker (fl), Coleman Hawkins (ts), Hank Jones (p), Barry Galbraith (g), Milt Hinton (b), Osie Johnson (dm), many (strings), Billy Byers (ldr, arr).

Four titles were recorded for Victor:

0876-1	Have You Met Miss Jones?	Solo with orch. (S)/(SM)
0876-3	Have You Met Miss Jones?	As above. (S)/(SM)
0876-5	Have You Met Miss Jones? (NC)	As above. (S)/(SM)

0876-7	Have You Met Miss Jones?	As above. (S)/(SM)
0877-2	The Day You Came Along	Solo with orch 3:16. (SM)
0877-3	The Day You Came Along	Solo with orch 4:08. (SM)
0878-1	Body And Soul	Solo 16 bars. Break to solo 44 bars to strings and following very long coda sequence. (SM)
0879-5	Essence Of Jazz	Solo with orch. Coda. (SM)

This string session does not work as well as the one three days earlier, Hawk seems to be unconcentrated, note for instance his fluff on "... Came Along" take 3, and I have the feeling he is not too comfortable with these arrangements. "Essence ..." is an example misplaced ... But by all means, this is music with a lot of beauty, showing Hawk's many different faces, and the version of "Body ..." is rather different from what we are used to. The appearance of alternate takes is always welcomed, but it takes close listening to appreciate the differences. Note for instance how the flute spoils take 1 of "... Miss Jones?", and how Hawk himself loses his concentration on take 5 to create a breakdown!

COZY COLE'S BIG SEVEN

NYC. Feb. 1956

Rex Stewart (cnt), Tyree Glenn (tb), Coleman Hawkins (ts), Claude Hopkins (p), Billy Bauer (g), Arvell Shaw (b), Cozy Cole (dm).

Five titles were recorded for Waldorf Music Hall Records (a sixth title "Caravan" without tenorsax):

My Blue Heaven	Solo 32 bars. (M)
Honeysuckle Rose	Solo 16 bars. (M)
Organ Grinder's Swing	Soli 44 and 8 bars to long coda. (M)
Perdido	Solo 64 bars. (M)
Sweethearts On Parade	Solo with ens 32 bars. Solo 12 bars. Part of coda. (M)

A swing session of even but not outstanding quality. That all items are in the same medium tempo, however, represents lack of imagination.

BUCK CLAYTON JAM SESSION

NYC. March 5, 1956

Buck Clayton, Billy Butterfield, Ruby Braff (tp), J. C. Higginbotham (tb), Tyree Glenn (tb, vib), Julian Dash, Coleman Hawkins (ts), Kenny Kersey (p), Steve Jordan (g), Walter Page (b), Bobby Donaldson (dm), Jimmy Rushing (vo-55546).

Three titles were recorded for Columbia:

55544-1	All The Cats Join In	With ens 32 bars to solo 32 bars. (FM)
55544-1B	All The Cats Join In	No solo.
55544-5	All The Cats Join In	As take 1. (FM)
55545-4	After Hours	Solo 12 bars. (S)
55545-5	After Hours	As above. (S)
55546-4	Don't You Miss Your Baby	Solo 24 bars. Obbligato 12 bars. (FM)
55546-5	Don't You Miss Your Baby	Soli 12 and 12 bars. (M)

This is probably Hawk's best Buck Clayton jam, this swings like hell!! Starting with "... Join In" he plays with great ease, strength, excitement and inspiration, and the blues are treated masterly in both tempi; by the way, in the old days he was not much of a blues man, now the mainstream concept has shown that blues is no problem for this giant. Note great differences in tempi and lineup for the two takes of "... Baby". This is a session you can't miss!!

THE ALL STARS

NYC. May 25, 1956

Billy Butterfield, Charlie Shavers (tp), Urbie Green, Lou McGarity (tb), Peanuts Hucko (cl), Earl Warren (as), Coleman Hawkins, Jerry Jerome (ts), Lou Stein (p), Art Ryerson (g), Milt Hinton (b), Osie Johnson (dm).

Six titles were recorded for Capitol at Riverside Plaza Ballroom, 21142-1/5 "Out Of Nowhere" unissued, but:

21137	Undecided	Solo 64 bars. (FM)
21138	Broadway	Solo 32 bars. (M)
21139	I Want To Be Happy	Solo 64 bars. (F)

21140	Session At Riverside	Solo 24 bars. (M)
21141	Escape Hatch	Solo 64 bars. (FM)

NYC. May 26, 1956

Billy Butterfield (tp), Lou McGarity (tb), Coleman Hawkins (ts), Lou Stein (p), Arvell Shaw (b), Osie Johnson (dm).
Same place, one title:

21142-6	Out Of Nowhere	Solo 64 bars. (M)
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These are real jam sessions swinging just as they should, and standing well up to the Columbia ones! There are excellent soli by most performers all over, and CH is in his best middle fifties mood, strong, rough, unpolished but full of guts! I dare say this is the kind of rhythm section he enjoys the most. Play any item, and it swings, and Hawk swings, this is among the best of late fifties mainstream! But choose one, and you take "... Nowhere", a good old Hawk vehicle from long time ago, compare!

JAM SESSION**NYC. June 24, 1956**

Personnel including Roy Eldridge (tp), Sammy Davis jr. (tp, b, dm), unknown (tb), Steve Allen (cl, p, b), Coleman Hawkins (ts), unknown (g), probably Don Lamond (dm).

The premiere episode of "The Steve Allen Show", possibly from Hudson Theater:

Bei Mir Bist Du Schön (?)	Solo with ens 12 bars. (F)
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Less than three minutes of quite noisy music but fun to watch it on YouTube!

RUBY BRAFF AND HIS ALL-STARS**NYC. June 28, 1956**

Ruby Braff (tp), Lawrence Brown (tb), Coleman Hawkins (ts), Ernie Caceres (bar), Don Elliott (vib), Nat Pierce (p), Freddie Green (g), Eddie Jones (b), Buzzy Drootin (dm).

Four titles were recorded for Epic:

56443-4	Here's Freddie	Solo 16 bars. (M)
56444-2	You're Lucky To Me	Solo 16 bars. (M)
56444-3	You're Lucky To Me	As above. (M)
56445-3	Just One More Chance	Solo 16 bars. (S)
56446-1	's Wonderful	Solo 16 bars. (F)
56446-2	's Wonderful	As above. (F)

Very fine jam session with a firm rhythm base and excellent contributions by Braff and the other participants. However, short tracks and many people mean brief soli mainly, and CH never gets more than 16 bars. He plays most satisfactory, but note again his nervous anger, and how different his approach is compared to only five years earlier.

BUCK CLAYTON's ALL-STARS**Newport, RI. July 6, 1956**

Buck Clayton (tp), J. J. Johnson (tb), Coleman Hawkins (ts), Dick Katz (p), Bennie Moten (b), Gus Johnson (dm).

Three titles were recorded at the Newport Jazz Festival:

56793	You Can Depend On Me	Solo 64 bars. (M)
56794	In A Mellotone	Solo 64 bars. (M)
56795	Newport Jump	Solo 6 choruses of 12 bars. (F)

Hawk in uptempo on "... Jump", coming in a few bars late but pushes forward with a strong solo. Also the two other titles have very fine soli. The session as such is happily swinging and inspired, and note also much fine trumpet playing!

COLEMAN HAWKINS WITH**MANNY ALBAM AND HIS ORCHESTRA****NYC. July 9, 1956**

Coleman Hawkins (ts), Nick Travis (tp), Chauncey Welsh (tb), Julius Baker (fl), Al Epstein (fl, as), Ray Backenstein, Romeo Penque (reeds), Hank Jones (p), Barry Galbraith (g), Arnold Fishkin (b), Osie Johnson (dm), Manny Albam (ldr, arr).

Four titles were recorded for Vik:

6021	I Love Paris	Solo with orch. (M)
6022	Mimi	Solo with orch. (M)
6023	Sous Le Ciel De Paris	Solo with orch. (M)

6024 Mademoiselle De Paris Solo with orch. (M)

This is really difficult to comment! One thing is clear; Hawk plays like an "angry young man", whether because he is inspired, or angry because he does not like the arrangements shall not be decided! My position is: Hawk is so great that any experiment involving him is interesting. That this experiment produces some interesting results is almost beside the point! Play the session and judge for yourself!

COLEMAN HAWKINS WITH

MANNY ALBAM AND HIS ORCHESTRA

NYC. July 11, 1956

Coleman Hawkins (ts), Urbie Green (tb), Romeo Penque (fl, as), Janet Putman (hap), Hank Jones (p), Barry Galbraith (g), Arnold Fishkin (b), Osie Johnson (dm), Marty Wilson (vib, perc), unknown (strings), Manny Albam (ldr, arr).

Four titles were recorded for Vik:

6025	Mon Homme	Solo with orch. (S)
6026	April In Paris	Solo with orch. (S)
6027	La Mer	Solo with orch. (S)
6028	La Vie En Rose	Solo with orch. (S)

A quite different session from the one above; Hawk is still quite angry, but here the tempo is reduced from medium to slow, and the strings smoothen the rather harsh approach chosen by Hawk. One cannot but marvel at his quest for experimenting after thirty years in the limelight. The contrast between the strings and Hawk's almost violent approach is almost shocking. Listen to his playing on "La Vie ...", where he utters a jubilant sigh in the middle of his solo, great!

LEONARD BERNSTEIN: "WHAT IS JAZZ" /

BUCK CLAYTON'S BAND

NYC. July 12, 1956

Buck Clayton (tp), Lawrence Brown (tb), Buster Bailey (cl), Coleman Hawkins (ts), Nat Pierce (p), Freddie Green (g), Eddie Jones (b), Gus Johnson (dm), Leonard Bernstein (p, talking).

Columbia educational LP:

Happy Blues In ens 12 bars. Solo 4 bars. (FM)

A successful attempt to explain the elements of jazz. CH however has only a minor role.

COLEMAN HAWKINS AND HIS ORCHESTRA

NYC. July 13, 1956

Personnel as Manny Albam, July 11, except Nick Travis (tp) replaces Green (tb).

Four titles were recorded for Vik:

6029	Paris In Spring	Solo with orch. (S)
6030	Chiens Perdus Sans Collier	Solo with orch. (M)
6031	Tu N'Peux Par T'Figurer	Solo with orch. (S)
6032	La Chnouf	Solo with orch. (S)

With string personnel this session is quite similar to the one two days earlier, but I believe the most exciting tunes were recorded then.

BOYD RAEBURN AND HIS ORCHESTRA

NYC. July 19, 1956

Al Maiorca, Buck Clayton, Nick Travis, Ernie Royal (tp), Lawrence Brown, Buck Messner (tb), Buster Bailey (cl), Sam Russo, Sam Marowitz, Walter Bettman (as), Frank Socolow, Coleman Hawkins (ts), Charlie O'Kane (bar, bsx), Nat Pierce (p), Freddie Green (g), Ed Jones (b), Jimmy Crawford (dm), Ginnie Powell (vo), Georges Williams (arr).

Five titles were recorded for Columbia, no CH on 56920 "The Solid, Solid South" and 56929 "Summertime" but:

56386	Sweet Sue	Soli 4 and 4 bars. (M)
56820	A Little Bit Square But Nice	Solo with orch 16 bars. (M)
56821	If I Could Be With You	Solo with orch 4 bars. (S)

Rather brief tenorsax soli here, and this is not an important CH session.

