

The
TENORSAX
of
COLEMAN HAWKINS
“HAWK” “BEAN”
PART 4
1960-1969

Solographers: James Accardi & Jan Evensmo
Last update: May 31, July 30, Nov. 12, 2021, Jan. 24, May 21, July 11, Nov. 24,
2022

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 "Coleman Hawkins and His Orchestra" and "The Hawk Swings":

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 forcefully, 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".

Note (postscript of Jan. 31, 2021): The COLEMAN HAWKINS / JATP program from Zürich, earlier dated Oct. 1960, turns out to be from June 2, 1958 (ref. Arild Widerøe who was there!), and has thus been moved accordingly.

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). Postscript of Feb. 1, 2021: The drummer is probably not Jo Jones but Louis Hayes or Chuck Lampkin.
 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.
 3 choruses 4/4 with (ts-DB/SG)
 to collective ensemble. (FM)

same date
 Coleman Hawkins (ts), Lalo Schifrin (p), Art Davis (b), Jo Jones (dm).
 One title, different from the Medley version above:

These Foolish Things Solo 32 bars to long coda. (S)

CH is in very good shape here, although impossible to achieve the Zürich intensity one month earlier, taking the uptempi easily. "... Brigitte Bardot" is a simple fast blues, started by our friend and proceeding swingingly, same goes for "... A Train" and "Indiana". The highlight though is "... Foolish Things"; note two quite different versions and particularly the strange opening of the first one! Note also that "... Brigitte Bardot" is really Wardell Gray's "Bedlam" (aka "Stoned").

JAZZ AT THE PHILHARMONIC**Paris, Nov. 25, 1960**

Personnel as Nov. 21.

Two titles were recorded at Salle Pleyel, 'old' set (available on Pablo record "Bean Stalkin"):

7:47	Take The A Train	Solo 2 choruses of 32 bars. (FM)
14:21	Indiana	Solo 4 choruses of 32 bars. (F)

same date

Same, 'new' set (video recorded, available on YouTube):

9:01	Take The A Train	Solo 3 choruses of 32 bars. (FM)
11:50	Indiana	Solo 3 choruses of 32 bars. (F)

From Stockholm to Paris, nothing to add, really. Postscript of Jan. 20, 2021: Another set has appeared! The 'new' "... Train" is faster and with one chorus more, while the 'new' "Indiana" is shorter and with one chorus less. Interesting to follow the differences in the proceedings!

**COLEMAN HAWKINS /
EDDIE DAVIS****Englewood Cliffs, NJ. Dec. 30, 1960**

Coleman Hawkins, Eddie Davis (ts), Tommy Flanagan (p), Ron Carter (b), Gus Johnson (dm).

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

2792	Pedalin'	Duet (straight) with (ts-ELD) 24 bars to solo 4 choruses of 12 bars. (M)
2793	There Is No Greater Love	Duet with (ts-ELD) 32 bars to solo 3 choruses of 32 bars. (M)
2794	Don't Take Your Love From Me	Solo 64 bars to long coda. (S)
2795	In A Mellow Tone	Solo 64 bars. Solo 32 bars to 64 bars 4/4 with (ts-ELD). (FM)
2796	Night Hawk	Duet with (ts-ELD) 24 bars to solo 41 bars. Duet 32 bars. (S)
2797	Lover	With (ts-ELD) 64 bars to duet 32 bars to solo 96 bars. Solo 16 bars. (F)

Concluding 1960 with possibly the most enjoyable session of the year! The presence of a highly inspired "Lockjaw" gives an additional excitement to the otherwise very fine playing of Hawk himself. This is not a "tenor battle" album, as the liner notes states, but on the other hand, "to compete with Hawk would be like a man doing battle with his spiritual grandfather" is of course nonsense. The title tune "Night Hawk" was composed on the spot by Hawk, who could not remember it afterwards; extremely groovy, with a strong opening duet setting the atmosphere, an exceptional item. Note though that there must have been a lack of rehearsal here; Hawk's solo ends somewhat unmotivated and the piano following is quite out on a limb in the beginning, possibly it is even a splice here. Otherwise there is much gorgeous tenorsax playing on this session; dig the only 4/4 battle on "... Mellow Tone", or the beautiful slow solo "... Your Love ..." or the rest for that matter. The duets are in fact some of the most fascinating in this session. Hawk is still a (not *the* ...) master of the tenor saxophone!!

ABBEY LINCOLN**NYC. Feb. 22, 1961**

Booker Little (tp), Julian Priester (tb), Eric Dolphy (pic, fl, bcl, as), Walter Benton, Coleman Hawkins (ts), Mal Waldron (p, arr), Art Davis (b), Max Roach (dm), Roger Sanders, Robert Whitley (cga), Abbey Lincoln (vo).

Seven titles were recorded for Candid, issued as "Straight Ahead", five have CH:

Straight Ahead	With ens and solo sequence. (S)
In The Red	Solo sequence. (S)
Blue Monk	Solo 36 bars. (S)
Left Alone	Solo 28 bars. (S)
African Lady	Solo sequence with (fl) acc. (M)
African Lady alt. -4	As above. (M)

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 generally as constructive and inspired as one can find in this late period; in fact it is impressive 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 Guarnieri (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 Theatro 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.

Correction:

COLEMAN HAWKINS Brussels, Belgium, 1961
Roy Eldridge (tp), Coleman Hawkins (ts), Claude Bolling (p), Arvell Shaw (b), J. C. Heard (dm).
One title, “The Walker”, from concert. However this item is in fact from Cannes, July 1958 (see Part 3).

SHELLY MANNE**NYC. Feb. 5, 1962**

Coleman Hawkins (ts, p), Hank Jones (p), George Duvivier (b), Shelly Manne (dm).

Five titles were recorded for Impulse:

Take The "A" Train	Solo 3 choruses of 32 bars. (FM). Solo 12 bars (S) to 16 bars (M) to 8 bars. (S)
Slowly	Solo 32 bars. Straight 32 bars. (S)
Cherokee	Solo 32 bars. (S)
Me And Some Drums	Duet with (dm) 70 bars. (S)
Avalon	Straight 1 to solo 3 choruses of 32 bars. Solo 2 choruses to straight 1 chorus to long coda. (F)

This is one of the most original CH sessions around! Although Manne is firmly in charge, the tenorsax is the main instrument on all items, mostly in slow tempo with an aggressive approach. "Cherokee" has never been played as slow as this! "Me ..." has a long and tight cooperation with tenorsax and drums on equal basis. A strong and fast "Avalon" is the odd item, and it swings majestically. There are lots of interesting details in this obviously carefully planned session.

COLEMAN HAWKINS – ROY ELDRIDGE QUINTET**England, Feb.-March 1962**

Roy Eldridge (tp), Coleman Hawkins (ts), Tommy Flanagan (p), Major Holley (b), Eddie Locke (dm).

Postscript of Jan. 20, 2021: Date earlier given as 'summer 1962', but this material is most likely from the JATP tour in Feb.-March.

Three titles were recorded at concert (CH is not present on "Autumn Leaves"):

14:15	Joshua Fit The Battle Of Jericho	Duet with (tp) 6 choruses of 16 bars. Solo 14 choruses. Duet 4 choruses (FM) to Coda. (S)
3:52	If I Had You	Solo 48 bars to long coda. (S)
21:18	Disorder At The Border	Solo 18 choruses of 12 bars. (M)

"Joshua ..." seems rather boring as it develops seemingly without coming to an end. "If ..." is a nice ballad, although the start and closing are rather peculiar and somewhat unmotivated. Most interesting is "Disorder ..." where Hawk is cooking in medium tempo, better than this he did not play at this late point of his career!

COLEMAN HAWKINS – ROY ELDRIDGE QUINTET**Sweden, Feb.-March 1962**

Personnel as above.

Recent discovery (Jan. 20, 2021), not listed elsewhere (we believe):

9:28	Disorder At The Border (NC)	Solo 15 choruses of 12 bars. (M)
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Postscript of Jan. 20, 2021: Another "Disorder ..." recently found, complete with regard to CH, again with an excellent, relaxed tenorsax solo. The recording terminates in the middle of the following trumpet solo.

COLEMAN HAWKINS**Englewood Cliffs, NJ. March 30, 1962**

Personnel as Jan. 2.

