

The
TENORSAX
of
COLEMAN HAWKINS
“HAWK” “BEAN”

PART 4

1960-1961

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

Introduction:

To be honest, Oslo Jazz Circle had so much to play with Coleman Hawkins of the 1930s and 1940s that we had little time for 'contemporary' Hawk, judged to be on his way down, fast. Nevertheless when he visited Oslo in 1963, he was met with ovation, and the house (Metropol) was packed by enthusiastic followers. Today, I feel we were rather unjust to him; to compare his music to a yardstick like "Honeysuckle Rose" in prewar Paris is like choosing the 1936 "Lady Be Good" for Lester Young (or should we?...). The best of Hawk in the 1960s is magnificent!

Late history:

During the 1960s was also featured at The Metropole, New York and the Village Gate etc. In 1962 recorded with Duke Ellington. During his last years of his life made many appearances at the Village Vanguard, New York, toured Britain as a soloist in November 1967. Continued to work regularly until a few weeks before his death, appeared with Roy Eldridge on Chicago television show early in 1969 (ref. John Chilton).

COLEMAN HAWKINS SOLOGRAPHY

COLEMAN HAWKINS ALL STARS Englewood Cliffs, NJ. Jan. 8, 1960

Joe Thomas (tp), Vic Dickenson (tb), Coleman Hawkins (ts), Tommy Flanagan (p), Wendell Marshall (b), Osie Johnson (dm).

Five titles were recorded for Swingville/Prestige:

1973	You Blew Out The Flame	Straight 32 bars to solo 64 bars. Solo with ens 24 bars to straight 8 bars. (M)
1974	I'm Beginning To See The Light	Straight 1 to solo 3 choruses of 32 bars. Straight 1 chorus. (M)
1975	More Bounce To The Vonce	Solo 7 choruses of 12 bars. (M)
1976	Cool Blue	Soli 8 and 64 bars. (SM)
1977	Some Stretching	Solo 6 choruses of 32 bars. (FM)

The sixties start with a mixture of old and new, and the results are in my opinion not quite satisfactory. There is nothing wrong with Hawk's playing really, or the others for that matter, but the group seems not to achieve unity; this is not quite true mainstream; the rhythm section seems too modern, and the drummer is more active than really needed. The tunes also do not belong to my favourites, but by all means, there are much good music here.

COLEMAN HAWKINS Englewood Cliffs, NJ. Jan. 29, 1960

Coleman Hawkins (ts), Tommy Flanagan (p), Wendell Marshall (b), Osie Johnson (dm).

Eight titles were recorded for Moodsville/Prestige, issued as "At Ease with CH":

2003	Trouble Is Man	Soli 48 and 16 bars to long coda. (S)
2004	While We're Young	Soli/straight 40+32 and 16 bars to coda. (M)
2005	Then I'll Be Tired Of You	Solo 64 bars to fade out. (S)
2006	Poor Butterfly	Soli 64 and 32 bars to coda. (SM)
2007	For You, For Me, For Everyone	Solo 16 bars (S) to 64 and 32 bars to long coda. (SM)
2008	At Dawning	Soli 32 and 16 bars to long coda. (S)
2009	I'll Get By	Soli 5 and 1 choruses of 28 bars to coda. (M)
2010	Mighty Lak' A Rose	Soli/straight 24 and 16 bars. (S)

Three weeks have passed and a new recording session is coming up, with the same rhythm section, but this time everything is different. "A relaxed session of ballads" as the liner notes states it, and all four artists work well together to make this come true; also this pianist is not known to be a great accompanist for nothing. "... Tired ..." is a perfect example (it ends with a fade out, very unusual!), but there are also other beautiful items in the slow tempo. I have a particular weakness for the tune of "... Butterfly", and Hawk plays it with great respect, dig this item (note also the delicate piano)! Also to be mentioned is the good old "... Get By"; although it can hardly be called a ballad, it fits nicely into the pleasant atmosphere.

COLEMAN HAWKINS QUINTET NYC. 1960

Thad Jones (tp), Coleman Hawkins (ts), Eddie Costa (p, vib), Nat Pierce (p- "Shadows"), George Duvivier (b), Osie Johnson (dm).