COLEMAN HAWKINS WITH

GLENN OSSER'S ORCHESTRA

NYC. Oct. 17, 1956

Coleman Hawkins (ts), unknown (strings), (woodwinds), (rhythm).

Four titles were recorded for Capitol:

21251	A Cottage For Sale	Soli 16, 12 and 12 bars to coda. (S)
21252	My Mother's Eyes	Soli 32, 2 and 24 bars to coda. (S)
21253	With Every Breath I Take	Soli 32 and 8 bars to coda. (S)
21254	Out Of The Night	Solo with strings to coda. (S)

Maybe I am getting old and sentimental, but this really appeals to me!! The string arrangements are not too sophisticated, which seems to be a good idea, and CH responds by playing his music quite seriously. Starting out by playing the melody, he finishes by really making a jazz session out of it. Note in particular the very strong conclusions of "... Night" and "... Eyes", yeah!!

BILLIE HOLIDAY

NYC. Nov. 10, 1956

Roy Eldridge (tp), Coleman Hawkins (ts), Carl Drinkard (p), Kenny Burrell (g), Carson Smith (b), Chico Hamilton (dm), Billie Holiday (vo).

Four titles were recorded for Verve, (two more without CH):

Lady Sings The Blues	Obbligato parts. (S)
It Ain't Nobody's Business	Obbligato parts. (M)
I Love My Man (Billie's Blues)	Obbligato parts. (S)
Body And Soul	Obbligato parts. (S)

Hawk is in the background and badly recorded, on "I Love ..." some details come to the front, but this is not an important tenorsax session. This does not mean the session is unimportant!

ELLIOT LAWRENCE ORCHESTRA

probably NYC. early 1957

Charlie Shavers (tp), Urbie Green (tb), Hank d'Amico (cl), Coleman Hawkins (ts, talking), Elliot Lawrence (p), Barry Galbraith (g), Buddy Jones (b), Ted Sommer (dm), Jim Lowe (mc).

Air Force Reserve Transcription Vol. 1, two titles:

Stompin' At The Savoy	Solo 24 bars. (F)
Jersey Bounce	Solo 24 bars. (F)

Two peculiar items lasting only one minute each, but with fine sound and fine playing!

DON REDMAN

probably NYC. early 1957

Coleman Hawkins (ts), Don Redman (p, cel, vib), Hank Sylvem (org), Al Caiola (g), George Duvivier (b), Jo Jones (dm).

Four titles were recorded for Urania:

Today Cloudy	Solo 40 bars to long coda. (S)
Coffee Light	Break to duet with whistling (!) 32 bars. Solo 8 bars to duet 8 bars. (SM)
Star Dreams	Soli 32 and 24 bars. (S)
You Turned The Tables On Me	Soli 34 and 4 bars. (FM)

A different session this one, note particularly "Coffee ..." with its charming tenorsax/whistling (who?) duet! Also celeste and organ give it a different flavour, and the rhythm section is excellent, Jones really swings the ball on "... Tables ...". Two nice ballads fill out, of which "... Cloudy" is the prettiest one.

COLEMAN HAWKINS WITH

GLENN OSSER's ORCHESTRA

NYC. Feb. 7&8, 1957

Coleman Hawkins (ts), unknown (strings), (woodwinds), (rhythm).

Eight titles were recorded for Capitol:

21392	It Had To Be You	Solo 32 bars. Very long coda. (S)
21393	Autumn Leaves	Soli 32 and 8 bars to coda. (S)
21394	I'm Yours	Solo 34 bars. Coda. (S)
21395	I Didn't Know What Time It Was	Solo 34 bars. Coda. (S)
21396	Everything Happens To Me	Solo 32 bars to long coda. (S)
21397	Stranger In Paradise	Solo 48 bars to coda. (SM)
21398	Baubles, Bangles And Beads	Soli 34 and 8 bars to coda. (S)

21399 Boulevard Of Broken Dreams Solo 32 bars to very long coda. (S)

Fine follow up of the previous string session, same kind of music, everything slow, CH in his best shape, lovely music, a true pleasure, and not at all background music but jazz with a lot of strong emotions. Note there is a fine piano player on "It Had..." giving Hawk good treatment.

COLEMAN HAWKINS ALL STARS

NYC. March 12, 1957

Idrees Sulieman (tp), J. J. Johnson (tb), Coleman Hawkins (ts), Hank Jones (p), Bary Galbraith (g), Oscar Pettiford (b), Jo Jones (dm).

Five titles were recorded for Riverside:

Chant	Solo 64 bars. (M)
Juicy Fruit	Solo 8 choruses of 12 bars. (M)
Laura	Soli 32 and 16 bars to long coda. (S)
Blue Lights	Solo 24 bars. (M)
Sancticity	In ens 32 bars to solo 3 choruses of 32 bars. (FM)

NYC. March 15, 1957

Same. One title:

Think Deep	Intro 4 bars to solo 64 bars and long coda. (S)
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This is not a modern session as you may think! Jo Jones and his rhythm men lay the foundation for a fine swing session which everybody seem to enjoy. The opening item "Chant" proves this, and Hawk really goes for it here! The one-tone-three-choruses trumpet on "Juicy ..." is not exactly my thing, but then comes a fine solo, and Hawk takes off from there, showing he certainly knows how to play the rough blues when he wants to, and while the session is not modern, Hawk certainly is! A brief blues solo also on "... Lights", and a gospel-influenced "Sancticity" also has merits. The slow tempo offers a forceful and solid version of "Laura", but the session highlight is Hawk's solo feature "... Deep" with a fine ensemble background, this is a most notable item from this period!! A session marking the best blend of old and new!!

HENRY "RED" ALLEN's ALL STARS

NYC. March 21, 1957

Henry Allen (tp, vo), J. C. Higginbotham (tb), Buster Bailey (cl), Coleman Hawkins (ts), Marty Napoleon (p), Everett Barksdale (g), Lloyd Trotman (b), Cozy Cole (dm).
Three titles were recorded for Victor:

2698	Love Is Just Around The Corner	Soli 64 and 8 bars. (FM)
2699	Let Me Miss You Baby	Obbligato parts. Solo 24 bars. (SM)
2700	Ride, Red, Ride	Solo 32 bars. (F)

NYC. March 27, 1957

Same. Four titles:

2815	'S Wonderful	Solo 64 bars. (F)
2816	I Cover The Waterfront	Solo 32 bars to duet with (tp) 8 bars. (S)
2817	St. James Infirmary	Obbligato 24 bars. (SM)
2818	Algiers Bounce	Solo 5 choruses of 12 bars. (M)

NYC. April 10, 1957

Same. Four titles:

3382	Love Me Or Leave Me	Soli 32 and 32 bars. (M)
3383	I've Got The World On A String	Duet with (tp) 8 bars. Solo 32 bars. (SM)
3384	Ain't She Sweet	Soli 32 and 8 bars. (FM)
3385	Sweet Lorraine	Solo 32 bars. (SM)

The first of several get-together-celebrations Allen/Hawkins, nice but of varying quality; dixieland concepts often seem to overrule real swing music, and in general these items cannot compete with the marvellous "Wild Man Blues" and "Rosetta"

presentations later this year. But by all means, there is a lot of good, traditional music here, and Hawk certainly enjoys himself. My favourite in uptempo is the swinging "... Corner", and in medium tempo "Love Me ..." as well as the jumpy "... Bounce" are well worth noticing. In slower tempi "... Waterfront" and "... Lorraine" have fine soli, but note how hard Hawk's tone has become compared to earlier periods.

DON REDMAN's PARK AVENUE PATTERS

NYC. April 11, 1957

Collective personnel: Joe Wilder (tp), Bobby Byrne, Tyree Glenn (tb), Red Press (fl, cl, as), Don Redman (sop, as, vib, arr), Coleman Hawkins, Seldon Powell (ts), Danny Bank (bar), Hank Jones (p), Barry Galbraith (g), Georges Duvivier (b), Osie Johnson (dm), Melvin Moore (vo).

Twelve titles issued on Golden Crest, two have CH:

Black Velvet	Solo 48 bars to long coda. (S)
Looney	Solo 64 bars. Brief coda. (FM)

Surprisingly CH is used only on two items, however, "Black ..." is ballad-Hawk of late fifties at his very best, dig this!! "Looney" has an inspired swinging solo also of excellent quality.

REX STEWART -

COOTIE WILLIAMS ORCHESTRA

NYC. April 30, 1957

Rex Stewart (cnt), Cootie Williams (tp), Lawrence Brown, J. C. Higginbotham (tb), Coleman Hawkins, Bud Freeman (ts), Hank Jones (p), Billy Bauer (g), Milt Hinton (b), Gus Johnson (dm), Ernie Wilkins, Joe Thomas (arr).

Three titles were recorded for Jazztone:

I'm Beginning To See The Light	32 bars 8/8 with (ts-BF). (M)
Alphonse And Gaston	96 bars 12/12 with (ts-BF). (M)
Do Nothin' Till You Hear From Me	Intro to duet with (tp) 32 bars. Duet 8 bars. (S)

NYC. May 6, 1957

Same. Four titles:

I Knew You When (Rex's Tune)	Solo 32 bars. (FM)
I Gotta Right To Sing The Blues	Intro 4 bars to duet with (tp) 32 bars. (S)
Walkin' My Baby Back Home -1	As below. (M)
Walkin' My Baby Back Home -2	Solo 32 bars. (M)
When Your Lover Has Gone	Intro. Solo 32 bars to long coda. (S)

The session has a bucket sound, and the rhythm section has forgotten important elements of the swing tradition, nevertheless there is much fine mainstream here. The most interesting and swinging item is "Alphonse ...", and blues chases are something new and very efficient in creating an exciting atmosphere. Bud and Hawk seem to have a very nice time with this one! The coplaying with Cootie on "Do Nothin' ..." and "I Gotta ..." is also quite noteworthy.

THELONIOUS MONK SEPTET

NYC. June 25, 1957

Ray Copeland (tp), Gigi Gryce (as), John Coltrane, Coleman Hawkins (ts), Thelonious Monk (p-except "Blues For Tomorrow"), Wilbur Ware (b), Art Blakey (dm).

Two titles were recorded for Riverside, no CH on "Crepuscule With Nellie" but, issued as **EAST COAST ALL STARS**:

Blues For Tomorrow	Solo 7 choruses of 12 bars. 64 bars 4/4 with (ts-JC/as/tp) (CH 5x4 bars). (M)
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NYC. June 26, 1957

Same. Six titles, no CH on "Abide With Me", "Epistrophe" (short version) and "Crepuscule With Nellie" but:

Off Minor tk 4	Solo 32 bars. (M)
Off Minor tk 5	As above. (M)
Epistrophe (10:45)	Solo 64 bars. (M)

Well You Needn't Solo 64 bars. (M)

Ruby My Dear Soli 64 and 8 bars to long coda. (S)

Hawk took any challenge offered during his whole music career, and this was one of the heavier ones, teaming up with Monk. They seem to be in different universes, and the results are interesting for their attempted experimental uniqueness, while the results are close to bizarre, as in "... Needn't", where CH seems to pretend not to notice the piano accompaniment, and not even in the slow and fascinating "Ruby ..." do they manage to cooperate. It is also difficult to swing as evident in "Off ...", although managed in "Epistrophe". But again, since experiments are the core of jazz, you should give this session a serious try, maybe you hear it differently!