Five titles were recorded for Moodsville/Prestige, four issued:

3451	Look No Further	Straight 36 bars to solo 36 bars. Solo 12 bars to coda. (SM)
3452	No Strings	Straight 32 bars to solo 64 bars. Solo 36 bars to coda. (M)
3453	The Sweetest Sounds	Straight 40 bars to solo 40 bars. Solo 40 bars to coda. (M)
3454	Nobody Told Me	Solo 48 bars to coda. (SM)

NYC. April 3, 1962

Same. Three titles (two more without CH):

3463	The Man Who Has Everything	Straight 48 bars to solo 48 bars. Solo 36 bars to coda. (M)
3464	Loads Of Love	Straight 32 bars. Solo 16 bars to Straight 44 bars. (M)

3466 La La La Straight 24 bars to solo 24 bars.
Straight 24 bars to coda. (M)

More fine quartet sessions, although there definitely is a commercial aspect here; the choice of songs is not always to jazz taste. However, with a pianist like Flanagan, any item will have something of beauty, and Hawk seems to thrive. The highlights seem to be “Nobody ...”, “... Sounds” and “... Strings”.

COLEMAN HAWKINS Dinant, Belgium, June 4, 1962

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

Six titles were recorded and filmed (Jazz Icons DVD) at the Adolphe Sax Festival:

12:26	Disorder At The Border	Straight 2 choruses to solo 19 choruses of 12 bars. Solo 8 choruses to straight 2 choruses to coda. (FM)
10:39	Autumn Leaves	Duet with (p) 32 bars to solo 64 bars. Solo 64 bars to long coda. (S)
10:44	Lover Come Back To Me	Straight 1 to solo 3 choruses of 64 bars. Solo 3 choruses to coda. (F)
8:13	Moonlight In Vermont	Soli 52 and 26 bars to long coda. (S)
7:19	All The Things You Are	Straight 1 to solo 3 choruses of 36 bars. Solo 2 choruses to long coda. (FM)
8:20	Ow!	Solo 6 choruses of 32 bars. 5 choruses of 4/4 with (dm) to straight 32 bars and long coda. (F)

Wonderful to watch Hawk’s dedicated playing for one hour. He seems to be highly inspired, taking “... Border” to great length and plays the ballads just that intensely. Note however something very interesting; this concert is without guitar, different to the film the following day (which I heard first), and in comparison, in my opinion, something is missing. Why didn’t the great tenors from the vintage era insist on having guitar in their later recording sessions; there is something I (JE) cannot understand here!

COLEMAN HAWKINS Brussels, Belgium, June 5, 1962

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

Four titles from the soundtrack of a Yannick Bruynoghe film:

4:30	Untitled Tenor Sax Solo	Solo. (S)
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 / Riviera Blues	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)

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”, which in fact is Pee Wee Crayton’s “Blues After Hours”, 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 enjoy!!! And the opportunity to see this giant in action gives a rare additional pleasure!! Postscripts of Feb. 28, 2020: This session was earlier misplaced as “concert 1961”. Feb. 30, 2020: The “Untitled Tenor Sax Solo”, as it is called in the Bean-box, is named “Dali” on the Stash CD (see below) and commented as it was built upon and around “Body And Soul”. However, as James Accardi points out, this exciting item is in fact an unaccompanied improvisation on “Moonlight In Vermont”!

same date

The above four titles are issued on Stash CD 538 together with three more titles that definitely seem to belong to the same session (no (g) on “On My Way”), all dated June 4&5:

8:02	Daybreak In Dinant / Moonlight In Vermont	Solo 2 choruses of 26 bars. Solo 26 bars to long coda. (S)
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8:40	Stan's Palace	Straight 2 choruses to solo 16 choruses of 12 bars. Solo 8 choruses to straight 2 choruses. (FM)
4:43	On My Way	Intro 4 bars to solo 64 bars to long coda. (S)

The three additional items just confirm the comments above; this is close to being the hottest Hawk in the sixties!!

COLEMAN HAWKINS **NYC. Aug. 13, 1962**
 Coleman Hawkins (ts), Tommy Flanagan (p), Major Holley (b), Eddie Locke (dm).
 Six titles were recorded live at "The Village Gate" (it is assumed that the so-called unissued "Cherokee" in fact is "Caravan"):

10:31	Caravan	Soli 64 and 32 bars to coda. (F)
9:28	It's The Talk Of The Town	Soli 64 and 16 bars to long coda. (S)
7:03	Bean And The Boys	Straight 64 bars to solo 64 bars. 64 bars 8/8 with (dm). Straight 64 bars. (F)
8:50	Mack The Knife	Solo 4 choruses of 32 bars. Solo 2 ½ choruses to coda. (FM)
10:43	Joshua Fit The Battle Of Jericho	Soli/straight 6 and 8 choruses of 16 bars to long coda. (FM)
8:17	All The Things You Are	Solo 4 choruses of 36 bars. Solo 36 bars to straight/coda. (FM)

NYC. Aug. 15, 1962
 Same with Roy Eldridge (tp), Johnny Hodges (as) added on items 1-3.
 Eight titles:

16:52	The Rabbit In Jazz	Solo 5 choruses of 12 bars. (S)
11:38	Perdido	Solo 3 choruses of 32 bars. Solo 8 bars. (FM)
11:18	Satin Doll	Acc. (tp-mute). Solo 64 bars. Acc. (tp-open). (SM)
8:29	Mack The Knife	Solo 3 choruses of 32 bars. Solo 2 choruses to coda. (FM)
7:24	It's The Talk Of The Town	Soli 32 and 16 bars to long coda. (S)
6:56	Bean And The Boys	As above. (F)
8:38	If I Had You	Intro to solo 64 bars. Solo 16 bars to very long coda. (S)

Two highly inspired dates at The Village Gate, CH is playing on the top of his artistic qualities with his excellent rhythm section. However, comparing the two days, the second one is absolutely my favourite. Nothing wrong with the first one, but there our friend is alone blowing, and some of the tunes are not on my playing list. With the addition of two more giants, there is more excitement in the club, the meeting is obviously important to all of them. My favourite item is the long "... Jazz", where CH plays the slow blues rarely done with such inspiration before. Note also "Satin ..." where he plays behind Roy, and don't misunderstand me, CH can definitely blow alone, as evident in the very fine "... Had You"! Note also two fine versions on "... The Town", but of different structure. Finally to be mentioned in particular, "Caravan", a vehicle for drums, but CH is given the introduction and closing.

COLEMAN HAWKINS **NYC. Aug. 16, 1962**
 Coleman Hawkins (ts), Tommy Flanagan (p), Major Holley (b), Eddie Locke (dm).
 Seven titles were recorded for Moodsville, issued as "Make Someone Happy":

3559	Cry Like The Wind	Soli 76 and 36 bars to long coda. (M)
3560	Have I Told You Lately?	Soli 40 and 12 bars. (S)
3561	Make Someone Happy	Solo 40 bars to coda. (S)
3562	Out Of My Dreams	Soli 96 and 48 bars. (FM)
3563	Climb Ev'ry Mountain	Solo 64 bars to long coda. (S)
3564	I Believe In You	Solo 96 and 32 bars. (M)

3565 Wouldn't It Be Lovely? Solo 68 bars. Coda. (M)

Obviously CH enjoys the Moodsville concept with the fine backing by Flanagan, and the opportunity to play other kinds of tunes than the eternal repetitions of standards on the numerous concerts. Call it commercial or not, the results are indeed very pleasing, with a mixture of slow tempi and pleasant medium swingers. No particular highlight shall be suggested.

DUKE ELLINGTON

MEETS COLEMAN HAWKINS Englewood Cliffs, NJ. Aug. 18, 1962

Ray Nance (tp, vln), Lawrence Brown (tb), Johnny Hodges (as), Coleman Hawkins (ts), Harry Carney (bar, bcl), Duke Ellington (p), Aaron Bell (b), Sam Woodyard (dm).

Ten titles were recorded for Impulse, nine issued:

11044	You Dirty Dog	Solo with ens 32 bars. (M)
11045	Ray Charles' Place	Straight 12 bars. Solo 24 bars. (M)
11046	Mood Indigo	Solo 80 bars to long coda. (S)
11047	The Jeep Is Jumpin'	Solo 64 bars. (F)
11048	Self Portrait Of The Bean	Solo 64 bars to long coda. (S)
11049	Limbo Jazz	Solo with ens 48 bars. (M)
11051	Wanderlust	Solo 24 bars. (S)
11052	Solitude	Solo 64 bars to long coda. (S)
11053	The Ricitic	Solo 3 choruses of 32 bars. (M)

I wish this meeting had taken place 20, 25 or even 30 years earlier, now I am not sure about what it means. CH's current style with his abrupt changes and often use of rapid phrases does not fit Duke's music very much. On medium tempo and up, they all play together but without anything special commitment, CH is only one of good soloists. However, listening to the four slow items, one's enthusiasm certainly increases. With Duke's very careful comping, the tenorsax seems to gain heat, and these items are in fact very pleasant. After thinking quite a lot, my favourite item is "Solitude" with valuable assistance from Nance's violin.