Ten titles were recorded for Crown, issued as "Moodsville":

5:09	Cross Town	Free intro. (S). Duet with (tp). Solo 32 bars. (SM). Free coda. (S)
5:45	Shadows	Solo 32 bars. (S). Solo 16 bars. (SM) to duet with (tp). (S)
5:39	Cloudy	Solo 64 bars. 64 bars 4/4 with (tp). (FM)
6:16	Stake Out	Solo 64 bars. (M)
8:57	Almost Down	Solo 64 bars. (SM)
6:17	Moodsville	Solo 64 bars. (M)

4:49	After Midnight	Soli 32 and 16 bars to coda. (S)
6:06	Bean In Orbit	Duet with (tp). Solo 64 bars. Duet with (tp). (M)
9:06	Stalking	Solo 64 bars. (M)
6:32	Hassle	Soli 64 and 32 bars. (FM)

Although this session, lasting for one complete hour, has musicians that definitely can be called modern, it has a fine swinging mainstream feeling, strongly due to the excellent bass player, plus everybody's ability to adapt to a common cause.. This is also achieved without using any of the traditional repertoire, take "Cross Town" and "Hassle" as examples, only recorded at this session but fine tenorsax playing, as on all other items really.. No highlights need be given, although "Stalking" and "Shadows" make me change my mind.

COLEMAN HAWKINS **Essen, Germany, April 2, 1960**
Coleman Hawkins (ts), Bud Powell (p), Oscar Pettiford (b), Kenny Clarke (dm).
Four titles were recorded at concert in Grugahalle:

All The Things You Are	Soli 4 and 2 choruses of 36 bars to long coda. (FM)
Yesterdays	Soli 64 and 16 bars to very long coda. (S)
Stuffy	Straight with (b) 64 bars to solo 4 choruses of 32 bars. Solo 32 bars to 32 bars 4/4 with (dm) to straight 32 bars to coda. (FM)
Just You, Just Me	Solo/straight 56 bars to solo 4 choruses of 32 bars. 64 bars 4/4 with (dm) to solo/straight 32 bars to coda. (F)

What is particularly impressive with Hawk is his willingness to take all kinds of music challenges, young and old, swing, mainstream, modern, avantgarde. We are only into the fourth month of the year, and already we have four kinds of quite different sessions. This meeting with the great Bud Powell, whose greatness now is not quite as before, turns out quite successful. Three uptempo items where CH plays more or less in his JATP style perhaps less extrovert, possibly for not overloading Bud; the best seems to be "All The Things ...". The highlight is the slow "Yesterdays", played unusually soft, giving room for some fine piano backing. A grandiose squeak before the bass solo does not matter at all!

COLEMAN HAWKINS / SOL YAGED **NYC. May 19, 1960**
Sol Yaged (cl), Coleman Hawkins (ts), Harry Sheppard (vib), Claude Hopkins (p), Ray Francis (b), Paul Gusman (dm).
Six titles were recorded for Philips at Metropole Café, four issued as "Jazz At The Metropole":

3421	Riffin' At The Metropole	Solo 4 choruses of 12 bars. (M)
3444	I Would Do Anything For You	Solo 32 bars. (FM)
3446	I Can't Get Started	Intro 4 bars to solo with ens 64 bars to long coda. (S)
3447	Swiss Movement	64 bars 4/4 with (cl). (F)

Hardswinging session with Hopkins firmly in control, and CH adapting to the Metropole atmosphere, but seems to be a bit sluggish on "Riffin' ..." and "... For You". More exciting is his chase with Yaged on "Swiss ...", and of course, the highlight is, as many times before, a ballad, here "... Started", a feature number for CH but with ensemble in the background.

JIMMY RUSHING **NYC. July 7&13, 1960**
Buck Clayton (tp), Dicky Wells, Benny Morton (tb), Buster Bailey (cl), Coleman Hawkins (ts), Claude Hopkins (p), Everett Barksdale (g), Gene Ramey (b), Jimmy Crawford (dm), Jimmie Rushing (vo).
Ten titles were recorded for Columbia, no CH on 65017 "Shipwrecked Blues", 65059 "Downhearted Blues", 65060 "Squeeze Me" and 65062 "Crazy Blues" but:

65018	Muddy Water	Solo 32 bars. (M)
65019	Gulf Coast Blues	Obbligato 12 bars. (S)
65020	Everybody Loves My Baby	Solo 16 bars. (FM)
65021	Trouble In Mind	Solo with ens 16 bars. (S)

- 65061 How Come You Do Me Like You Do? Solo 16 bars. (FM)
 65063 Arkansas Blues Solo 18 bars. (SM)

Great session with a Jimmy Rushing in top shape and with an excellent and inspired accompaniment. CH seems to thrive with several good contributions.