SITTIN' IN NYC. June 26, 1957
Dizzy Gillespie (tp), Stan Getz, Paul Gonsalves, Coleman Hawkins (ts), Wynton Kelly (p), Wendell Marshall (b), J. C. Heard (dm).
Four titles were recorded for Verve:

21045-3 The Way You Look Tonight Solo 4 choruses of 64 bars. (SM)

21046-1 Ballad Medley 1: Solo 64 bars. (SM)
Stompin' At The Savoy

21047-2 Ballad Medley 2: Solo 32 bars to coda. (S)
September Song

21048-2 Dizzy Atmosphere Solo 6 choruses of 32 bars. (F)

If you really like to face CH's violent new approach to music, listen to his frantic six choruses on "... Atmosphere"! Beautiful they are not, but never meant to be, and Hawk's music is quite unique, the master entering his fourth creative decade. Another version of "September ..." should be noted, as well as a tough version of "... Savoy".

COLEMAN HAWKINS NEWPORT ALL STARS Newport, RI. July 5, 1957
Roy Eldridge (tp, dm-"Sweet ..."), Pete Brown (as), Coleman Hawkins (ts), Ray Bryant (p), Al McKibbon (b), Jo Jones (dm).
Three titles were recorded in concert at Newport Jazz Festival (others without CH):

I Can't Believe TYILWM Solo 6 choruses of 32 bars. (FM)

Moonglow Solo 32 bars to long coda. (S)

Sweet Georgia Brown Solo 4 choruses of 32 bars. (F)

This section of Hawk's contribution to tenorsax history shows that he is very far removed from his earlier swing-based styles; "Moonglow" is a good example of this, not at all a beautiful ballad, nevertheless interesting enough. But more interesting is the uptempo items, and the raw performance of "... Brown" is most inspired and impressive. The highlight however is "... Believe ...", note how he builds up the tension in the first chorus to continue for another five in a rough, almost frantic yet controlled mood; possibly he has problems with realizing when to stop, four choruses would have been suitable, nevertheless this is exciting, showing that Hawk still is one of jazz' leading tenorsax players after 35 years on the stage.

FLETCHER HENDERSON UNION BAND July 20, 1957
Bigband personnel including Coleman Hawkins (ts).
Large number of titles were recorded in concert at Great South Bay Jazz Festival, tape may exist.

DON REDMAN AND HIS ORCHESTRA NYC. July 22-26, 1957
Charlie Shavers, Joe Wilder, Al Mattaliano (tp), James Cleveland, Sonny Russo, Bobby Byrne (tb), George Dorsey, Milt Yaner (as), Coleman Hawkins, Al Cohn, Seldon Powell (ts), Danny Bank (bar), Hank Jones (p), Georges Barnes (g), Al Hall (b), Osie Johnson (dm), Don Redman (arr, vib, whistling, dir).
20 titles were recorded for Sesac Transcriptions, five have CH:

At The Swing Cats Ball Solo with orch 64 bars.
Solo 8 bars. (FM)

Free And Easy Soli 16 and 6 bars. (M)

Last Night In Town Solo 30 bars. Solo with orch 16+8
bars, (p) on bridge, to long coda. (M)

Christmas In The Valley	Solo with orch 16 bars. (M)
Ain't Gonna Get Fooled Again	Solo with orch 28 bars. (SM)

Sorry to say it, but this Redman band is not very exciting, only occasionally it takes on fire. CH however is always hard working; particularly "... Swing Cats ..." and "Last Night ..." swing.

JAZZ AT THE PHILHARMONIC

Chi. Sept. 29, 1957

Roy Eldridge (tp), Coleman Hawkins (ts), John Lewis (p), Percy Heath (b), Connie Kay (dm).

Six titles were recorded at the Civic Opera House (Date also given as Oct. 19 and Oct. 29):

Bean Stalkin'	Solo 4 choruses of 32 bars to 1 chorus 8/8, 1 chorus 4/4 and 1 chorus 2/2 with (tp). (FM)
Time On My Hands	Solo 32 bars to long coda. (S)
The Walker	Duet with (tp) 32 bars. Solo 4 choruses of 32 bars. (FM)
Tea For Two	Solo 3 choruses of 32 bars. (FM)
Cocktails For Two	Solo 32 bars to long coda. (S)
Kerry (Sweet Georgia Brown)	Solo 5 choruses of 32 bars. 32 bars 8/8 to 32 bars 4/4 and 32 bars 2/2 with (tp). (F)

Chi. Oct. 9, 1957

Personnel and place as above. Date also given as Oct. 25. Three titles:

Bean Stalkin'	As above. (FM)
Time On My Hands	As above. (S)
The Walker	As above. (FM)

Chi. Sept. 29 or Oct. 9, 1957

Roy Eldridge (tp), J. J. Johnson (tb), Coleman Hawkins, Stan Getz (ts), Oscar Peterson (p), Percy Heath (b), Connie Kay (dm).

One title:

Stuffy	Solo 6 choruses of 32 bars. (FM)
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Fine concert performances with CH in his usual excellent shape, playing with abundant energy in the uptempo numbers together with an equally ignited Roy, note particularly "Bean ..." with a lot of chase, and an extended solo on "Stuffy". On the fast "Kerry", CH has for once problems with putting things together, note the chaotic ending of the solo, interesting for a change!! Nevertheless the two quite different versions of "... Hands" thrill me the most.

NAT KING COLE

WITH JATP ALL STARS

Hollywood, Oct. 15, 1957

Nat King Cole (vo), Roy Eldridge (tp), Coleman Hawkins, Stan Getz (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Jo Jones (dm).

Eight titles were recorded on TV, three have CH:

Sweet Lorraine	Solo 16 bars. (SM)
Stompin' At The Savoy	Solo 32 bars. (F)
Unknown Title (NC)	Solo 2 bars (NC). (S)

Nice session with fine vocal and excellent backing by Oscar. Hawk's soli are of good but not exceptional quality.

COLEMAN HAWKINS QUINTET

LA. Oct. 16, 1957

Coleman Hawkins (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Alvin Stoller (dm). Date also given as Oct. 24

Fourteen titles were recorded for Verve:

21750-3	The World Is Waiting FTS	Solo 7 choruses of 32 bars. (F)
21751-1	My Melancholy Baby	Solo 4 choruses of 32 bars. (M)
21752-2	Somebody Loves Me	Solo 5 choruses of 32 bars. (M)

21753-3	I'll Never Be The Same	Solo 3 choruses of 32 bars. (SM)
21754-4	How Long Has This BG On?	Solo 3 choruses of 32 bars. (SM)
21755-5	You're Blase	Solo 3 choruses of 28 bars. (SM)
21756-3	I Wished On The Moon	Solo 3 choruses of 32 bars. (SM)
21757-5	Like Someone In Love	Solo 2 choruses of 32 bars. (S)
21758-2	I Never Had A Chance	Soli 32 and 16 bars. (M)
21758-5	I Never Had A Chance	As above. (M)
21759-1	Begin The Beguine	Soli 32 and 32 bars. (M)
21760-4	There's No You	Solo 2 ½ choruses of 32 bars. (SM)
21761-1	Ill Wind	Solo 3 choruses of 32 bars. (SM)
21762-3	In A Mellotone	Solo 4 choruses of 32 bars. (SM)
21763-5	Blues For Rene	Solo 4 choruses of 32 bars. (M)

This is a rather strange session, it seems that Hawk has been asked to record as many evergreens as possible, and the originally released twelve are all in the same format; after a brief p/g/dm-intro, there is tenorsax soloing all the way, no chance for Oscar to break the monotony, confined as he is to accompaniment only. Certainly there is a lot of fine tenorsax playing here, but too much of it, and ... dare I say it ..., one is almost bored going through the session. Occasionally Hawk seems to feel it too and get frustrated as on "... Mellotone". By all means, few tenorsax players could make a session like this, nevertheless you are not likely to play it much. And why is his composition "... Rene" called that, when it is a standard and no blues at all?

BEN WEBSTER -

COLEMAN HAWKINS ORCHESTRA

LA. Oct. 16, 1957

Coleman Hawkins, Ben Webster (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Alvin Stoller (dm).

Nine titles were recorded for Verve:

21764-2	Blues For Yolande	Solo 3 choruses of 12 bars. (S)
21765-2	Maria	Soli 8, 44 and 8 bars. (SM)
21766-2	It Never Entered My Mind	Solo 34 bars. (S)
21767-2	Prisoner Of Love	Soli 32 and 16 bars to coda. (S)
21768-3	Tangerine	Soli 32 and 32 bars to coda. (S)
21769-4	La Rosita	Solo 32 bars. Straight. (SM)
21770-2	Cocktails For Two	Solo 40 bars to duet 8 bars to coda. (S)
21771-4	Shine On, Harvest Moon	Solo 32 bars. 32 bars 4/4 with BW to duet 16 bars. (SM)
21772-2	You'd Be So Nice To Come Home To	Soli 32 and 16 bars to duet 16 bars and coda. (M)

Note: The incomplete takes of "Blues For Yolande" have ensemble and fragments only, no real soli.

The two giants together again, last time was in One thing is for sure, the concept of a "Hawkins school" as well as Ben Webster being a kind of Hawkins disciple, should be buried permanently. One has to be more than usually imaginative to find any similarities in their styles; Hawkins being hard, rough, angry, nervous, violent, while Ben being soft, romantic, restrained but dramatic. The session works pretty well, focus on tenorsax with piano limited to intros and two soli only. Wisely one has chosen mostly ballad tempi, and there is a lot of beautiful music here without reaching the most memorable heights. I have a particular fondness for Hawks's almost straight playing on "La Rosita", his fine soloing on "Tangerine", and the easy swinging on "... So Nice..." is most pleasant. Note also the third chorus on "... Yolande" and the chase on "Shine ...", Hawk can be pretty rough these days!

ELLA FITZGERALD VOCAL ACC. BY

LA. Oct. 25, 1957

Roy Eldridge (tp), J. J. Johnson (tb), Sonny Stitt (as), Stan Getz, Coleman Hawkins, Illinois Jacquet, Flip Phillips, Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Connie Kay (dm).

Two titles, "Stompin' At The Savoy" and "Lady Be Good", were recorded in concert at Philharmonic Hall, but no CH.

JAZZ FROM NEW YORK

NYC. Nov. 1, 1957

Joe Thomas (tp), J. C. Higginbotham (tb), Buster Bailey (cl), Coleman Hawkins (ts), Al Williams (p), Benny Moten (b), Eddie Bourne (dm).

Two titles were recorded for Stereo Age, one has been available:

J. C. Jump	Solo 6 choruses of 12 bars. (FM)
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This is JCH's tune, but CH takes a good solo.

**REX STEWART AND
THE HENDERSON ALL STARS**

NYC. late Nov. 1957

Rex Stewart (cnt), Emmett Berry, Taft Jordan, Joe Thomas (tp), J.C. Higginbotham, Benny Morton, Dickie Wells (tb), Buster Bailey (cl), Garvin Bushell, Hilton Jefferson (as), Coleman Hawkins, Ben Webster (ts), Haywood Henry (bar), Red Richards (p), Al Casey (g), Bill Pemberton (b), Jimmy Crawford (dm).

Two titles were recorded for Jazztone:

Sugarfoot Stomp	4 choruses 12/12 with BW. (FM)
King Porter Stomp	Solo 32 bars. (FM)

Note: Tom Lord states that Urania USD2012 has soli by Hawkins, Wells and Webster edited in from an alternate take, can anyone confirm?