COLEMAN HAWKINS

NYC. Sept. 1, 1962

Coleman Hawkins (ts), Bobby Scott (p), Billy Bauer (g), Major Holley (b), Eddie Locke (dm).

Broadcast from Freedomland, five titles, four issued:

Disorder At The Border	Straight 2 to solo 7 choruses of 12 bars. Straight 4 choruses. (FM)
If I Had You	Intro to solo 64 bars to very long coda. (S)
Bean And The Boys	Straight 1 to solo 2 choruses of 64 bars. 64 bars 8/8 with (dm) to straight 1 chorus to coda. (F)
All The Things You Are	Straight 1 to solo 3 choruses of 36 bars. Solo/straight 36 bars to coda. (FM)

A lively session with the now so familiar tunes. Hawk is hot and swinging on "... The Boys" in particular but inspired all over. Except for an intro which Hawk obviously liked since he uses it several times later, but which sounds awkward to me (JE) "... Had You" is a very nice version.

COLEMAN HAWKINS

Englewood Cliffs, NJ. Sept. 9&11, 1962

Coleman Hawkins (ts), Tommy Flanagan (p), Major Holley (b), Eddie Locke (dm). Seven titles were recorded for Impulse:

11079	Go Li'l Liza	Soli/straight 80 and 80 bars to fade out. (FM)
11080	Quintessence	Soli 34 and 18 bars. (S)
11081	Don't Love Me	Soli 32 and 16 bars. (S)
11086	Love Song From "Apache"	Soli 32 and 16 bars. (S)
11078	Don't Sit Under The Apple Tree	Solo 2 choruses of 56 bars. Solo 28 bars to coda. (M)
11082	Put On Your Old Grey Bonnet	Solo 8 choruses of 16 bars to 12 bars and coda. (S)

11087 Swingin' Scotch Solo 8 choruses of 16 bars.
Solo 44 bars to fade out. (F)

The second 'Bean on Impulse'-session uses CH's usual group, and the music is close to what we have been used to with this combination, a variety of not too often used tunes. The fast "... Scotch" is the old 'and I'll take the high road ...', and it is played with enthusiasm. He swings "... The Apple Tree" quite satisfyingly. Otherwise, as stated many times before, the slow tunes are those that make greatest impact, and there are four fine examples here. Possibly he plays them by pure routine, but they sound nice, particularly if you don't take all at once.

COLEMAN HAWKINS Englewood Cliffs, NJ. Sept. 12, 1962
Personnel as above with Barry Galbraith, Howard Collins (g), Willie Rodriguez (perc), Manny Albam (arr) added.
Four titles were recorded for Impulse:

11073 Samba De Uma Nota So Straight 1 to solo 2 choruses of 40 bars.
Straight 60 bars to fade out. (M)
11074 I Remember You Solo/Duet with (g) 3:59. (M)
11075 Samba Para Bean Solo 3 choruses of 32 bars.
32 bars 4/4 with (g).
Solo 44 bars to fade out. (M)
11076 I'm Looking Over A Four Leaf Flower Soli 32 and 48 bars. (M)

Also Hawk could not avoid being captured by the samba/Latin deluge starting around half-a-year earlier, although the success can be discussed. Listening to the "One Night ..." above and how he uses lots of rapid phrasing, I wonder what kind of feeling he had for the concept. "... Para Bean" is more enjoyable, and the latin rhythms in themselves, with excellent guitar comping, are very pleasant as such. All four items are in the same mood and same medium tempo, and you can choose any one for your highlight, I am choosing "... Four Leaf ...".

KENNY BURRELL /
COLEMAN HAWKINS Englewood Cliffs, NJ. Sept. 14, 1962
Coleman Hawkins (ts), Tommy Flanagan (p), Kenny Burrell (g), Major Holley (b), Eddie Locke (dm), Ray Barretto (cga-3625,26).
Four titles were recorded for Moodsville (three more without CH), issued as "Bluesy Burrell":

3623 Montono Blues Solo 5 choruses of 12 bars to duet
with (g) 36+8 bars to coda. (M)
3624 I Thought About You Intro 4 bars to duet with (g) 32 bars to
to solo 16 bars. Duet 8 bars to coda. (S)
3625 Tres Talbras Solo 64 bars. (M)
3626 It's Getting Dark Solo 4 choruses of 12 bars.
Duet with (g) 8 bars to fade out. (SM)

Kenny Burrell takes command with his beautiful guitar playing, since CH is under contract with Impulse, and "Thought ..." is a lovely piece of music with excellent co-playing. This session is also part of the Latin-jazz wave, although "... Dark" also is a blues. My favourite among those three items is "Tres ..."; CH plays very nicely here.

COLEMAN HAWKINS Englewood Cliffs, NJ. Sept. 17, 1962
Personnel as Sept 12.
Four titles were recorded for Impulse:

11088 Desafinado Solo/straight 68 and 68 bars. (M)
11089 Un Abraco No Bonfa Straight 16 bars. Solo 44 bars.
Solo 44 and 4 bars to coda. (M)
11090 O Pato Straight 32 bars to solo 32 bars. 32 bars 4/4
with (g) to solo 20 bars to fade out. (M)
11091 Stumpy Bossa Nova Solo/straight 3 choruses of 32 bars. (M)

Say what you like, but CH's venture in latin-jazz is quite pleasant. There is really no need to always be a puritan and demand 'proper' jazz in the old tradition! Be instead impressed by CH and other musicians' ability to make fine music out of unusual material. Spend fifteen minutes, relax and enjoy!

COLEMAN HAWKINS**NYC. Oct. 9, 1962**

Marky Markowitz (tp-“... Just Me”), Urbie Green (tb- “... Just Me”), Coleman Hawkins (ts), Sonny Clark (p), Chuck Israels (b), Roy Haynes (dm).

Two titles were recorded live at “Village Gate”, issued as “Eddie Costa Memorial Concert”:

Just You, Just Me	Solo 4 choruses of 32 bars. (FM)
I’m Confessin’	Solo 32 choruses of 32 bars (NC?). (S)

An interesting and inspired version of “... Confessin’”, although I wonder if Hawk is out of control after a few choruses, or if there is a splice, and there also seems to be a fade out. The “Just Me ...” never takes off, sounds lame.

COLEMAN HAWKINS / CLARK TERRY**NYC. Dec. 10, 1962**

Clark Terry (tp, comp-“Michelle”), Coleman Hawkins (ts), Tommy Flanagan (p), Major Holley (b), Dave Bailey (dm).

Six titles were recorded for Columbia (CH not present on 76789 “Don’t Worry ‘Bout Me” and 76782-2 “Tommy’s Blues”), issued as “Back In Bean’s Bag”:

76785	Just Squeeze Me	Solo 32 bars. (SM)
76786	Squeeze Me	Duet with (tp) 18 bars. Solo 18 bars. Duet to coda. (S)
76787	A Tune For The Tutor	Solo 32 bars. (SM)
76788	Michelle	Solo 48 bars to coda. (S)
76790	Feedin’ The Bean	Solo 7 choruses of 12 bars. (FM)
76791-1	Ain’t Misbehavin’	Solo 64 bars. Acc. (tp). (SM)

A somewhat mixed session to conclude the year of 1962. “... Tutor”, “Just ...” and “Squeeze ...” have soli in the style typical of the time; using abrupt phrasing and quick runs blending with the laidback swing style, ok but not much more than that. And “... Misbehavin’” is a great negative surprise, CH never played as bad as this, quite incoherent!! Possibly the explanation can be given in the Mosaic liner notes, quoting the producer: “CH was not in very good shape, and he was drinking a lot. His attack wasn’t what it should have been and his phrasing was loose”. However, there is a highlight in the beautiful ballad “Michelle”, this is something CH knows how to perform!

COLEMAN HAWKINS**Stockholm, Jan. 29 & Feb. 1, 1963**

Coleman Hawkins (ts), Göran Lindberg (p), Kurt Lindgren (b), Rune Carlsson (dm).