MAX ROACH ENSEMBLE NYC. Aug. 31, 1960

Booker Little (tp), Julian Priester (tb), Walter Benton, Coleman Hawkins (ts), Jimmy Schenk (b), Max Roach (dm), Abbey Lincoln (vo).
 One title was recorded for Candid, issued as part of "We Insist! – Freedom Now Suite":

Driva' Man Solo/straight 2:58. (SM)

Of no particular interest, in this solography context of course... Postscript of Dec. 2019: I apologize (particularly to Phil Schaap), having listened more closely; here is also improvisation, and CH shows that he cares for freedom fight.

NAT WRIGHT VOCAL ACC. BY MAL WALDRON'S ORCHESTRA NYC. Sept. 1960

Bennie Green (tb), Shelly Gold (fl, bsx), Coleman Hawkins (ts), Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb (dm), Mal Waldron (cond, arr), Teddy Charles (arr).

Four titles were recorded for Warwick, two have CH:

Joshua Solo 32 bars. (M)
 My Man's Gone Now Obbligato parts. (SM)

I cannot say I am particularly enthusiastic about this vocal-oriented session, but CH takes a pretty nice solo on "Joshua".

COLEMAN HAWKINS / JATP Zürich, Oct. 1960

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 early sixties; 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!

HARRY ARNOLD & HIS SWEDISH RADIO STUDIO ORCHESTRA Stockholm, Nov. 21, 1960

Bigband personnel including Coleman Hawkins (ts) guesting.

Two titles were recorded for Columbia:

Tea For Two Break to solo 3 choruses of 32 bars.
 Solo 16 bars to long coda. (M)
 On The Sunny Side Of The Street Soli 32 and 8 bars
 to very long coda. (S)

CH meeting the famous 'mystery band'! Two high-quality tenorsax performances.

JAZZ AT THE PHILHARMONIC Stockholm, Nov. 21, 1960

Roy Eldridge (tp), Benny Carter (as), Coleman Hawkins, Don Byas (ts), Lalo Schifrin (p), Art Davis (b), Jo Jones (dm).

Five titles were recorded at Konserthuset:

Take The A Train Solo 3 choruses of 32 bars. (FM)
 Indiana Solo 4 choruses of 32 bars. (F)
 Medley – These Foolish Things Solo 32 bars to long coda. (S)
 A Jazz Portrait Of Brigitte Bardot Solo 12 choruses of 12 bars. (F)
 All The Things You Are Solo 3 choruses of 36 bars.

Possibly this music does not make the same impact today as fifty years ago but is nevertheless interesting. CH takes his role very seriously, and particularly his blues on “Blue ...” and the intense “Left ...” are quite noteworthy. Again we must admire CH for his courage and willingness to be in the middle of experimental jazz.

PEE WEE RUSSELL / COLEMAN HAWKINS ALL STARS **NYC. Feb. 23, 1961**
 Emmett Berry (tp), Bob Brookmeyer (vtb), Pee Wee Russell (cl), Coleman Hawkins (ts), Nat Pierce (p, arr), Milt Hinton (b), Jo Jones (dm).
 Six titles were recorded for Candid, issued as “Jazz Reunion”, five have CH:

If I Could Be With You	Solo with ens 36 bars. (S)
Tin Tin Deo	Solo 48 bars. (M)
All Too Soon	Solo 32 bars. (S)
28 th And 8 th	Solo 4 choruses of 12 bars. (M)
What Am I Here For?	Soli 4 and 32 bars. (SM)

This session must be considered a courageous experiment with musicians with so different backgrounds, but it works out fine, and Pee Wee should be proud of it. CH also does a fine job here, particularly on “Tin Tin ...”, where he really stands forth with his unique charisma. Note also the items in slow tempo. “If I Could ...” is an excellent example of his abrupt style these days, and “All ...” and “What ...” are highly satisfactory. The blues on “... On ...” is perhaps not that exciting.