NYC. Nov. 29, 1957

Same except Dick Vance (tp), Norman Thornton (bar) replace Berry and Henry. Three titles:

Honeysuckle Rose	Solo with orch 32 bars. Break. (FM)
Wrappin' It Up	Solo 32 bars. (FM)
The Way She Walks	Solo with orch 16 bars. (M)

NYC. Dec. 2, 1957

Rex Stewart (cnt), J. C. Higginbotham, Dicky Wells, Benny Morton (tb), Hilton Jefferson (as), Coleman Hawkins (ts), Red Richards (p), Al Casey (elg), Bill Pemberton (b), Jimmy Crawford (dm).

Four titles, no tenorsax on "Round About Midnight" but:

Casey's Stew / Rex's Tune	Solo 6 choruses of 12 bars, last two with orch. In orch to coda. (F)
Three Thieves	Solo 12 bars. (SM)
A Hundred Years From Today	Solo 36 bars. 16 bars 2/2 with Rex to coda. (SM)

Lots of nostalgia here, fine swing sessions with a star studded personnel recreating the good old days to reasonable satisfaction. Hawk's real highlight is the beautiful "... Years ...", dig this one! And the blues chase with Ben on "Sugarfoot..." is another item to enjoy! But Hawk never played the blues then like he does now here on "... Stew", like it or not!!

HENRY RED ALLEN ALL STARS

NYC. Dec. 5, 1957

Henry Allen (tp, vo-"Rosetta"), Rex Stewart (cnt), Vic Dickenson (tb), Pee Wee Russell (cl), Coleman Hawkins (ts), Nat Pierce (p), Danny Barker (g), Milt Hinton (b), Jo Jones (dm).

Two titles were recorded at rehearsal for the CBS television program "The Sound Of Jazz":

59469	Wild Man Blues	Solo 16 bars. (SM)
	Wild Man Blues (alt.)	Solo 32 bars. (SM)
59470	Rosetta	Obbligato 8 bars to solo 32 bars. (FM)

It is obvious from the Allen session in Spring 1957 that Hawk enjoys very much this kind of company, and he plays with great inspiration here but ...

COUNT BASIE ALL STARS

NYC. Dec. 5, 1957

Emmett Berry, Doc Cheatham, Roy Eldridge, Joe Newman (tp), Vic Dickenson, Frank Rehak, Dickie Wells (tb), Earl Warren (as), Coleman Hawkins, Lester Young (ts), Harry Carney (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Jo Jones (dm), Jimmy Rushing (vo).

Two titles were recorded at rehearsal for the CBS television program "The Sound Of Jazz":

59471	I Left My Baby	Solo with ens 12 bars. (S)
59472	Dickie's Dream	Solo with ens 32 bars. (F)

Strong and inspired Hawk on the rehearsal ...

**BILLIE HOLIDAY WITH
MAL WALDRON ALL STARS**

NYC. Dec. 5, 1957

Doc Cheatham (tp), Vic Dickenson (tb), Coleman Hawkins, Ben Webster, Lester Young (ts), Mal Waldron (p), Danny Barker (g), Jim Atlas (b), Jo Jones (dm), Billie Holiday (vo).

One title was recorded at rehearsal for the CBS television program "The Sound Of Jazz":

59473	Fine And Mellow	Solo 12 bars (third tenorsax solo). (S)
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These are certainly not the three little pigs playing but the giants of tenorsax vintage jazz! Lovely to hear ...

HENRY RED ALLEN ALL STARS

NYC. Dec. 8, 1957

Personnel as Dec. 5.

Two titles were recorded for the CBS television program "The Sound Of Jazz":

Wild Man Blues	Solo 32 bars. (SM)
Rosetta	Obbligato 8 bars to solo 32 bars. (FM)

... the movie versions are even stronger, making your hair raise, at least this listener's!!

COUNT BASIE ALL STARS

NYC. Dec. 8, 1957

Emmett Berry, Doc Cheatham, Joe Newman, Joe Wilder (tp), Vic Dickenson, Dickie Wells, Benny Morton (tb), Earl Warren (as), Coleman Hawkins, Ben Webster (ts), Gerry Mulligan (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Jo Jones (dm), Jimmy Rushing (vo).

Three titles were recorded for the CBS television program "The Sound Of Jazz":

Blues	Solo 24 bars. (F)
I Left My Baby	Solo with ens 12 bars. (S)
Dickie's Dream	Solo with orch 32 bars. (F)

... and equally so in the movie itself three days later!!

**BILLIE HOLIDAY WITH
MAL WALDRON ALL STARS**

NYC. Dec. 8, 1957

Roy Eldridge, Doc Cheatham (tp), Vic Dickenson (tb), Coleman Hawkins, Ben Webster, Lester Young (ts), Gerry Mulligan (bar), Mal Waldron (p), Danny Barker (g), Milt Hinton (b), Osie Johnson (dm).

One title:

Fine And Mellow	Solo 12 bars (3 rd (ts)-solo). (S)
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... and also to see!!

DIXIELAND JAM FEST

NYC. Dec. 16, 1957

Henry Allen (tp), J. C. Higginbotham (tb), Sol Yaged (cl), Coleman Hawkins (ts), Lou Stein (p), Milt Hinton (b), Cozy Cole (dm). Date also given as Summer 1956. Seven titles were recorded for Reeves-Soundcraft, issued as "Warhorses":

Battle Hymn Of The Republic	Solo 16 bars. (F)
When The Saints Go Marchin' In	Solo 16 bars. (F)
Frankie And Johnnie	In ens. Solo 12 bars. (SM)
Maryland, My Maryland	Solo 32 bars. (F)
The Blues	Solo 12 bars. (S)
Bill Bailey	Solo 32 bars. (F)
South	Solo 16 bars. (SM)

A bunch of excellent musicians commemorating the old days of the 1933 Allen/Hawkins orchestra. However, this music is quite different, not only

"dixieland", but they have chosen the top corny titles, in my opinion. Nevertheless, the rhythm section is excellent, and the date swings. The soli are brief to the point as pearls on a string, and Hawk takes his turn on all titles with good results. For highlights choose "Maryland..." and "... Johnny", although the latter produces a violent reed squeak. Much good music here but there are more interesting Hawk sessions.

**HENRY RED ALLEN AND
THE METROPOLE ALL STARS**

NYC. Dec. 1957

Henry Red Allen (tp, vo), J. C. Higginbotham, Vic Dickenson (tb), Buster Bailey (cl), Coleman Hawkins (ts), Claude Hopkins (org), Eugene Ramey (b), Eddy Burns (dm).

Eight titles were recorded at Cafe Metropole for Bandstand USA, program 23 broadcast. Tape said to exist. Postscript of Nov. 2019: Yes!:

Song Of The Islands Solo 3 choruses of 32 bars to long coda. (M)

Solo feature for Hawk, great!

NYC. Dec. 28, 1957

Same. Five titles, tape said to exist.

**TINA LOUISE VOCAL ACC. BY
BUDDY WEED'S ORCHESTRA**

NYC. late 1957/early 1958

Bigband with strings, including Coleman Hawkins (ts), Buddy Weed (p), Jim Timmens (arr).

Three titles were recorded for Urania (similar sessions also for Tyree Glenn (tb) (five titles) and Hilton Jefferson (as) (four titles)):

Embraceable You Solo 2 bars to obligato 32 bars.
Solo 10 bars. Long coda. (S)

I Wanna Be Loved Solo 2 bars to obligato 32 bars to solo
8 bars to obligato 4 bars. Long coda. (S)

Goodnight My Love Obligato parts. Soli 2 and 2 bars to
obligato parts. Long coda. (S)

Nice session, just what CH seems to enjoy!

HENRY ALLEN

NYC. Jan. 11, 1958

Henry "Red" Allen (tp), J. C. Higginbotham, Vic Dickenson (tb), Buster Bailey (cl), Coleman Hawkins (ts), Claude Hopkins (org), Eugene Ramey (b), Eddie Bourne (dm).

Five titles were recorded at Cafe Metropole for AFRS "Bandstand U. S. A.", one has CH:

Song Of The Islands Solo 3 choruses of 32 bars to coda. (M)

Postscript of Dec. 1, 2018: Found this item while working on Henry "Red" Allen. Feature number for tenorsax, nice without being particularly sensational. There may be additional programs, see Dec. 1957.

JIMMY McPARTLAND

NYC. Jan. 16, 1958

Charlie Shavers, Dick Cary, Jimmy McPartland (tp), Cutty Cutshall (tb), Peanuts Hucko (cl), Coleman Hawkins, Bud Freeman (ts), Gene Schroeder (p), Eddie Condon (g), Milt Hinton (b), Cliff Leeman (dm), unknown (vo).

Four titles were recorded for Columbia/Epic:

60360 Goodnight My Someone Solo 16 bars. (SM)

60361 The Sadder-But-Wiser Girl For Me Solo 16 bars. (FM)

60362 Ya Got Trouble Solo 16 bars. (F)

59282 Lida Rose In ens. Soli 4 and 8 bars. (SM)

Surprising session, almost a small bigband, with nice soli thrown out here and there; charming but difficult to see what the producer and McPartland really had in mind with this session. And only four titles? Anyway, nice swinging mainstream music, and CH (as well as BF) has good tenorsax contributions with "... To Me" as a highlight.

COLEMAN HAWKINS AND HIS CONFREERES

NYC. Feb. 1958

Roy Eldridge (tp), Coleman Hawkins (ts), Hank Jones (p), George Duvivier (b), Mickey Sheen (dm).

Four titles were recorded for Verve:

21922-8	Sunday	Acc. (tp) 16+8 bars, solo 8 bars on bridge. Soli 32 and 4 bars. Part of coda. (M)
21923-2	Hanid	Solo 64 bars. (FM)
21924-8	Honey Flower	Duet with (tp) 32 bars. Solo 64 bars to duet with (tp) 18 bars and coda. (S)
21924-x	Honey Flower	As above. (SM)
21925-3	Nabob	Solo 3 choruses of 32 bars. (SM)

Always nice to have Roy and Hawk together, and a lot of good music follows, but the rhythm section seems somewhat disinterested, and the session lacks the extra to make it memorable. The sluggish "Nabob" is a relevant proof. For other details, note the original start on the "Hamid" solo. The master take of "... Flower" is likely to be your favourite, the alternate has Hawk somewhat confused.

DICK HYMAN -

LEONARD FEATHER ORCHESTRA

NYC. Feb. 7, 1958

Harry Edison (tp), Coleman Hawkins (ts), Dick Hyman (p), Oscar Pettiford (b), Osie Johnson (dm), Marilyn Moore (vo-"Feminity", "Life ..."), Jackie Paris (vo- "... Time").

Three titles were recorded for MGM, issued as "Oh Captain":

Feminity	Soli 4 and 10 bars. (SM)
All The Time	Intro 4 bars to solo 8 bars. Solo 18 bars. Coda. (S)
Life Does A Girl A Favor	Soli 8 and 32 bars. (M)

Rather cautious and arranged session with Hyman as the definite key person. With regard to CH, "Life ..." is the most interesting item.

COLEMAN HAWKINS ALL STARS

NYC. Feb. 18&19, 1958

Buck Clayton (tp), Coleman Hawkins (ts), Hank Jones (p), Ray Brown (b), Mickey Sheen (dm).