Six titles were recorded at Gyllene Cirkeln (The Golden Circle):

9:23	It’s The Talk Of The Town	Straight 32 bars to solo 64 bars. Solo 16 bars to very long coda. (S)
8:38	Oh, Lady Be Good	Straight 1 to solo 5 choruses of 32 bars. Solo 4 to straight 2 choruses to coda. (F)
10:37	If I Had You	Solo 3 choruses of 32 bars. Solo 16 bars to long coda. (S)
7:15	All The Things You Are	Straight 1 to solo 5 choruses of 36 bars. Solo/straight 2 choruses. (FM)
9:07	Bean And The Boys	Straight 1 to solo 4 choruses of 64 bars. Solo 64 to straight 64 bars. (F)
8:53	Ow!	Straight 1 to solo 4 choruses of 32 bars. Solo 3 choruses. Straight 36 bars. (M)

CH on a European tour! Stockholm is probably first, at least the place of the first recordings. The rhythm section is excellent, and CH seems to be very inspired on the dates, taking longer soli than absolutely necessary in all tempi. The highlights seem to be “... The Boys”, which of course is nothing other than “Lover Come Back To Me”, and “If I ...” in an utterly slow tempo, where the first chorus is unaccompanied and omitted in the Bean-box. Great playing, cannot get it better in 1963! Note as a detail that when he comes in for the final bridge to close “... The Town”, he chooses an awful construction, which he obvious enjoys so much that we find it also in later versions.

COLEMAN HAWKINS**Oslo, Feb. 4 or 5, 1963**

Coleman Hawkins (ts), Einar Iversen (p), Jarle Krokstad (b), Ole Jacob Hansen (dm).

Broadcast from Cafe Metropole, three titles:

8:41	Honeysuckle Rose	Soli 6 and 3 choruses of 32 bars. (M)
8:25	It's The Talk Of The Town	Soli 64 and 16 bars to long coda. (S)
7:39	Ow!	Soli 4 and 2 choruses of 32 bars. Long coda. (FM)

Unfortunately I did my military service at that time, so I could not attend, but friends were quite happy with Hawk's visit. He played at Cafe Metropole Feb. 4-9, and this is from the first day. The three items above with very familiar tunes are exactly like you would expect them to be. Best is, as expected, the beautiful ballad of "... Town", played even slower than in Stockholm.

COLEMAN HAWKINS **Oslo, Feb. 4-9, 1963**

Personnel as above.

TV-program from Cafe Metropole, sent Feb. 16, only one title has been preserved (available at the tv.nrk.no website (search "tv.nrk.no" and "16. Februar 1963", or Google "Jazzkjelleren"):

10:18	Body And Soul	Solo 3 choruses of 32 bars. Solo 16 bars to long coda. (S)
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Although this is only one of several titles in the original program chosen to be preserved, one could not have made a better choice. It is complete in very slow tempo, with a 16 bars piano solo between CH's two contributions. He plays so many tones compared to the vintage years, quite unnecessary to my taste (JE), but nevertheless this is an important discovery!

COLEMAN HAWKINS **Oslo, early Feb. 1963**

Coleman Hawkins (ts), Willy Andresen (p), Håkon Nielsen (b), Per Nyhaug (dm), Erik Bye (mc).

One title was recorded in NRK (Norwegian Broadcasting Union) (midnight program directly after playing at Cafe Metropole, organized by Johs Bergh):

4:45	The Man I Love	Solo 4 choruses of 64 bars. (FM)
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Without being chauvinistic, my opinion is that this is one of the most exciting CH performances in the early sixties! The reason seems to be the enthusiastic local swing tradition, forcing the master to be closer to the vintage years than he usually does in his contemporary recordings. Straight out from the first bar, CH keeps pretty close to the melody in the first chorus, then takes two fully improvised and magnificent choruses, then rounds off with semi-straight chorus. His companions obviously expected them to continue, but CH stopped them with the words "more bread ...", money that is... Johs Bergh has vividly told us his opinion about CH, but they will not be repeated here. Whatever, a great night in Oslo!!

COLEMAN HAWKINS WITH ARNVID MEYER'S ORCHESTRA **Malmö, Sweden, Feb. 17, 1963**

Arnvid Meyer (p, ldr), John Darville (tb), Jesper Thilo (cl-"... Rose", "Undecided", ts-"... Myself"), Coleman Hawkins (ts), Jorn "Jønne" Jensen (p), Ole "Bas" Christiansen (b), Hans Nymand (dm).

Three titles were recorded at Jazzclub Celeste:

Honeysuckle Rose	Solo 6 choruses of 32 bars. In ens/Solo 64 bars to coda. (FM)
Foolin' Myself	Solo 3 choruses of 32 bars. Solo 32 bars to coda. (SM)
Undecided	Solo 8 bars. Solo 6 choruses of 32 bars. (FM)

CH meeting the Danish swing boys! He certainly is heating up and plays long and very strong soli, and you may find these some of the best examples of his playing in the early sixties. Nevertheless I have a slight feeling that he is not really into this kind of jumpy rhythm anymore, now used to more modern rhythms back home. The highlight for me is "... Myself" with a long and very noteworthy CH solo. However, what impertinence, Jesper Thilo enters with his tenorsax and plays one perfect swing chorus, demonstrating just what it is all about, and immediately afterwards CH throws himself into a closing chorus. I wonder what his feelings really were, meeting a youngster better into the old music than he was himself!!

COLEMAN HAWKINS & FRANK HUNTER'S ORCHESTRA **NYC. March 21, 1963**

Coleman Hawkins (ts), Dick Hyman (p), Milt Hinton (b), Osie Johnson (dm), (strings), (woodwinds).

Six titles were recorded for Sesac, issued as "The Hawk And The Hunter":

Easy Walker	Solo/straight with orch 64 bars. (SM)
All The Time	Solo/straight with orch 32 bars. (S)
Not Quite Right	Solo/straight with orch 32 and 8 bars. (S)
I Knew Dana	Solo/straight with orch 64 bars. (SM)
Whisper To Me	Solo/straight with orch 32 and 8 bars. (S)
Pebbles	Solo/straight with orch 48 bars. (S)

NYC. March 25, 1963

Same but new trio: Hank Jones (p), George Duvivier (b), Jimmy Crawford (dm).
Six titles:

Lazy Butterfly	Solo/straight with orch 48 bars. (S)
Traumerei	Solo/straight with orch 16 and 24 bars. (SM)
Lullaby	Solo/straight with orch 24 and 16 bars. (S)
Hawk Talk	Solo/straight with orch 48 bars. (S)
Misty Morning	Solo/straight with orch 32 and 8 bars. (S)
Lonely Tenor	Solo/straight with orch 40 bars. (S)

On these two sessions the producer thinks quite commercially, and with one exception all items are quite brief, quite similar, quite slow, quite unimportant, but since we are dealing with Hawk, there is always something to find.

COLEMAN HAWKINS QUARTET**Chicago, June 12, 1963**

Coleman Hawkins (ts), Tommy Flanagan (p), Major Holley (b), Eddie Locke (dm).
AFRS ONS No. 5931 broadcast from London House, four titles:

9:47	I Can't Get Started	Soli 64 and 16 bars to long coda. (S)
8:48	The Way You Look Tonight	Straight 1 to solo 2 choruses of 64 bars. Straight 64 bars. (FM)
7:08	Moonglow	Straight 32 bars to solo 64 bars. Solo 16 bars to long coda. (M)
0:56	How High The Moon (Theme)	Straight 32 bars to solo with announcer 24 bars to fade out. (F)

Chicago, June 19, 1963

Same. Four titles:

8:23	The Blue Room	Straight 32 bars to solo 64 bars. Solo 16 bars to coda. (M)
8:24	All The Things You Are	Straight 36 bars to solo 72 bars. Straight 36 bars to long coda. (M)
6:05	It's The Talk Of The Town	Straight 20 bars to solo 32 bars. Solo 16 bars to long coda. (S)
3:25	Honeysuckle Rose (NC)	Straight 32 bars to solo 64 bars. (M)

Back in his homeland with his usual quartet through several years, and CH seems more relaxed here than in most unfamiliar places in Europe. The proceedings are also more structured, with an announcer spoiling the first bars of every tune. Also ample space for piano and bass soli, and the master himself does mostly a melody presentation and then two solo choruses, later to come back for an ending. Not sensational but many pleasant moments. For an enlightening highlight, take the two solo choruses in "... Rose", played surprisingly in swing style rhythm, and compare them to the famous ones a quarter of a century earlier. Although 'the winner' is known in advance, one recognizes certain phrases that have survived during all those years! To have more fun, try to count the number of notes in the two versions, find any difference?...