COLEMAN HAWKINS ALL STARS **NYC. Feb. 28, 1961**
 Coleman Hawkins (ts), Ronnell Bright (p), Kenny Burrell (g), Ron Carter (b), Andrew Cyrille (dm).
 Seven titles were recorded for Moodsville, issued as “The Hawk Relaxes”:

2892	Just A Gigolo	Solo 16 bars to duet with (g) 16 bars. Solo 16 bars to coda. (S)
2893	Under A Blanket Of Blue	Solo 16+8 bars, duet with (g) on bridge. Solo 16+8 bars, (g) on bridge. (S)
2894	More Than You Know	Solo 48 bars to coda. (S)
2895	Speak Low	Straight 56 bars to solo 56 bars. Solo 56 bars. (M)
2896	When Day Is Done	Duet with (g) 32 bars to solo 32 bars. (S)
2897	I’ll Never Be The Same	Soli 64 and 32 bars. (S)
2898	Moonglow	Intro 8 bars to solo 64 bars. Solo 36 bars to coda. (SM)

This is the most important 1961 session! The emphasis is on ballads and slow tempi, and I cannot remember “... Done” and “... Blue” ever played so slowly. The date is almost fully CH with some good guitar work to supplement and a few piano soli. The tenorsax playing is general as constructive and inspired as one can find in this late period; in fact it is impressing that so many noteworthy items can be produced in a typical ‘mood’ session. To choose among the very slow items is difficult, and after much listening, I find my highlight a bit faster, “Moonglow”, an excellent piece of CH music!

COLEMAN HAWKINS ALL STARS **NYC. 1961**
 Roy Eldridge (tp, vo-item 4), Coleman Hawkins (ts), Johnny Guarneri (p), Barry Galbraith (g), Milt Hinton (b), Cozy Cole (dm), Carol Stevens (vo-item 3,4).
 Four titles on film soundtrack “After Hours”:

3:40	Lover Man	Free intro to solo 48 bars to coda. (S)
4:40	Sunday	Behind announcer. Acc. (tp). (FM)
5:40	Taking A Chance On Love	Duet with (tp) 32 and 8 bars. Obbligato parts. (M)
5:35	Just You, Just Me	Solo 64, 8, 8, 8, 8 and 8 bars. (F)

Often jazz movies seem to have better music than they really have if the screen is turned off, but this one manages very well! The highlight is Roy on “Sunday”, but there is very nice Hawk on “Lover Man”, and the way they collectively swing “Just You ...” is reminding us of the ‘old days’!

IDA COX VOCAL WITH

COLEMAN HAWKINS QUINTET**NYC. April 11&12, 1961**

Roy Eldridge (tp), Coleman Hawkins (ts), Sammy Price (p), Milt Hinton (b), Jo Jones (dm), Ida Cox (vo).

Ten titles were recorded for Riverside, issued as "Blues For Rampart Street" and "Wild Women Don't Have The Blues":

260	Hard Times Blues	Obbligato parts. Solo 12 bars. (S)
261	Wild Women Don't Have The Blues	Obbligato parts. Solo 12 bars. (S)
262	Death Letter Blues	Obbligato parts. (S)
263	Blues For Rampart Street	Solo 16 bars. (SM)
264	Cherry Pickin' Blues	Obbligato parts. (S)
265	Fogyism	Obbligato parts. Soli 4, 4 and 4 bars. (S)
266	Mama Goes Where Papa Goes	Obbligato parts. Solo 4 bars. (S)
267	Lawdy, Lawdy Blues	Long, free intro to solo 12 bars. Obbligato parts. (S)
268	St. Louis Blues	Obbligato parts. (S)
269	Hard, Oh Lord	Solo 16 bars. Obbligato parts. (SM)

This is Ida Cox' session with the quintet only supplementing her. Nevertheless there are occasional soli; CH is heard clearly on all items and seems to enjoy himself. We don't hear him playing the blues that often, so this is nice for a change. Some fine examples are "Wild Women ...", "... Rampart ..." and of course "Lawdy ..." with a surprising opening.

THE SWINGVILLE ALL STARS**Englewood Cliffs, NJ. April 14, 1961**

Joe Newman (tp), J. C. Higginbotham (tb), Jimmy Hamilton (cl), Hilton Jefferson (as), Coleman Hawkins (ts), Claude Hopkins (p), Tiny Grimes (g), Wendell Marshall (b), Bill English (dm).