Six titles were recorded for Felsted, issued as "The High And Mighty Hawk":

Get Set	Solo 3 choruses of 32 bars. (FM)
Bird Of Prey Blues	Solo 17 choruses of 12 bars. (M)
My One And Only Love	Solo 32 bars. Solo 16 + 8 bars to long coda, (tp) on bridge. (S)
Vignette	Solo 3 choruses of 32 bars. (FM)
Ooh-Wee, Miss G. P.!	Duet with (tp) 32 bars. Solo 32 bars to duet 32 bars and coda. (M)
You've Changed	Soli 32 and 16 bars to coda. (S)

I venture to state that many of you readers will select this session as one CH's most important in the last years before the fifties close! A delicate swinging rhythm section lays a firm basis for Hawk and Buck, who seem to have a real ball! The most exciting item is the "... Prey ...", never did we hear CH play the blues like this, going on as if forever!!! Beautiful ballad playing particularly on "... Changed", and the presence of Buck adds very much to the relaxed atmosphere of this main mainstream session.

JIMMY RUSHING AND HIS ORCHESTRA

NYC. Feb. 20, 1958

Emmett Berry, Mel Davis, Buck Clayton, Bernie Glow (tp), Vic Dickenson, Dickie Wells, Urbie Green (tb), Earl Warren, Rudy Powell (as), Buddy Tate, Coleman Hawkins (ts), Danny Bank (bar), Nat Pierce (p), Danny Barker (g), Milt Hinton (b), Jo Jones (dm), Jimmy Rushing (vo).

Four titles were recorded for Columbia, one has CH:

60475	Rosalie	Solo 56 bars. (M)
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NYC. Feb. 26&27, 1958

Personnel as above except Doc Cheatham (tp), Frank Rehak (tb), Osie Johnson (dm) replace Glow, Dickenson and Jones.

Eight titles, four have CH:

60480	It's A Sin To Tell A Lie	Solo 8 bars. (FM)
60481	Trav'lin' Light	Solo 16 bars. (SM)
60482	When You're Smiling	Solo 16 bars. (FM)
60483	Somebody Stole My Gal	Solo 40 bars. (F)

Although this is Rushing's session, and the large star-studded gallery really is a waste of talent, CH should be noted particularly for his inspired playing on "Rosalie" and "... My Gal".

TINY GRIMES SWINGTET

NYC. Feb. 28, 1958

Coleman Hawkins (ts), Musa Kaleem (fl), Ray Bryant (p), Tiny Grimes (g), Earl Wormack (b), Teable Flemming (dm).

Six titles were recorded for Prestige, issued as "Blues Groove":

1470	Soul Station	Solo 34 bars. (SM)
1471	Blues Wail	Solo 24 bars. (S)
1472	A Smooth One	Solo 32 bars. (M)
1473	April In Paris	Solo 32 bars. (M)
1474	Marching Along	Solo 15 choruses of 12 bars. (M)
1475	Tiny Bean	With ens. Solo 48 bars. With ens to fade out. (M)

This is Tiny's session above all, and in "Marchin' ..." he opens the ball with the longest guitar solo I have ever heard, 8 ½ minutes, and a brilliant one too! Hawk follows, and although he did not play much blues in the old days, he certainly does now, in his typical very tough, violent style, quite interesting but not necessarily beautiful, go for it! In fact, it seems that he now plays more inspiredly on the blues than on the standards. There is strong blues also on "... Wail" and "Soul...". "... One" is straightforward, while "April ..." is taken in an unusual fast tempo, not fooling Hawk though. "... Bean" is not a blues, played ok. But back to Tiny, this is a hell of a guitar session!

JUANITA HALL VOCAL ACC. BY

CLAUDE HOPKINS ORCHESTRA / ALL STARS

NYC. 1958

Doc Cheatham (tp), Buster Bailey (cl), Coleman Hawkins (ts), Claude Hopkins (p), George Duvivier (b), Jimmy Crawford (dm).

Twelve titles were recorded for Counterpoint, also issued on Storyville and Joker, issued as "Juanita Hall Sings Bessie Smith", faint tenorsax background only on "After You've Gone", "Gulf Coast Blues", "Second Fiddle" and "Gimme A Pigfoot" but:

Hold That Train	Obbligato 12 bars. (S)
You've Been A Good Old Wagon	Obbligato 16 and 16 bars. (SM)
Nobody Wants You When YRDAO	Solo 18 bars. (SM)
I Don't Want It Second Hand	Solo 4 bars. (SM)
A Good Man Is Hard To Find	Solo 14 bars. (SM)
Baby Won't You Please Come Home	Solo 18 bars. (SM)
Downhearted Blues	Obbligato 12 bars. (S)
Lovin' Sam From Alabam	Brief break. In ensemble. (SM)

Yes, this is really Bessie Smith returning from the grave! Pleasant session with an atmosphere of old days, and Hawk seems to thrive, playing very nicely. Three soli of some length, but the background playing is what I enjoy the most, try "... Wagon" and "Downhearted ...".

COLEMAN HAWKINS

Jamestown, NY. April 19, 1958

Ted Donnelly (tb), Coleman Hawkins (ts), Norman Lester (p), Leon Spann (b), Jerry Potter (dm).

Annual Chi Sigma Chi Sweetheart's Ball, eleven titles:

Perdido	Duet with (tb) 1 chorus to solo 3 choruses of 32 bars. 3 choruses 4/4 with (dm). Coda. (M)
Say It Isn't So	Solo 64 bars. Duet with (tb)

	32 bars to coda. (S)
Tea For Two	Duet with (tb) 32 bars. Solo 3 choruses of 32 bars. (M)
My Funny Valentine	Weak background only. (S)
Stardust	Solo 64 bars. (S)
I Can't Get Started	Solo with (tb) acc. 64 bars. (S)
Sweetheart, You Are Lovely	Acc. (tb) 32 bars to solo 64 bars with (tb) acc. Duet with (tb) 32 bars. (M)
Indiana	Fade in to duet with (tb) 24 bars. Solo 3 choruses of 32 bars. Duet with (tb) 32 bars to coda. (F)
Over The Rainbow	Acc. (tb) 32 bars to solo 2 ½ choruses of 32 bars to coda. (S)
How High The Moon	Duet with (tb) 32 bars to solo 64 bars. 64 bars 4/4 with (dm). (M)
I'll See You In My Dreams	Solo 32 bars. Duet with (tb) 16 bars to coda. (SM)

The circumstances around this live session is well described in the CD liner notes and shall not be repeated here. The recording quality of the piano is inferior, as is its tuning, the drummer as close to being an amateur, and the trombone playing signals the bad shape of its executor, who passed away three weeks later. Nevertheless CH again is amazing with his neverending inspiration. The starting number "Perdido" is the least successful, but later there is much quality on this informal occasion. The slow tempi are always played with his usual charisma, try "Stardust" for a good example. Not the most important of the numerous CH sessions of the last fifties but with a certain charm and lots of good playing, if one listen patiently.

COLEMAN HAWKINS

NYC. April 24, 1958

Coleman Hawkins (ts, ldr), Marshal Royal, Frank Wess (as), Frank Foster (ts), Charlie Fowlkes (bar), Nat Pierce (p), Freddie Green (g), Eddie Jones (b), Bobby Donaldson (dm), Billy Ver Planck (arr).

Five titles were recorded for World Wide, issued as "Coleman Hawkins Meets The Big Sax Section", no solo on "Ooga Dooga" but:

I've Grown Accustomed To Her Face	Soli 8, 40 and 20 bars to long coda. (S)
Thanks For The Misery	Solo with ens 24 bars. Solo 36 bars. (S)
Thanks For The Misery (alt.)	As above. (S)
An Evening At Papa Joe's	Solo 36 bars. (S)
There is Nothing Like A Dance	Solo with ens. (F)

Excellent session, rhythm, soli and arrangements, and Hawk plays most satisfactorily; three groovy blues choruses on "... Papa Joe's", a most angry "... Misery" (particularly the alternate), and a fine ballad in "... Her Face". "... Dance" however is most interesting for its peculiar construction and for Hawk's ability to take any challenge.

JATP

Paris, April 30, 1958

Roy Eldridge (tp), Sonny Stitt (as, ts), Coleman Hawkins (ts), Lou Levy (p), Herb Ellis (g), Max Bennett (b), Gus Johnson (dm).

Concert at Olympia Theatre, three titles:

Idaho	In ens. Solo 3 choruses of 32 bars. In ens. (FM)
Indian Summer	Solo 64 bars to coda. (S)
The Walker	In ens. Solo 3 choruses of 32 bars. (FM)

Note particularly a beautiful version on "... Summer", longer than usual, two full choruses!!

COLEMAN HAWKINS**Paris, May 1, 1958**

Coleman Hawkins (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Gus Johnson (dm).

Soundtrack from the film "Les Tricheurs":

Clo's Blues

Intro 4 bars to solo 48 bars to coda. (S)

This is no blues, nor has it got any blues feeling, and it seems somewhat disconnected with a too active guitar, possibly a tune made especially for the film and not completely rehearsed. CH is always good in the nice slow tempo, but the total result is not so memorable after all.

same date

Same with Dizzy Gillespie (tp), Sonny Stitt (as) added.

Postscript of April 2023: There was more music from this occasion than previously registered. Here is more:

Get Happy FS

Solo 8 bars (NC). (F)

Get Happy

Solo 3 choruses of 32 bars. (F)

On The Alamo

Solo 64 bars. (M)

Nice new discoveries but nothing very special.

JATP**England, May 2-18, 1958**

Roy Eldridge (tp), Coleman Hawkins (ts), Lou Levy (p), Herb Ellis (g), Max Bennett (b), Gus Johnson (dm).

Seven titles were recorded live on probably three concerts (1-3, 4-6, and 7), no tenorsax on "I Can't Get Started" and "Willow Weep For Me" but:

Bean Stalking

Solo 4 choruses of 32 bars. (F)

Indian Summer

Solo 32 bars to long coda. (S)

The Walker

Solo 4 choruses of 32 bars. (FM)

Bean Stalking

Solo 3 choruses of 32 bars. (F)

Indian Summer

As above. (S)

The Walker

As above. (FM)

Indian Summer

As above. (S)

Terribly noisy drumming spoils much of the fun on "Bean ..." and "... Walker", but Hawk plays with strength and inspiration, though the charm of old days is lacking. More pleasant are the "Indian ..."s, typical examples of his modern ballad playing more violent and dramatic than ever before.

JATP**Stockholm, May 20, 1958**

Dizzy Gillespie, Roy Eldridge (tp), Sonny Stitt (as, ts), Coleman Hawkins (ts), Lou Levy (p), Herb Ellis (g), Max Bennett, Ray Brown (b), Gus Johnson (dm).

Concert in Konserthuset, one title has CH:

Azure

Solo 5 choruses of 32 bars. (FM)

Fine solo here on this unusual tune.

JATP – COLEMAN HAWKINS**Oslo, May 23, 1958**

Coleman Hawkins (ts), Lou Levy (p), Ray Brown (b), Gus Johnson (dm).

Concert, one title:

Indian Summer

Solo 32 bars to very long coda. (S)

Sound is not too good, but the music quality is excellent, and we were there!

COLEMAN HAWKINS / JATP**Zürich, June 2, 1958**

Roy Eldridge (tp-"Crazy Rhythm"), Coleman Hawkins (ts), Lou Levy (p), Herb Ellis (g), Max Bennett (b), Gus Johnson (dm).