NEWPORT HOUSE BAND **Newport, Rh. I., July 4, 1963**

Collective personnel: Clark Terry (tp, flhrh), Howard McGhee (tp), Coleman Hawkins, Zoot Sims (ts), Joe Zawinul (p), Wendell Marshall (b), Roy Haynes (dm). Nine titles were recorded at Newport Jazz Festival, no CH on "Stardust", "Chasin' At Newport" and "I Can't Get Started" but:

10:52	Undecided	Solo 4 choruses of 32 bars. (F)
4:21	These Foolish Things	Solo 48 bars to long coda. (S)
7:15	Sweet Georgia Brown	Soli 64 and 8 bars. (F)
7:13	What Is This Thing Called Love?	Duet with (ts-ZS) 32 bars. Solo 4 choruses of 32 bars. 3 choruses 8/8 and 4/4 with (ts). Duet 32 bars to coda. (F)
6:42	Indiana	Solo 3 choruses of 32 bars. (F)
8:37	Hackensack / Riff tide	Solo 3 choruses of 32 bars. 64 bars 4/4 with (tp, tp, ts). (F)

Lots of exciting music here, although I have a slight feeling that CH prefers new challenges as mentioned below, rather than playing in a jam session group like this one. His highlight is when he is alone, as on "... Things", very nice! Note also "... This Thing ..." where he is teamed up with Zoot Sims; they are first feeling each other for an opening chorus, and then four choruses each with Zoot first, and then a chase. We have heard them better, but exciting anyway.

LAMBERT, HENDRICKS & BAVAN **Newport, Rh. I., July 5, 1963**

Clark Terry (tp), Coleman Hawkins (ts), Gildo Mahones (p), George Tucker (b), Jimmie Smith (dm), Dave Lambert, Jon Hendricks, Yolande Bavan (vo).

Five titles were recorded at Newport Jazz Festival (more without CH):

5389	Watermelon Man	Solo 36 bars. (SM)
5390	Sack O'Woe	Solo 36 bars. (M)
5392	Deedle-Lee Deedle-Um	Solo 6 choruses of 12 bars. (F)
5394	Yeh, Yeh	Solo 64 bars. (M)
5395	Walkin'	Solo 6 choruses of 12 bars. (FM)

This is CH's most exciting appearance at the Newport festival this year! He plays with unusual intensity in all tempi. He's wailing on the very fast "... Deedle-Um", and swings happily in the medium tempo titles. Obviously he enjoys himself and have a great time in these somewhat unusual surroundings.

JOE WILLIAMS **Newport, Rh. I., July 5, 1963**

Clark Terry, Howard McGhee (tp), Coleman Hawkins, Zoot Sims (ts), Junior Mance (p), Bob Cranshaw (b), Mickey Roker (dm).

Nine titles were recorded at Newport Jazz Festival, five have CH:

5380	She's Warm, She's Willing ...	Obbligato parts. (M)
5382	Come Back Baby	Obbligato parts. (S)
5384	Ev'ry Day I Have The Blues	Obbligato parts. (SM)
5386	April In Paris	Solo 32 bars. (S)

CH seems to enjoy himself also here with active playing, as well as an out-of-context nice solo on "... Paris".

same date?

The following four titles may be from above but rejected: "Gravy Waltz", "Medley" – "All God's Chillun Got Rhythm" & "Do You Wanna Jump Children?", and "Some Of This 'N Some Of That", but no CH (note a tenorsax solo by ZS on the latter).

SONNY ROLLINS / COLEMAN HAWKINS **Newport, Rh. I., July 7, 1963**

Sonny Rollins, Coleman Hawkins (ts), Paul Bley (p), Henry Grimes (b), Roy McCurdy (dm).

Broadcast from Newport Jazz Festival, two titles (more without CH):

10:57	All The Things You Are	Solo 5 choruses of 36 bars. 4 choruses chase with (ts/dm). (FM)
11:35	The Way You Look Tonight	Solo 16 bars. Solo 3 choruses of 64 bars. Duet with (ts-SR). (F)

No interaction between the two tenorsax giants on "... The Things ..." for the first 8 ½ minutes; CH starts with a long, good and ambitious solo, then a piano solo and SR taking four choruses. Only then do they start playing together, but the results are pretty disorganized, and with not too good sound, it is difficult to appreciate them properly. On "The Way ...", there is tenorsax all through, with SR presenting the melody with CH on the bridge, then a strong tenorsax solo by CH. After SR has taken his turn, there is a very long sequence where they play tightly together, but sounding pretty disorganized to me. I am not too impressed by the young man here, CH has a better grasp of the proceedings to my ear.

SONNY ROLLINS / COLEMAN HAWKINS **NYC. July 15, 1963**

Sonny Rollins, Coleman Hawkins (ts), Paul Bley (p), Bob Cranshaw (b), Roy McCurdy (dm).

Three titles were recorded for RCA Victor, issued as "Sonny Meets Hawk!":

5402	All The Things You Are	Duet 1 to solo 3 choruses of 36 bars. Duet 1 ½ chorus to fade out. (M)
5403	Lover Man	Soli 8, 8, 16 and 16 bars. Duet 8 bars to coda. (S)
5404	Yesterdays	Soli 32 and 16 bars. Duet 8 bars to coda. (S)

I have great difficulties in trying to evaluate this session, and I am not sure I like it. First and foremost I feel it is coming five years too late. CH was better then, and SR was in a different world, having now become rather eccentric in his approach. The music is nevertheless interesting and unpredictable with many interesting details. Slow tempo is the most easy to digest, and "Lover ..." and "Yesterdays" have much to offer. "... The Things ..." is structured very differently compared to the Newport version above. You better judge yourself.

JOE WILLIAMS **NYC. July 17, 1963**

Personnel as July 5, except Ben Webster (ts) replaces Sims, Howard McGhee omitted.

Three titles were recorded for RCA Victor as remakes of Newport versions, no CH on Medley" (no tenorsax on "All God's Chillun Got Rhythm", while there is a BW solo on "Do You Wanna Jump Children?") but:

5377	Gravy Waltz	Solo 6 bars. (M)
5379	Some Of This 'N Some Of That	Solo 12 bars. (M)

"Coleman Hawkins, come on!" shouts Joe on "Some ...", and he does, with a very large number of notes for a single blues chorus!

SONNY ROLLINS / COLEMAN HAWKINS **NYC. July 18, 1963**

Sonny Rollins, Coleman Hawkins (ts), Paul Bley (p), Henry Grimes (b), Roy McCurdy (dm).

Three titles were recorded for RCA Victor, issued as "Sonny Meets Hawk!":

5406	Just Friends	Soli 16 and 48 bars. Duet 64 bars to coda. (FM)
5407	At Mc Kie's	Solo 2 ½ choruses of 56 bars. (F)
5408	Summertime	Duet 16 bars to solo 16 bars. Duet 16 bars to coda. (S)

There is not much to add to the comments of three days earlier. "Summertime" is very slow, and the two giant tenorsax players try to get it together, though they only partly make it. In upper tempi, you have to be more patient. I wish I could be more positive, but I feel uncomfortable with the meeting. It seems that they have tried to create a sophisticated session without really thinking it through. Possibly they should have planned for some more simple jamming on key tunes and well organized four/fours.

JAZZ JOURNEY ORCHESTRA U. S. A. **NYC. June 29, 1964**

Personnel probably including Nick Travis, Louis Mucci (tp), Don Ashworth (oboe), Jerome Richardson (as), Coleman Hawkins (ts), Ray Shanfeld (bar), John Lewis (p, dir), Richard Davis (b), Joe Cocuzzo (dm), Gunther Schuller, Harold Faberman (cond), Skitch Henderson (narr).

Four titles were recorded for Columbia, two have CH:

83637	A Portrait Of Coleman Hawkins	7:19. (S/FM)
83638	Duke Bey	4:45. (FM)

Advanced concert music, something different from CH's ordinary routines, and he obviously enjoys himself here. Whether it is really interesting in the long run, is

something different. While the arrangements are highly advanced, CH plays many strange things these days, nice sections and pretty ugly ones. "... Portrait ..." sounds most interesting, and I am highly impressed that he takes such a challenge upon himself, but whether this session is something I am going to play many times in the future is rather doubtful.