Four titles were recorded for Swingville/Prestige:

2977	Jammin' In Swingville	Solo 4 choruses of 12 bars. (M)
2978	Spring's Swing	Solo 64 bars. 64 bars 4/4 with (tp/as/cl). (FM)
2979	Love Me Or Leave Me	Solo 32 bars. (M)
2980	Cool Sunrise	Duet with (cl) 20 bars. Solo 40 bars. Duet 20 bars. (S)

Lots of good music here, and let me for once highlight the fine altosax of HJ, so rarely heard, and the fine trumpet on "... Sunrise". CH plays nicely on all items, my favourites seem to be the slow "... Sunrise" and the tricky "... Swing".

COLEMAN HAWKINS**Rio de Janeiro, Brazil, July 16, 1961**

Roy Eldridge (tp), Coleman Hawkins (ts), Tommy Flanagan (p), Ahmed Abdul-Malik (b), Jo Jones (dm).

Four titles were recorded live at Teatro Municipal (two more without CH):

	Rifftide	Solo 64 bars. (F)
	Body And Soul	Solo 32 bars to very long coda. (S)
	Caravan	Briefly in ens. (F)
	Lover Come Back To Me	Solo 2 choruses of 64 bars. Solo 8 bars. (F)

Nice version of "... Soul" here! "Rifftide" and "Lover ..." of course have qualities, but we have heard this before many times.

COLEMAN HAWKINS**Brussels, Belgium, 1961**

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)
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Relaxed in medim tempo, better than an average concert performance.

COLEMAN HAWKINS

Brussels, Belgium, 1961

Coleman Hawkins (ts), Mickey Baker (g), Georges Arvanitas (p), Jimmy Woode (b), Kansas Fields (dm).

Four titles from concert:

9:17	Disorder At The Border	Straight 2 choruses to solo 12 choruses of 12 bars. Solo 7 choruses to straight 2 choruses to long coda. (M)
6:50	Blues In G	Solo 6 choruses of 12 bars. (S)
9:00	Rifftide	Solo 6 choruses of 32 bars. 4 choruses 4/4 with (dm) to solo/straight 32 bars to long coda. (F)
4:30	Untitled Tenor Sax Solo	Solo. (S)

Hawk is hot here! There is something with this rhythm section that seems to ignite him, making more inspired than on most jatp sessions. Both on "... Border" and "Rifftide" he really takes out everything he has got, better uptempo swinging than this was not delivered in the sixties! On "... G" one realizes that the guitar has a basic role here; after the groovy introduction, how could Hawk do anything but follow up, playing one of his very best slow blues! In addition to all this, an unaccompanied tenorsax solo is intense and absolutely one of the best he made of this sort. So this is a sixties session you should !

BENNY CARTER

NYC. Nov. 13, 1961

Benny Carter (as, arr), Phil Woods (as), Coleman Hawkins, Charlie Rouse (ts), Dick Katz (p), John Collins (g), Jimmy Garrison (b), Jo Jones (dm).

Four titles were recorded for Impulse, issued as "Further Definitions":

10579	Honeysuckle Rose	Soli 32, 4 and 4 bars. (FM)
10580	The Midnight Sun Will Never Set	Solo 16 bars. (S)
10581	Cherry	Solo 32 bars. (M)
10582	Crazy Rhythm	Break to solo 32 bars. (FM)

NYC. Nov. 15, 1961

Same. Four titles:

10586	Doozy	Solo 24 bars. (M)
10587	Blue Star	Solo 16 bars. (S)
10588	Cotton Tail	Soli 8 and 32 bars. (F)
10589	Body And Soul	Solo 32 bars to very long coda. (S)

A swinging and well prepared mainstream session with beautiful arrangements, and fine soloing by all participants. The more I play it, the better it becomes. For once, CH is only one of many, although he plays great here, possibly also stimulated by the presence of another tenorsax player who manages very well. There is no need to go into details here, except for two things: First: The presence of "... Rose" and "... Rhythm" makes it tempting to compare them, and CH's soloing, with the famous Paris versions almost a quarter of a century earlier. Don't do that. Different worlds, different concepts. Be happy for the fact that CH still is a major tenorsax player in this world. Second: Note this version of "Body And Soul"; must be the only time that CH plays it together with other horns, having fine soli before him. When he takes his turn, he plays a beautiful solo, and I cannot understand how he manages to sound so fresh and inspired, he must have played this tune at least once a week for twenty years, a thousand versions!!

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