Four titles were recorded for Pablo, issued as "Bean Stalkin'":

6:12

Bean Stalkin'

Soli 4 and 2 choruses of 32 bars. (F)

2:28

Indian Summer

Solo 32 bars to long coda. (S)

8:27

Stompin' At The Savoy

Soli 5 and 3 choruses of 32 bars. (FM)

6:53 Crazy Rhythm Solo 4 choruses of 32 bars.
3 choruses 4/4 with (tp). (F)

This session contains some of the hottest Hawk of the late fifties; particularly “Bean ...” and “... Savoy” where he has chosen to manage without Roy, and with great guitar backing, show an ability to sustain uptempo with creative playing for chorus after chorus. Dig also a long chase with Roy on “... Rhythm”! With such uptempo playing, we are almost too exhausted to enjoy a beautiful ballad version of “... Summer”. What a session! Postscript of Jan. 31, 2021: Note that two titles have been added to the previous version, and that the session was duplicated with wrong date (Oct. 1960) in vol. 4.

JATP**Zürich, June 2, 1958**

Roy Eldridge (tp-“Crazy ...”), Coleman Hawkins (ts), Lou Levy (p), Herb Ellis (g), Max Bennett (b), Gus Johnson (dm).

Concert in Kongresshaus, two titles:

Bean Stalking Straight 1 to solo 4 choruses of 32 bars.

Solo 2 to straight 1 choruses. (F)

Crazy Rhythm Solo 4 choruses of 32 bars.
3 choruses 4/4 with (tp). (F)

Uptempo titles, but CH deals with them very strongly, never overstepping into overblowing as in several other similar cases.

COLEMAN HAWKINS**Cannes, France, July 1958**

Roy Eldridge (tp), Vic Dickenson (tb), Hubert Rostaing (cl), Coleman Hawkins (ts), Michel de Villiers (bar), Lou Levy (p), Arvell Shaw (b), J. C. Heard (dm).

Two titles were recorded live at the Antibes Jazz Festival:

Undecided Solo 4 choruses of 32 bars. (F)

Lady Be Good Solo 3 choruses of 32 bars.
Soli 4 and 4 bars. (F)

same

Coleman Hawkins (ts), (rhythm) as above. One title:

Indian Summer Solo 48 bars. (S)

CH gets really going on “Undecided” and “Lady ...”, and his solo on “... Summer” is very beautiful. The final tag seems to be missing.

same

Roy Eldridge (tp), Coleman Hawkins (ts), Claude Bolling (p), Arvell Shaw (b), J. C. Heard (dm).

One title from concert:

6:08 The Walker Solo 3 choruses of 32 bars. (M)

Postscript of March 26, 2020: This item was earlier believed to be from Brussels, 1961. Relaxed in medim tempo, better than an average concert performance.

TENOR CONCLAVE**Cannes, France, July 13, 1958**

Personnel including Don Byas, Barney Wilen, Guy Lafitte, Coleman Hawkins, Stan Getz (ts).

Two titles were recorded live at the Antibes Jazz Festival:

Now's The Time Soli 5 and 7 choruses of 12 bars. (M)

Indiana Solo 3 choruses of 32 bars (fifth
(last) tenorsax solo). (FM)

CH closes the fine five-tenorsax performance on “Indiana” with a competent solo. We miss a 4/4 bars chase however! “... Time” also merits a CD issue.

COLEMAN HAWKINS & RED ALLEN**NYC. Aug. 7, 1958**

Henry Red Allen (tp), Earl Warren (cl, as), Coleman Hawkins (ts), Marty Napoleon (p), Chubby Jackson (b), George Wettling (dm), Larry Clinton (arr).

Seven titles were recorded for Reeves Soundcraft tape, issued as “Sweet Moods of Jazz” and “High Standards”:

All Of Me Solo 32 bars. (SM)

Tea For Two Solo 32 bars. (FM)

Mean To Me	Solo 16 bars. (SM)
Sleepy Time Gal	Solo 16 bars. (SM)
Stormy Weather	Solo 18 bars. (S)
Summertime	Solo 16 bars. (S)
Lonesome Road	Solo 16 bars. (SM)

Pleasant but quite passive session, this is not swing jazz proper but rather "jazz for dining". Accepting this fact, there is a lot of nice music, particularly Red is sublime, but Hawk also takes good soli, perhaps no particular highlight, however try "Mean ...".

MILT JACKSON & COLEMAN HAWKINS **NYC. Sept. 12, 1958**
 Coleman Hawkins (ts), Milt Jackson (vib), Tommy Flanagan (p), Kenny Burrell (g),
 Eddie Jones (b), Connie Kay (dm).
 Eight titles were recorded for Atlantic, six issued:

3135	Close Your Eyes	Duet with (vib) 32 bars. Solo 32 bars. Duet 8 bars. (SM)
3136	Stuffy	Solo 64 bars. (M)
3137	Sandra's Blues	Soli 12, 24 and 12 bars. (S)
3138	Indian Blues	Solo 5 choruses of 12 bars. (FM)
3141	Don't Take Your Love From Me	Solo 16 bars. (S)
3142	Get Happy	Solo 64 bars. (F)

Yet another kind of session for Hawk, this time with the best of vibraphone players and an excellent rhythm section. The upper tempi are perhaps not that remarkable, Hawk plays his things, Milt his, with good results. However, it is the slower, delicate items that make this session memorable. The close tenorsax/vibes cooperation on "... Eyes" makes this item my second favourite here, together with a nice solo on "... Love ...". However, it is "Sandra ..." which takes the first prize, a lovely piece of music as such, and as Nat Hentoff states it: "Hawk seizes it with an earthiness that evokes one of his most powerful solos in some time!"

ART FORD's JAZZ PARTY **NYC. Sept. 18, 1958**
 Collective personnel: Johnny Windhurst (tp), Tyree Glenn (tb), Hank d'Amico (cl),
 Coleman Hawkins (ts), Alex Templeton, Roland Hanna (p), Mary Osborne (g),
 unknown (vib), (b), (dm), Maxine Sullivan (vo).
 Several titles on TV (see You Tube), three have CH:

I Found A New Baby	Solo 3 choruses of 32 bars, partly with ens. (FM)
Just You, Just Me	In ens to solo 5 choruses of 32 bars, partly with ens, to coda. (FM)
Prisoner Of Love	Solo 64 bars, partly with ens, to very long coda. (S)

Exciting to see Hawk here, obviously being in a very good mood. His playing on "... Baby" is really jumping on a stride background, and also "... Just Me" is a remarkable swinger. Finally "Prisoner ...", a lovely and not often played ballad, great!

ART FORD's JAZZ PARTY **Newark, NJ. Sept. 25, 1958**
 Collective personnel: Charlie Shavers, Henry Allen (tp), J. C. Higginbotham (tb), Pee Wee Russell (cl), Coleman Hawkins, Lester Young (ts), Willie "The Lion" Smith (p),
 Dick Thompson (g), Vinnie Burke (b), Sonny Greer (dm), Harry Shepherd (vib).
 Fifteen titles on WNTA-TV/Broadcast, five issued, no CH on "I Can't Get Started" and "Mean To Me" but:

Indian Summer	Solo 64 bars to long coda. (S)
Jumpin' With Symphony Sid	Solo 4 choruses of 12 bars to 3 choruses 4/4 with (ts-LY). (M)
Avalon	In ensemble. Solo 64 bars. (F)

"Indian ..." is a solo feature for CH (with Shavers heard in the coda), played in the strong, rough, expressive mode of the era. Also a strong, typical late fifties solo on

"Avalon". "... Sid" is however the main item with fine blues blowing, and for a last time jamming with Prez.

**COLEMAN HAWKINS -
SEVEN AGES OF JAZZ**

Wallington, Sept. 26, 1958

Buck Clayton, Don Elliott(tp), Tyree Glenn (tb), Georgie Auld (cl, ts), Coleman Hawkins (ts), Dick Hyman (p), Milt Hinton (b), Don Lamond (dm).

Six titles were recorded at Oakdale Musical Theatre:

It Don't Mean A Thing	Soli 8, 32 and 8 bars. (M)
One O'Clock Jump	Solo 36 bars. (M)
If I Could Be With You	Solo 56 bars to coda. (SM)
Stuffy	Straight/solo 64 bars. Solo 64 bars to straight 32 bars. (M)
Ballad Medley: Indian Summer	Solo 32 bars to long coda. (S)
Jazz Lab	No solo.

CH is in excellent shape here! His solo on "... Thing" is gorgeous, so relaxed, and note the opening!! Very strong contributions also on "If I Could ..." and "... Summer", note these!! "... Jump" is more ordinary, and "Stuffy" is not my favourite. "Jazz Lab" is a piece of free form, but rather brief and no CH to be heard. But in general, this is an important Hawk session!!

COLEMAN HAWKINS QUARTET

Sept. 30, 1958

Personnel given as: Coleman Hawkins (ts), Elliot Lawrence (p), S. Shubie (b), Hocie Smith (dm). However, a trumpet is heard in the background.

CBS broadcast "Jazz Is My Beat", one title:

September Song	Solo 64 bars to coda. (S)
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Oct. 3, 1958

Same. One title:

Lover Come Back To Me	Solo 2 choruses of 64 bars. (F)
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Rather lame rhythm section, and we have heard Hawk better.

TONY SCOTT & THE ALL STARS

NYC. Oct. 13, 1958

Jimmy Knepper (tb), Tony Scott (cl), Coleman Hawkins (ts), Tommy Flanagan (p), Gene Ramey (b), Walter Bolden (dm).

Three titles were recorded for Decca/Coral:

105804	Ornithology	Solo 64 bars. (F)
105805	Body And Soul	Soli 16 and 16 bars to long coda. (S)
105806	Untitled Blues	Solo 6 choruses of 12 bars. (F)

A typical modern session as evidenced by "Ornithology" and "... Blues", and Hawk adapts as always, but I am not sure his rather cold playing here will be among your favourite music. Another version of "Body ..." will however attract attention, not only because it is beautifully played, but for the unusual setup having soft clarinet backing. After a brief piano intro Hawk takes half a chorus but then let Scott take the rest of the chorus and Flanagan the first half of the second, before he returns for the last half and coda, tagged by Scott. Note however that on the MCA LP version, his friends are cut, and the tenorsax halves spliced!! Disgusting!!!

ART FORD's JAZZ PARTY

NYC. Oct. 16, 1958

Cootie Williams, Nat Adderley (tp), Kai Winding (tb), unknown (cl), Cannonball Adderley (as), Coleman Hawkins (ts), Billy Taylor (p), Roy Gaines (g), Earl May (b), Ed Thigpen (dm), Lionel Hampton (vib), Wini Brown ? (vo).

Thirteen titles on WNTA-TV/Broadcast, six titles issued on Enigma, no CH on "Cootie's Big Time Blues" and "I Got It Bad" but:

Fine And Dandy	Solo 64 bars. In ens. (F)
Body And Soul	Solo 64 bars to long coda. (S)
Air Mail Special	Solo 64 bars. (F)
Bugle Call Rag	Solo 7 choruses of 12 bars. (FM)

This jazz party is not in general as exciting as the one three weeks later, but another version of "... Soul" is thrilling, starting cautiously but proceeds towards a most strong approach and conclusion. Inspired tenorsax playing also on "Bugle ...", while the fast numbers are just too fast to be quite noteworthy.