COLEMAN HAWKINS QUINTET

Berlin, Sept. 25, 1964

Harry Edison (tp), Coleman Hawkins (ts), Sir Charles Thompson (p), Jimmy Woode (b), Jo Jones (dm).

Three titles were recorded in concert, issued on Tempo di Jazz:

Stoned	Solo 11 choruses of 12 bars. (FM)
Medley: Late September Song	Solo 64 bars. (S)
Caravan	In ens. (F)

Paris, Oct. 1, 1964

Same. Five titles were recorded at Salle Pleyel:

Stoned (as Stuffy)	Solo 10 choruses of 12 bars. (F)
Medley: Lover Man	Solo 64 bars. (S)
Caravan	In ens. (F)
Stones (as Pleyel Blues)	Solo 8 choruses of 12 bars. (F)

London, Oct. 2, 1964

Same. Eight titles were recorded in concert, seven telecast "Jazz 625" on Nov. 21, at Wembley Town Hall:

Disorder At The Border	Solo 18 choruses of 12 bars. (FM)
Ballad Medley: Lover Man	Solo 3 choruses of 32 bars. (S)
What Is This Thing Called Love?	Solo 6 choruses of 32 bars. (FM)
Stoned	Solo 7 choruses of 12 bars. (FM)
Ballad Medley: Late September Song	Solo 3 choruses of 32 bars. (S)
Centerpiece	Solo 8 choruses of 12 bars. (SM)
Caravan	In ens. (F)
I'll See You In My Dreams	Solo 10 choruses of 32 bars. (F)

Note: "Disorder ..." was edited from 18 to 8 choruses on TV, while "What Is ..." was edited from 6 to 4 choruses. "I'll See You ..." was not included in the TV program.

Stockholm, Oct. 3, 1964

Same. Three titles were recorded at Johanneshovs Isstadion:

10:43	Stoned	Solo 20 choruses of 12 bars. (FM)
6:19	Ballad M: Late September Song	Solo 3 choruses of 32 bars. (S)
12:31	Caravan	In ens. Solo 16 bars. In ens to coda. (F)

Copenhagen, Oct. 4, 1964

Same. Two titles were recorded at KB-Hallen:

Stoned	Solo 11 choruses of 12 bars. (FM)
Ballad M: Late September Song	Solo 3 choruses of 32 bars. (S)

1964 is a meagre year for Coleman Hawkins recordings, consisting with one exception only of an European tour with a new group. However, totally there is a lot of music to be heard and studied. I believe the London visit best can tell us what we want to know. The TV-program presents a man perfectly dressed, professional, in full command of himself and his art. We may be critical to some elements of his style, looking backwards, decade by decade, finding him now abrupt, more force than beauty. But that is not the point. CH knows what he wants to do, and does it, no matter what you and I may think of it. One does not play 18 choruses, if one is down and out. Thus we may conclude that forty years after Fletcher Henderson, Hawk is still a major tenorsax giant.

Note: CH plays "Late September Song" in the 1964 Medleys but "September Song" in 1966/67 (ref. Tom Buhmann).

COLEMAN HAWKINS ORCHESTRA **NYC. Feb. 22, 1965**

Bill Berry (tp-items 1-3), Snooky Young (tp-items 4-6), Urbie Green (tb), Coleman Hawkins (ts), Barry Harris (p), Buddy Catlett (b), Eddie Locke (dm), Manny Albam (arr).

Six titles were recorded for Impulse, issued as "Wrapped Tight":

Marcheta	Solo 32 bars. (SM)
Intermezzo	Soli 16 and 24 bars to very long coda. (S)
Wrapped Tight	Solo 8 choruses of 12 bars. (M)
Red Roses For A Blue Lady	Solo 32 bars. (M)
She's Fit	Soli 64 and 32 bars to very long coda. (F)
Beautiful Girl	Solo 64 bars to very long coda. (S)

NYC. March 1, 1965

Same, with Bill Berry (tp-items 1-2), Urbie Green (tb-items 1-2).

Six titles:

And I Still Love You	Soli 34 and 8 bars. (S)
Bean's Place	Solo 32 bars. (SM)
Here's That Rainy Day	Solo 64 bars to long coda. (S)
I Won't Dance	Soli 130 and 16 bars to long coda. (FM)
Indian Summer	Soli 36 and 16 bars to very long coda. (S)
Out Of Nowhere	Soli 64 and 32 bars to long coda. (M)

Looking through the discography, I noted that the Coleman Hawkins' studio sessions are coming closer to the end, most of what remains for the coming three years are concerts and live recordings. Could there be a reason for this, that his music was found to be below quality? I strongly doubt it, CH is still a dedicated and personal artist. He plays differently from before, and his concept of beauty has changed, but listening closely you will rarely if ever find wrong notes. He knows what he wants to play, and he does it, whatever you and I must think about it. Take "... Nowhere" as a typical example, a strange approach, but with clear purpose. There are several slow tempo items here, sometimes with too many notes (I think), but he has never forgotten how to play a ballad. Take "Beautiful ..." as a delightful example. He also seems to enjoy the rhythm section here, as well as the pleasant arrangements. Let us not bury ourselves in the past, but have an open mind to the creations by a wizard who has spent forty years in the business and knows what he is doing.

EARL HINES & COLEMAN HAWKINS **NYC. March 1965**

Coleman Hawkins (ts), Earl Hines (p), George Tucker (b), Oliver Jackson (dm).

Recording session for the Karl Genus film "Jazz: Earl Hines and Coleman Hawkins", recorded at Village Vanguard, six titles:

8:14	Rifftide (NC)	Solo 14 bars (NC) to 9 choruses of 32 bars. Solo 64 bars. Straight. Long coda. (F)
5:05	Indian Summer	Solo 64 bars to long coda. (S)
7:28	Just One More Chance	Solo 64 bars to long coda. (S)
9:19	Crazy Rhythm ?	Intro 8 bars to solo 9 choruses of 32 bars. Solo 5 choruses to long coda. (F)
9:05	Rosetta	Solo 9 choruses of 32 bars. Solo 4 choruses to long coda. (FM)
2:01	Rifftide (NC)	Solo 4+ choruses of 32 bars (NC). (F)

Note: Only items 3, 4 (only the first part, coda spliced in) and 6 were actually used in the film. Items 1-5 issued on Pumpkin LP 105 (item 1 was a warm-up number, item 4 is without the intro).

CH and Earl Hines had never worked together before except for a 1944 record date, and it is certainly time for a reunion! The former seems to be highly inspired by the event, and the latter controls the proceedings. CH is really cooking (note also Tucker!) on a fast item which has sensibly been suggested to be "Crazy ..." (JA disagrees). Two uptempo "Rifftide"s opens and closes the date. Two typical ballads. And this should be an old man? However, quote from John Chilton's book

on CH a conversation between Dan Morgenstern and CH: ""How do you enjoy working with Earl?" There was a pause, then Hawkins answered weightily: "I like to listen to him but I ain't particular about playing with him"".

EARL HINES TRIO WITH GUESTS NYC. March 14, 1965

Collective personnel: Roy Eldridge (tp, flhm), Coleman Hawkins (ts), Earl Hines (p), George Tucker (b), Oliver Jackson (dm).

Many titles were recorded for Limelight at Village Vanguard, issued as "Grand Reunion 1 & 2", the following five have CH:

36293	Sweet Georgia Brown	Soli 5 and 6 choruses of 32 bars to long coda. (FM)
36295	C Jam Blues	Soli 17 and 1 choruses of 12 bars. 7 choruses 4/4 with (tp). (FM)
36298	Rosetta	Solo 7 and 3 choruses of 32 bars to long coda. (FM)
36299	Take The "A" Train	Solo 4 choruses of 32 bars. Soli 8 and 8 bars. (FM)
	Just One More Chance 5:26	Solo 64 bars to long coda. (S)

Note how EH he guides CH into old fashioned swing style on "Rosetta" for an extra chorus when he seems to end his solo! Same active comping can be heard on "C Jam ...", and one does not play 17 choruses if one is uninspired! I must admit that I have had two LPs from this session for quite a long time without bothering, and they were quite a surprise! It will be exciting to see if Hawk can follow up the next year!! However, quoting John Chilton again: "It is to be hoped the date left Hawkins with nothing more than a hangover, for the resultant recordings are among the worst he ever made". Am I (JE) too positive? Is John too negative? This vast difference in opinions tops even the discussions on Lester Young and the thirties against the fifties. What is your opinion?

