

The  
**TENORSAX**  
of  
**COLEMAN HAWKINS**  
**“HAWK” “BEAN”**  
**PART 4**  
**1960-1964**

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, a vanguard. 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)



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 <sup>th</sup> And 8 <sup>th</sup>	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 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)
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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).

**"SNOOZE MOBLEY QUARTET"**  
**ROUTE 66 – GOODNIGHT SWEET BLUES**      **1961**  
 Jo Jones (tp!), Coleman Hawkins (cl, ts), Roy Eldridge (dm!), Ethel Waters and others.  
 This episode was sent over CBS, Oct. 6, 1961, one CH tenorsax item:

1:05 Untitled Blues Solo 4 ½ choruses of 12 bars. (FM)

CH is heard and seen in a nightclub with a lot of noise but music is still listenable. He is also heard and seen on clarinet in another scene.

**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!!

**COLEMAN HAWKINS**

**NYC. Jan. 2, 1962**

Coleman Hawkins (ts), Tommy Flanagan (p), Major Holley (b), Eddie Locke (dm). Eight titles were recorded for Moodsville/Prestige, issued as "Good Old Broadway":

3331 Here I'll Stay Soli/straight 80 and 16 bars. (M)

3332 Smoke Gets In Your Eyes Soli 32 and 16 bars to long coda. (S)

3333 Wanting You Solo 64 bars. (M)

3334 Get Out Of Town Soli/straight 64 and 36 bars. (M)

3335 The Man That Got Away Soli/straight 64 and 32 bars. (SM)

3336 A Fellow Needs A Girl Soli 34 and 18 bars to coda. (S)

3337 I Talk To The Trees Soli/straight 32, 40 and 40 bars. (M)

3338 Strange Music Soli 36 and 72 bars. (SM)

A fine start of 1962; the fruitful cooperation with Flanagan continues, and Hawk is obviously inspired on this session. I guess it is a matter of taste which items one enjoys the most; to me the slow "Smoke ..." and "A Fellow ..." (quoting the liner notes on the latter: "In its original manifestation, it was several touches too saccharine, but Hawkins conveys its lonely message without slipping into pathos") are the highlights, but also the swinging "Get Out ..." should be particularly noted.

**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)
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 meting 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.<br>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.<br>32 bars 4/4 with (g).<br>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<br>with (g) 36+8 bars to coda. (M)                 |
| 3624 | I Thought About You | Intro 4 bars to duet with (g) 32 bars to<br>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.<br>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.<br>Solo 44 and 4 bars to coda. (M)                         |
| 11090 | O Pato             | Straight 32 bars to solo 32 bars. 32 bars 4/4<br>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 obviously 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



**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, flrh), 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 chorus 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 1/2 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: 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: 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 in concert, not yet available:

Stoned

Ballad Medley: September Song

Caravan

**Copenhagen, Oct. 4, 1964**

Same. Two titles were recorded at KB-Hallen:

Stoned Solo 11 choruses of 12 bars. (FM)

Medley: 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 tenor sax giant.

The solography stops here, 1965 will follow later.

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