ART FORD's JAZZ PARTY

NYC. Nov. 6, 1958

Henry Allen (tp, vo), Dicky Wells (tb), Buster Bailey (cl), Coleman Hawkins (ts), Willie "The Lion" Smith (p), Danny Barker (g), Vinnie Burke (b), Sonny Greer (dm). On "Love Is Just ...": Buddy Iannone (tp), Miff Sines, unknown (tb), Joe Dean (bar), Rudy deLuca (dm) added.

Eighteen titles, four have CH:

Ballin' The Jack	Solo 48 bars.(FM)
Stompin' At The Savoy	Solo 4 choruses of 32 bars. (M)
Solitude	Solo 64 bars to long coda. (S)
Love Is Just Around The Corner	Solo 64 bars to ens. (F)

A swinging live swing session with the right kind of swing rhythm for us swing lovers, and obviously Hawk is most inspired by it, his soloing on "... Savoy" is a real gasser!! And not only that, an intense version of "Solitude" also belongs to the most memorable CH performances of the late fifties. "... Corner" is a bit too fast, but has a lot of interesting soloing by all participants, and Hawk manages well. This is a real jazz party!! Postscript of Dec. 4, 2018: A fourth title "... Jack" not appearing on the Enigma LP has great tenorsax!

COLEMAN HAWKINS QUINTET

NYC. Nov. 7, 1958

Coleman Hawkins (ts), Ray Bryant (p), Kenny Burrell (g), Wendell Marshall (b), Osie Johnson (dm).

Seven titles were recorded for Prestige:

1641	I Hadn't Anyone Till You	Soli 64 and 24 bars to coda. (M)
1642	Greensleeves	Soli 32 and 16 bars to coda. (S)
1643	Groovin'	Solo 4 choruses of 12 bars. (M)
1644	Sunday Morning	Soli 64 and 32 bars. (FM)
1645	Until The Real Thing Comes Along	Intro 4 bars to solo 64 bars to coda. (S)
1646	Sweetnin'	Solo 8 bars. Solo 4 choruses of 32 bars. 1 chorus 4/4 with (dm). (F)
1647	Soul Blues	Duet with (g) 24 bars to solo 24 bars. With (p) and (g) 36 bars to coda. (S)

A session of high quality CH, with due appraisal of Bryant's excellent piano backing. The highlight is the magnificent "Until ...", this item is in a nutshell what CH is worth these days, a brilliant performance, in style lightyears away from only ten years ago! The delicious "Greensleeves" in ¾ time is also a memorable performance. The groovy "Soul ..." also shows that CH has learned to play the blues. And "Sweetnin'" shows how he goes fast uptempo with great ease. In all, a very fruitful session, the best of old and new.

COLEMAN HAWKINS

Washington, D.C., Jan. 1959

Roy Eldridge (tp), Coleman Hawkins (ts), Don Wilson (p), Bob Decker (b), Buddy Dean (dm).

Large number of titles recorded live at the Bayou Club:

Blue Lou	Solo 7 choruses of 32 bars. 1 chorus 8/8 to 2 choruses 2/2 and 4/4 with (tp). (FM)
Basin Street Blues	Duet with (tp) 16 bars. Solo 48 bars. Duet 16 bars to coda. (S)
Just You, Just Me	Solo 5 choruses of 32 bars. 32 bars 4/4 with (dm). (F)
Rifftide	Solo 6 choruses of 32 bars. 32 bars 8/8 to 32 bars 4/4 with (tp). (F)
These Foolish Things	Solo 64 bars to long coda. (S)

Undecided	Solo 5 choruses of 32 bars. 32 bars 8/8 to 32 bars 4/4 with (tp). (F)
Honeysuckle Rose	Solo 7 choruses of 32 bars. 32 bars 8/8 to 32 bars 4/4 to 32 bars 2/2 with (tp). (FM)
Lady, Be Good	Solo 5 choruses of 32 bars. 64 bars 8/8 and 4/4 with (tp). (F)
How High The Moon	Solo 6 choruses of 32 bars. Soli 8 and 8 bars. (FM)
Bayou Atmosphere	Duet with (tp) 32 bars. Solo 3 choruses of 32 bars. (SM)

same

Additional titles:

Body And Soul	Solo 64 bars to very long coda. (S)
Birth Of The Blues	Solo 3 choruses of 32 bars. (SM)
Soft Winds	Solo 11 choruses of 12 bars. (M)
Bayou Atmosphere	Solo 8 bars to duet with (tp) 8 bars to solo 48 bars to duet 16 bars. (S)

From a quantitative point of view, you will never get more Hawkins on one date that here! Teaming up with his old battle team mate Roy, he plays title after title, chorus after chorus, and no doubt with great concentration and inspiration. Lots of excellent music here. Nevertheless, it can be too much, so play it carefully, only a few titles at a time. When my enthusiasm is not fully on the top, it is due to the rhythm section which is a bit too modern for my taste, and a bit too ordinary for making a real sensation out of this music. Remember we are quite spoiled with regard to Hawkins!

same

Same. Additional five titles (June 1916):

Spotlite (NC)	Solo 6 choruses of 32 bars. 2 choruses 8/8 and 4/4 with (tp). (F)
Basin Street Blues	Acc. (tp). Solo 4 choruses of 16 bars. Acc. (tp). (S)
Rosetta (NC)	Acc. (tp). Solo 32+24 bars (NC). (FM)
Vignette	Solo 7 choruses of 32 bars. 2 choruses 8/8 and 4/4 with (tp). (F)
Bean And The Boys	In ens. Solo 3 choruses of 64 bars. 2 choruses 16/16 and 8/8 with (tp). (F)

Spoiled or not, if you don't dig CH's magnificent solo on "Basin ..." you don't know what jazz is all about, this was something really out of the ordinary!! Having not played the Bayou stuff for some years, I must admit I was highly pleased, this is good!! Both Roy and Hawk are in brilliant shape, taking long choruses and chases. On "Spotlite" ("Just You, Just Me") the beginning is missing, not influencing CH, but on "Rosetta", the opposite is the case. He takes the fast tempi with great ease, also "Vignette" ("Sweet Sue, Just You") and "Bean ..." ("Lover Come Back To Me"), note as a particular detail the ease with which he treats the latter!

THE TIMEX ALL STARS**NYC. Jan. 7, 1959**

Dizzy Gillespie, Roy Eldridge (tp), Vic Dickenson (tb), Coleman Hawkins (ts), Marty Napoleon (p), Milt Hinton (b), Jo Jones (dm), Ruth Olay, Dakota Staton (vo). NBC telecast from unidentified Broadway Theatre, two titles:

Body And Soul	Solo 32 bars. (F). Coda. (S)
Perdido	In ens 32 bars. (FM)

Yes, it's true, the tempo on "... Soul" is fast! Not a good idea, though, but of course interesting for a change. And the brief trumpet duet is a must!

PRESTIGE BLUES-SWINGERS**NYC. Feb. 5, 1959**

Idrees Sulieman (tp), Jerome Richardson (fl, as), Coleman Hawkins (ts), Pepper Adams (bar), Ray Bryant (p), Roy Gaines (g), Wendell Marshall (b), Walter Bolden (dm), Jerry Valentine (arr).

Six titles were recorded for Prestige/Swingville, issued as "Stasch":

1708	Stasch	Soli 8, 12 and 12 bars. (M)
1709	Since I Fell For You	Solo 32 bars. (S)
1710	Roll 'Em	Solo 8 bars to 3 choruses of 12 bars. (M)
1711	Trust In Me	Solo 32 bars. (S)
1712	Skrouk	Solo with ens 6 choruses of 12 bars. (M)
1713	My Babe	Solo 3 choruses of 12 bars. (M)

CH is angry on this session! His phrasing is abrupt and nervous, as evident on the LP title "Stasch", a sort of blues chase with Richardson's altosax. Even in the slow ballads like "Trust ..." and "Since ..." he uses this approach, and in the blues of "Skrouk" and "My Babe", taking it a bit more easy on "Roll ...", my favourite item. The session as such is not one to remember for long, compared to so many more exciting ones. But Hawk is its main performer, of course, and it is well worth giving a try.

COLEMAN HAWKINS SEXTET

NYC. April 3, 1959

Charlie Shavers (tp), Coleman Hawkins (ts), Ray Bryant (p), Tiny Grimes (g), George Duvivier (b), Osie Johnson (dm).

Six titles were recorded for Prestige, issued as "Hawk Eyes":

1744	Stealin' The Bean	Soli 1 and 6 choruses of 12 bars. (M)
1745	Through For The Night	Soli 8 and 32 bars. (SM)
1746	La Rosita	Solo 3 choruses of 32 bars to coda. (S)
1747	Hawk Eyes	Solo 64 bars. 64 bars 4/4 with (tp). (FM)
1748	C'mon In	Solo 4 choruses of 12 bars. Solo 2 ½ choruses to fade out. (S)
1749	I Never Knew	Solo 16 + 72 bars, (tp) on first bridge. Solo 64 bars to coda. (FM)

This session is somewhat disappointing, the rhythm section never takes fire and swings properly, particularly the drums are out of place, compared to the Grimes' session of Feb. 1958. The album title "... Eyes" is a good example, everybody seem forced here. The lovely "... Night" of 1944 is not at all lovely here, neither "... Knew" is up to swing par, and we have heard the blues more convincing than on "... Bean". Best are the slow titles; "... In" is a slow blues with Hawk only accompanied by bass, a quite interesting item, and the beautiful ballad of "... Rosita", a real highlight!

BEN WEBSTER AND ASSOCIATES

NYC. April 9, 1959

Roy Eldridge (tp), Coleman Hawkins, Budd Johnson, Ben Webster (ts), Jimmy Jones (p), Les Spann (g), Ray Brown (b), Jo Jones (dm).

Four titles were recorded for Verve (one more without CH):

26357-1	Budd Johnson	Solo 3 choruses of 12 bars. (FM)
26358-3	De-Dar	Solo 3 choruses of 12 bars. (S)
26359-2	Young Bean	Solo 3 choruses of 12 bars. (FM)
26361-3	In A Mellow Tone	Solo 64 bars. (SM)

Strong CH on this unique mainstream session! Dave Gelly tells it all in connection with his liner notes for "In A ...": "As he grew older, Hawkins became declamatory in his delivery. His sound took on a harder edge and his whole musical tone of voice assumed a kind of impatience. Towards the end of his life this tendency became so marked that his whole style consisted of cryptic, sidelong comments with very little connecting narrative. At the time of this recording, however, he was just on the point of balance, extracting long strands of melody from the chords, but with a quite terrifying violence. It is generally a mistake to seek personal or biographical explanations for this kind of phenomenon, but one is forced to wonder what led him to adopt this brusqueness. Whatever the case, his playing here makes compelling listening". The rest is all blues, note in particular the swinging "De-Dar", his most

interesting if not exactly beautiful item here! And never played JJ better swing piano than here!

VERY SAXY

Hackensack, NJ. April 29, 1959

Arnett Cobb, Eddie "Lockjaw" Davis, Coleman Hawkins, Buddy Tate (ts), Shirley Scott (org), George Duivivier (b), Arthur Edgehill (dm).