CHARLIE PARKER 10th MEMORIAL CONCERT NYC. March 27, 1965

Roy Eldridge (tp), J. J. Johnson (b-tb), Coleman Hawkins (ts), Billy Taylor (p), Tommy Potter (b), Roy Haynes (dm).

One title was recorded live at Carnegie Hall:

	Now's The Time	Solo 12 choruses of 12 bars. (FM)
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This is a rare example of CH having problems (in agreement with John Chilton here). There is little coherence in his playing here, although the solo gets slightly better after some choruses. Where is he going in the beginning of the third chorus?

LIONEL HAMPTON ALL STARS Englewood Cliffs, NJ. April 15, 1965

Clark Terry (tp), Thad Jones (tp, flhm), J. J. Johnson (tb), Lucky Thompson (sop), Coleman Hawkins (ts), Lionel Hampton (vib, p), Hank Jones (p), Arvell Shaw (b), Osie Johnson (dm).

Three titles were recorded for Who's Who In Jazz:

9:22	Stardust	Solo 32 bars. (S)
2:06	Midnight Blues	Solo 16+8 bars, (vib) on bridge. (S)
10:05	As Long As We're Here	Solo 8 bars. (S)

Strange session, must be part of something greater and important, assembling so many fine musicians, and then produce comparably little music. Take "Midnight ..." which has a heavily arranged introduction and background with everybody, but limits itself to only two minutes of rather simple soloing by CH assisted by Hampton. The two other items are close to jam sessions, but on "As Long ...", CH gets only 8 bars! Much good music here in general, and CH is most exciting on "Stardust".

COLEMAN HAWKINS QUARTET prob. Oct. 1965

Coleman Hawkins (ts), unknown (p), (b), (dm), Joe Williams (vo-"Worried ..."), Norman O'Connor (mc).

Broadcast "Dial M For Music", broadcast date Feb. 27, 1966 (James Accardi collection), two titles:

4:10	Stuffy	Soli 48, 32 and 8 bars. (M)
2:44	Worried Mind Blues	Solo 36 bars. Obligato parts. (M)

Nothing wrong with "Stuffy" but "Worried ..." is more exciting, Hawk did not play that much blues.

COLEMAN HAWKINS **Newport, Rh. I., July 3, 1966**
 Clark Terry (tp), Coleman Hawkins (ts), Teddy Wilson (p), Buddy Rich (dm).
 One title was recorded at Newport Jazz Festival, not available:

Disorder At The Border

COLEMAN HAWKINS QUARTET **Baltimore, MD, Sept. 25, 1966**
 Coleman Hawkins (ts), Barry Harris (p), Gene Taylor (b), Roy Brooks (dm).
 Six titles were recorded live at Left Bank Jazz Society, issued as "Supreme":

17:08	Lover Come Back To Me	Solo 5 choruses of 64 bars. With (p) 64 bars to coda. (FM)
10:10	Body And Soul	Solo 3 choruses of 32 bars. With (p) 32 bars to long coda. (S)
16:43	In Walked Bud	Straight 1 to solo 6 choruses of 32 bars. Straight 24 bars. Coda. (M)
9:04	Quintessence	Soli 68 and 18 bars to coda. (S)
10:30	Fine And Dandy	Solo 7 choruses of 32 bars. Solo 64 bars to coda. (F)
1:25	Ow!	Straight 36 bars to long coda. (M)

This seems to be rather special session! Note the lengthy items, and a three-chorus "Body ..." is highly unusual. He also seems more inward directed, spending more time to let things develop slowly; "Lover ..." is a good example and quite different from one one might expect from this familiar tune. The same goes for the other items, and a loose theory might be that Barry Harris, who is very well recorded with excellent accompaniment, may have steel control of the proceedings. How else could they choose "... Bud" and have Hawk play in such a laidback style? Or could simply Hawk be in a wistful mood this day, with or without influence of stimula? Anyway, something different, with many excellent moments.

COLEMAN HAWKINS & BENNY CARTER **Copenhagen, Nov. 24, 1966**
 Benny Carter (as), Coleman Hawkins (ts), Teddy Wilson (p), Bob Cranshaw (b), Louie Bellson (dm).
 Unissued Norman Granz concert, broadcasted from Tivoli Concert Hall, James Accardi collection, three titles:

11:09	Lover Come Back To Me	Duet with (as) 64 bars to solo 4 choruses of 64 bars. Duet 64 bars to coda. (F)
4:34	September Song	Solo 64 bars to very long coda. (S)
2:54	Body And Soul	Solo 32 bars to very long coda. (S)

Back to normal, a fast swinging highlight "Lover ..." is so different from above, almost like another artist. He seems to enjoy himself highly here, and his playing is dynamic and of high quality. Sometimes I wonder: If there had been no history, and a young man had entered the scene to play this, what would the reaction have been? Would the audience have believed what they heard? Another "... Song" and "Body ..." don't hurt either!

JAZZ AT THE PHILHAMONIC **Copenhagen, Nov. 25, 1966**
 Coleman Hawkins, Ben Webster (ts), Teddy Wilson (p), Bob Cranshaw (b), Louie Bellson (dm). Dizzy Gillespie, Clark Terry (tp) added on "... Border".
 Danish Radio-TV studio, three titles (more without CH), first part sent Nov. 28:

4:28	Body And Soul	Solo 64 bars to very long coda. (S)
4:58	Honeysuckle Rose	Solo 64 bars. (FM)
6:48	Disorder At The Border	Solo 5 choruses of 12 bars. (FM)

Another "Body ...", this time double length. Note however the appearance of Ben Webster, maybe the last time they played together? Two choruses each on "... Rose" are too brief, but particularly "... The Border" swings merrily.

COLEMAN HAWKINS & BENNY CARTER **London, Nov. 30 or Dec. 1, 1966**
 Benny Carter (as), Coleman Hawkins (ts), Teddy Wilson (p), Bob Cranshaw (b), Louie Bellson (dm).
 Five titles were probably recorded at concert in Poplar Town Hall (Royal Festival Hall, Nov. 26, as believed earlier, is still possible, more research is needed), issued as "Jazz At The Philharmonic All Stars", no CH on "I Can't Get Started" but:

7:05	Blue Lou	Solo 3 choruses of 32 bars. Solo 8 bars. (FM)
2:54	Body And Soul	Solo 32 bars to long coda. (S)
4:58	Disorder At The Border	Solo 5 choruses of 12 bars. (F)
4:18	September Song	Solo 64 bars to long coda. (S)

No surprises here, you get exactly what you expected. The only surprise is negative and concerns the pianist and how little he now contributes to the proceedings.

JAM SESSION - JAZZ AT THE PHILHARMONIC **same date**

Dizzy Gillespie, Clark Terry (tp), Benny Carter (as), James Moody, Zoot Sims, Coleman Hawkins (ts), Teddy Wilson (p), Bob Cranshaw (b), Louie Bellson (dm). Two titles (there are also titles without Benny Carter and Coleman Hawkins, some of these with T-Bone Walker (g, vo)):

4:15	The Real BBC Blues	Solo 24 bars. (FM)
5:47	What Is This Thing Called Love?	Solo 32 bars. (M)

Of course this is nice, having all these jazz greats together on one stage, but brief soli and nothing world shattering happens.

COLEMAN HAWKINS & BENNY CARTER **Paris, Dec. 5, 1966**

Benny Carter (tp, as), Coleman Hawkins (ts), Teddy Wilson (p), Bob Cranshaw (b), Louie Bellson (dm).

Five titles were recorded in concert at Salle Pleyel, issued as "Jammin' The Blues", no CH on "Medley – Cocktails For Two" but:

Disorder At The Border	Solo 18 choruses of 12 bars. (F)
Don't Blame Me	Acc. (tp) 16 bars. (S)
Lover	In ens. Solo 7 choruses of 64 bars. Solo 16 bars. (F)
Medley – September Song	Solo 64 bars. (S)

One might believe that Hawk was tired of playing "... The Border" by now, but he doesn't play eighteen choruses if he was! Same goes for the equally fast "Lover".

COLEMAN HAWKINS & BENNY CARTER **probably Paris, late 1966**

Benny Carter (as), Coleman Hawkins (ts), probably (rhythm) as above.

Five titles, James Accardi collection, no CH on "I Can't Get Started" and "Disorder At The Border" (NC) but:

6:50	Blue Lou	Solo 4 choruses of 32 bars. (FM)
4:38	September Song	Solo 64 bars to long coda. (S)
2:25	Body And Soul	Solo 32 bars to long coda. (S)

Sound much like the London session above, same tunes, with necessary variations.