Five titles were recorded for Prestige, issued as "Very Saxy":

1764	Light And Lovely	Solo 4 choruses of 12 bars (third tenorsax solo). (M)
1765	Very Saxy	Solo 3 choruses of 32 bars (third tenorsax solo). (F)
1766	Foot Pattin'	Solo 4 choruses of 12 bars (fourth tenorsax solo). (M)
1767	Fourmost	Intro 4 bars (third part). Solo 4 choruses of 12 bars (third tenorsax solo). 7 choruses 4/4 (third part) to fade out. (FM)
1768	Lester Leaps In	Solo 2 choruses of 32 bars (fourth tenorsax solo). 3 choruses 4/4 (fourth part). (F)

For once, Hawk has to be satisfied with one-fourth of the tenorsax soloing on a record, being "only one of many" players. The results are quite satisfactory, no reason for this great guy to be afraid of the sixties just around the corner!

ROY ELDRIDGE /

COLEMAN HAWKINS QUINTET

Newport, RI. July 3, 1959

Roy Eldridge (tp), Coleman Hawkins (ts), Ray Bryant (p), Tom Bryant (b), Oliver Jackson (dm), Helen Humes (vo-items 3-5).

Six titles were recorded at the Newport Jazz Festival:

Soft Winds	Solo 10 choruses of 12 bars. (SM)
Sweet Sue (Vignette)	Solo 5 choruses of 32 bars. 32 bars 8/8 with (dm). (F)
Million Dollar Secret	Obbligato parts. (SM)
St. Louis Blues	Obbligato parts. (FM)
Somebody Loves Me	Obbligato parts. (M)
Joshua Fit The Battle Of Jericho	Duet with (tp) 3 choruses of 32 bars. Solo 7 choruses to 2 choruses duet to long coda. (FM)

This quintet does not function very well, stylistically it seems that the participants work with different concepts; too modern piano, too active drumming and a not too inspired trumpet. CH plays energetically with long soli, but the contents is not at top level. The vocal items might have been the climax of the day, but there is only faint background playing. Note however, "Joshua ...", a different kind of music, 14 minutes long! Hawk and Roy introduce this item with a long, almost straight section, then a fine trumpet solo. When Hawk enters, he blows and blows in an almost self-hypnotic fashion before joined by Roy for the finale. I have never heard anything like this, and it is likely that some listeners will find it boring and un-Hawk-like, but just therefore, give it a try!

BOBBY PRINCE AND HIS ORCHESTRA

NYC. July-Aug. 1959

Bigband personnel including Coleman Hawkins, Seldon Powell (ts).

Two titles were recorded for Warner Brothers:

Jumpin' With Symphony Sid	Solo with orch 48 bars. (M)
The Gypsy	Solo 40 bars to very long coda. (S)

A strong and beautiful solo on "The Gypsy", while "... Sid" is more ordinary.

COLEMAN HAWKINS QUARTET

Chi. Aug. 9, 1959

Coleman Hawkins (ts), Ed Higgins (p), Bob Cranshaw (b), Walter Perkins (dm).

Four titles were recorded at the 1st Playboy Jazz Festival:

All The Things You Are	Soli 4 and 4 choruses of
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	36 bars to coda. (FM)
Centerpiece	Straight/soli 15 and 5 choruses of 12 bars to coda. (SM)
Body And Soul	Soli 64 and 16 bars to very long coda. (S)
Just You, Just Me	Solo 4 choruses of 32 bars. Solo 2 choruses to 2 choruses 4/4 with (dm) to straight and fade out. (F)

"Almost twenty thousand jazz fans jammed into this Chicago stadium", enough to make anybody nervous. However, not Hawk who is playing his usual hard driving edgy self in the typical nervous style of the late fifties. The soli are quite long, but he never loses inspiration; although it might be a little too much for the listener almost half-a-century later, better to have been there! The sluggish but almost brutal blues "Centerpiece" is a side of Hawk not known from previous periods, should be noted, but not exactly for its beauty! With "All ..." and particularly "Body ..." we are on safer ground, although the latter version is most different from "the original" twenty years earlier.

COLEMAN HAWKINS

WITH RED GARLAND TRIO

NYC. Aug. 12, 1959

Coleman Hawkins (ts), Red Garland (p), Doug Watkins (b), Charles "Specs" Wright (dm).

Five titles were recorded for Prestige/Swingville:

1808	Bean's Blues	Intro 8 bars to solo 6 choruses of 12 bars. Solo 3 choruses to fade out. (S)
1809	I Want To Be Loved	Soli 32 and 16 bars to coda. (S)
1810	It's A Blue World	Solo 4 choruses of 32 bars. 3 choruses 4/4 with (dm). Solo 20 bars to coda. (FM)
1811	Red Beans	Solo 64 bars. (M)
1812	Blues For Ron	Solo 10 choruses of 12 bars. (M)

Martin Williams of Down Beat gave this session "four stars", stating "One of Hawk's most consistently rewarding efforts in a long time". Yes, it is a magnificent session, with due tribute to the piano of Red Garland, switching from Coltrane to Hawk with great ease, giving all the support needed to make an "ordinary" session into an unforgettable one. Just listen to them on the utterly beautiful slow "... Loved", one of the great highlights to conclude the fifties! Or the humourously swinging "Red ..." on a perfect rhythm section! Or a strong "... World"! But the blues, man!! A fine swinging medium one on "... Ron" is majestic and memorable enough, and "Bean's ..." is the real thrill, starting out and finishing unaccompanied in a surging slow tempo with lovely all down deep choruses in the middle. Did I write somewhere that Hawk didn't play the blues? Well, he didn't much in the old days, but he certainly has learnt it by now!!

COLEMAN HAWKINS QUARTET

Westerley, Rh. I., Sept. 1959

Coleman Hawkins (ts), Eddie Costa (p), George Tucker (b), Eddie Campbell (dm). Jimmy Cleveland (tb), Benny Golson (ts) added on "Perdido".

Concert, four titles issued on Phoenix:

Stoned	Soli 16 and 9 choruses of 12 bars. (FM)
Vignette	Soli 5 and 3 choruses of 32 bars to coda. (FM)
Centerpiece	Soli/straight 8 and 4 choruses of 12 bars to coda. (SM)
Perdido	Soli 4 and 2 choruses of 32 bars to straight and coda. (F)

This is not one of Hawk's best days, reed trouble and somewhat disconnected playing. The encounter with Golson does not produce anything really interesting, compared to many other sessions, but "of course" there are sections of good quality.

JOE TURNER AND HIS ALL STARS

NYC. Sept. 9, 1959

Fip Ricard (tp), Vic Dickenson (tb), Jerome Richardson (as), Coleman Hawkins (ts), Jimmy Jones (p), Jim Hall (g), Doug Watkins (b), Charlie Persip (dm).

Five titles were recorded for Atlantic, four issued, no tenorsax on 3736 "Nobody In Mind" but:

3735	Until The Real Thing Comes Along	Solo 16 bars. (S)
3737	I Get The Blues When It Rains	Solo 16 bars. (SM)
3739	Rebecca	Solo 24 bars. (M)

NYC. Sept. 10, 1959

Personnel as above except Ernie Royal (tp) replaces Ricard. Five titles, no tenorsax on 3745 "Here Comes The Iceman" but:

3742	Time After Time	Solo 16 bars. (S)
3743	When I Was Young	Solo 12 bars. (S)
3744	Switchin' In The Kitchen	Solo 16 bars. (M)
3746	Don't You Make Me High	Solo 8 bars. (S)

Some mixed feelings for these "hybrid" sessions, trying to blend old and new elements but not too successful, a Pete Johnson is sorely missed. Hawk is something by himself, being both of the old style but having changed to a hard, violent attack, sometimes it is really to hard to be pleasant. However, he is always the same old genius, producing his soli with great ease. The fact that most titles here are in slow tempi is positive, and there are several noteworthy brief pieces, note for instance "... Was Young".

JIMMY WITHERSPOON VOCAL ACC. BY Monterey, Oct. 2, 1959

Roy Eldridge (tp), Urbie Green (tb), Woody Herman (cl), Coleman Hawkins, Ben Webster (ts), Earl Hines (p), Vernon Alley (b), Mel Lewis (dm).

Five titles were recorded at the Monterey Jazz Festival, no CH on "Good Rockin' Tonight" and "Big Fine Girl" but:

No Rollin' Blues	Weak obligato parts. (S)
Ain't Nobody's Business	Weak obligato parts. (S)
When I Been Drinkin'	Weak obligato parts. Solo 24 bars. (S)

Violent to almost paranoid slow blues on "... Drinkin'", while the background parts are weakly recorded and of no particular interest.

RANDY WESTON NYC. Oct. 26, 1959

Kenny Dorham (tp), Coleman Hawkins (ts), Randy Weston (p), Wilbur Little (b), Clifford Jarvis, Roy Haynes (dm), Brock Peters (vo).

Seven titles were recorded live at the Five Spots for United Artists:

La Rosita	Solo 3 choruses of 32 bars to coda. (S)
Hi-Fly	Break to solo 32 bars. Solo 12 bars. (SM)
Beef Blues Stew	Solo 4 choruses of 12 bars. (SM)
Star Crossed lovers	Soli 44 and 4 bars to coda. (S)
Spot Five Blues	Solo 8 choruses of 12 bars. Soli 4, 4 and 4 bars. (M)
Lisa Lovely	In ensemble. (M)
Where	Solo 16 bars. (SM)

This session sounds like an anachronism and maybe as a symbol for Hawk's interest in and willingness to join current jazz in all its experimental forms. Although I dig Weston's piano playing, I am however not sure he reaches any artistic targets with a quintet setup like this one, with CH being as always CH, experiment or no experiment. Difficult material to play; "Beef ..." is a blues in $\frac{3}{4}$ time, I cannot quite grasp "Hi-Fly", and "Star ..." is a kind of hypnotic, very slow piece. Probably most Hawk enthusiasts will prefer the quite normal blues item of "Spot Five ...", an almost funky performance. Hawk plays it in his typical intense late fifties style, and although I should not do this, I cannot but ask you to play "Blues Changes" from 1943 But leave it at that, "La Rosita" is a beautiful way to conclude the fifties! Backed by an excellent pianist, Hawk plays a moving solo on "La Rosita", showing that he still is one of the strongest tenorsax voices in jazz!

COLEMAN HAWKINS**late 1950s**

Charlie Shavers (tp), Coleman Hawkins (ts), others unknown.

TV Show "Night Music", one title:

Indian Summer

Solo 64 bars to very long coda. (S)

Beautiful!!

COLEMAN HAWKINS QUARTET**Boston, ca. Jan. 1, 1960**

Jimmy Tyler (as), Coleman Hawkins (ts), probably Hillary Rose (org), possibly Tony Williams or Joe Riddik (dm).

TV show, James Accardi collection, three titles:

5:40

Just You, Just Me

Solo 4 choruses of 32 bars.

Solo 8 and 8 bars. (M)

3:51

Disorder At The Border

Solo 8 and 3 choruses of 12 bars. (F)

7:14

Moonlight In Vermont

Solo 26+30 bars.

Solo 26 bars to long coda. (S)

Postscript of Aug. 6, 2020: This is a strong Hawk with an unusual organ backing and he plays so roughly, particularly on "... Border" (this item has the only altosax solo), that the session seems more like an informal clubdate rather than TV. After the first two exciting, but familiar vehicles, he closes with a long version of the beautiful "... Vermont", a song I surprisingly cannot see (checking Tom Lord) he ever recorded, thus a very valuable jazz archeological treasure!!

To be continued in 1960.

...ooo...