COLEMAN HAWKINS QUARTET **NYC. Dec. 20, 1966**

Coleman Hawkins (ts), Barry Harris (p), Bob Cranshaw (b), Eddie Locke (dm).

Nine titles were recorded for Pablo, issued as "Sirius":

5:05	The Man I Love	Solo 2 choruses of 64 bars to long coda. (FM)
4:38	Don't Blame Me	Soli 32 and 16 bars to long coda. (S)
2:56	Just A Gigolo	Solo 32 bars to long coda. (S)
3:50	The One I Love Belongs To SE	Soli 64 and 16 bars. (SM)
4:03	Time On My Hands	Duet with (p) 32 bars to unacc. solo 32 bars to coda with (p). (S)
4:21	Sweet And Lovely	Soli 32 and 12 bars to long coda. (S)
6:48	Exactly Like You	Solo 4 choruses of 32 bars. Solo 64 bars to coda. (M)
4:08	Street Of Dreams	Solo 48 bars to long coda. (S)
5:09	Sugar	Soli 64 and 36 bars to coda. (SM)

5:40 Stuffy Solo/straight 7 choruses of 32 bars. (M)

We have heard “September ...” so many times now, that words almost give up. Strong intro and first chorus unaccompanied. Note how Oscar ‘bangs in’ the second chorus to get CB in the right mood. Beauty is not the word for it, but for certain this tenorsax player is not a weak old man but rather like some youngster protesting against all and everything. Angry old man, yes.

**COLEMAN HAWKINS WITH
THE OSCAR PETERSON TRIO**

Hannover, ? Oct. 23, 1967

Coleman Hawkins (ts), Oscar Peterson (p), Sam Jones (p), Bobby Durham (dm).
Four titles were recorded live at Funkhaus:

5:04 Moonglow Solo 7 choruses of 32 bars to coda. (FM)

5:33 Sweet Georgia Brown Solo 8 choruses of 32 bars to coda. (FM)

4:51 September Song Intro to solo 64 bars to very long coda. (S)

5:49 Stuffy Solo/straight 8 choruses of 32 bars. (M)

Hannover is almost a blue copy of Copenhagen. CH is physically very good shape, and a professional accompaniment supports him to play absolutely acceptable music.

Note: To appear at Hannover and Stuttgart for concerts on the same day seems unlikely, the distance between the cities is 400 km “as the crow flies”.

**COLEMAN HAWKINS WITH
THE OSCAR PETERSON TRIO**

Stuttgart, ? Oct. 23, 1967

Coleman Hawkins (ts), Oscar Peterson (p), Sam Jones (p), Bobby Durham (dm).
Two titles were recorded live:

4:14 Moonglow Solo 6 choruses of 32 bars to coda. (FM)

5:16 September Song Intro to solo 64 bars to very long coda. (S)

Slightly different introduction to “September...” here. On “Moonglow” the sound quality is not as good as on the other OPT-sessions, making Hawk sounding better! Seems strange, but when the strong shrill of his playing in the upper register is lowered, the listener feels more comfortable. Not exactly a compliment though.

COLEMAN HAWKINS

London, Dec. 1, 1967

Coleman Hawkins (ts), Mike Carr (p), Dave Green (b), Tony Crombie (dm).
Concert in White City (Johs Bergh collection), two titles:

2:43 Sweet Georgia Brown Straight 32 bars to solo 64 bars
to straight 32 bars to coda. (FM)

4:44 Body And Soul Solo 64 bars to very long coda. (S)

Postscript of July 2022: “Sweet ...” has this peculiar stoptime as intro and ending, not a very good idea to my taste. However, we get an unusually slow and attractive version of “... Soul”!

COLEMAN HAWKINS

Copenhagen, Feb. 13, 1968

Coleman Hawkins (ts), Kenny Drew (p), Niels-Henning Orsted Pedersen (b),
Albert Heath (dm).

Two titles recorded at Danish Radio:

5:13 Lover Man Soli 32 and 16 bars to coda. (S)

3:54 Sweet Georgia Brown Solo 4 choruses of 32 bars.
Solo 32 bars. (FM)

CH certainly had a fine accompanist before, but this time he has one of my favourite piano players, heard him live many times in Norway, resulting in a quite successful “Lover Man”, not so angry as often heard these days. “Sweet ...” uses that same strange concept as heard before, and no backing get him to get it up and swing properly like Drew do in his solo.

COLEMAN HAWKINS

Copenhagen, Feb. 13, 1968

Coleman Hawkins (ts), Lou Bennett (org), Paul Weeden (g), Albert Heath (dm).
Six titles were recorded at Montmartre Jazzhus:

10:52 Moonglow Solo 4 choruses of 32 bars.
Solo 32 bars to coda. (SM)

8:31	Just You, Just Me	Long intro (S) to solo 11 choruses of 32 bars to coda. (M)
6:49	Sweet Georgia Brown	Solo 9 choruses of 32 bars. (FM)
11:24	Fine And Dandy	Solo 9 choruses of 32 bars. Solo 6 choruses to coda. (FM)
5:55	Body And Soul	Solo 64 bars to long coda. (S)
9:32	Ow!	Straight 1 to solo 5 choruses of 32 bars. Solo 5 choruses to coda. (FM)

Now I wonder. The long intro on “Just Me ...” seems to indicate a world of his own, although he returns when the guitar starts to give him what he needs. The results however are generally not good on this session and a passive organ may take some of the blame. Surprisingly Hawk plays long soli without managing to entertain us properly, and instead of warming up, the soli get less interesting as they go. “Moonglow” is popular these days, here in the slower tempo but rather boring. And finally, he simply is not able to play “Body ...” without conveying some of the early greatness; this version is very slow with organ accompaniment.

COLEMAN HAWKINS **Copenhagen, Feb. 14, 1968**
Coleman Hawkins (ts), Lou Bennett (org), Paul Weeden (g), Jørn Elniff (dm).
Six titles were recorded at Montmartre Jazzhus:

11:19	Moonglow	Solo 5 choruses of 32 bars. Solo 64 bars to coda. (M)
10:31	Just You, Just Me	Solo 6 choruses of 32 bars. Solo 64 bars. (FM)
9:25	Sweet Georgia Brown	Solo 14 choruses of 32 bars. (FM)
11:44	Stuffy	Solo 5 choruses of 32 bars. Solo 4 choruses to coda. (M)
6:42	Body And Soul	Solo 64 bars to long coda. (S)
10:20	Just You, Just Me	Solo 8 choruses of 32 bars. Solo 48 bars to coda. (FM)

Still sticking to the comments on the day before, this final “Body ...” is very sad, because there is so little left of what was once there. And worse, this session is just awful!! There is nothing like it in the Hawk-solography, not even in the full fourthousands pages on the jazz-archeology-net (with the possible exception of the final Hank Mobley). I cannot understand it, one day makes no winter, so presumably the reason is strong liquor. He plays and plays “Just You ...”, and the worse it gets, and nevertheless the tune appears also later (second set?), and no improvement heard. Since the session is unissued, most of the readers hereof will not hear it anyway, and maybe it is a good thing. Should a disaster like this, a live date with no ambitions, be released? To make history more complete? I simply don’t know.

COLEMAN HAWKINS **Copenhagen, Feb. 16, 1968**
Coleman Hawkins (ts), unknown (p), unknown (g), Hugo Rasmussen (b), William Schiøpffe (dm).
Two titles were recorded at Studentforeningen:

4:39	All The Things You Are	Solo 4 choruses of 36 bars. Acc. (p). Long coda. (M)
8:51	Lover Come Back To Me	Solo 4 choruses of 64 bars. Solo 64 bars. Acc. (b) 64 bars. (FM)

My theory for two days earlier seems to have some foundation, for although these items are not very impressing either, there must have been some sobering-up.

No further recordings for more than one year, and then:

ROY ELDRIDGE / COLEMAN HAWKINS **Chi. April 19, 1969**
Roy Eldridge (tp-except “Yesterdays”), Coleman Hawkins (ts), Barry Harris (p), Truck Parham (b), Bob Cousins (dm).
WTTW TV, sent July 11, three titles have CH (not present on “5400 North”), only 0:50 excerpt of “Yesterdays” has been available (Eldridge not seen here):

11:15	Bean And The Boys	Solo 4 choruses of 32 bars. (M)
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